



**2017**



**ANNUAL REPORT OF OSA  
ON ITS ACTIVITIES AND ECONOMIC RESULTS  
FOR 2017**



# OSA IN NUMBERS OF 2017

## YEAR-TO-YEAR COMPARISON OF PRINCIPAL ECONOMIC INDICATORS 2017/2016

<b>REVENUES COLLECTED FOR OSA AND FOREIGN RIGHTS HOLDERS*</b>	965,205 thous. CZK	+ 35,356 thous. CZK	+ 3.80 %
* excl. royalties collected for other domestic collective management organizations (collections based on mandates to license their repertoire on their behalf)			
<b>TOTAL REVENUES</b>	1,045,285 thous. CZK	+ 37,956 thous. CZK	+ 3.77 %
<b>TOTAL COSTS</b>	151,596 thous. CZK	+ 9,189 thous. CZK	+ 6.45 %
<b>AVERAGE COST DEDUCTION</b>	14.50 %		+ 0.36 %

## STRUCTURE OF COLLECTED ROYALTIES BY CATEGORY OF RIGHTS\*

<b>CATEGORY OF RIGHTS</b>	<b>2017</b>	<b>DIFFERENCE 2017/2016</b>	
Background music	233,604 thous. CZK	+ 18,426 thous. CZK	+ 8.56 %
Television broadcasts	210,123 thous. CZK	- 2,638 thous. CZK	- 1.24 %
Live performances	147,653 thous. CZK	+ 4,270 thous. CZK	+ 2.98 %
Cable retransmission	97,204 thous. CZK	+ 16,972 thous. CZK	+ 21.15 %
Radio broadcasts	76,312 thous. CZK	- 5,854 thous. CZK	- 7.12 %
Private copying	75,354 thous. CZK	+ 431 thous. CZK	+ 0.58 %
Royalties collected from abroad	63,875 thous. CZK	+ 2,169 thous. CZK	+ 3.52 %
Internet, mobile and other similar networks	25,032 thous. CZK	+ 9,076 thous. CZK	+ 56.88 %
Physical media	18,918 thous. CZK	- 2,397 thous. CZK	- 11.25 %
Renting, leasing	4,607 thous. CZK	+ 265 thous. CZK	+ 6.10 %
Agency activities	6,457 thous. CZK	+ 134 thous. CZK	+ 2.12 %

\* excl. royalties collected for other domestic collective management organizations (collections based on mandates to license their repertoire on their behalf)

# OSA – OCHRANNÝ SVAZ AUTORSKÝ PRO PRÁVA K DÍLŮM HUDEBNÍM, Z. S.

is a professional association of composers, lyricists and musical publishers that follows up the activities of Ochranné sdružení spisovatelů, skladatelů a nakladatelů hudebních děl, zapsané společenstvo s ručením omezeným, which was established in **1919** by **Karel Hašler, Rudolf Piskáček, Arnošt Hermann, Josef Šváb, František Šmíd, Eduard Joudal, Emil Štolc, Otakar Hanuš, and Karel Barvicius**. One of the first directors was a son of the composer Antonín Dvořák.

OSA is also one of the founding members of the International Confederation of Societies of Authors and Composers CISAC (in 1926) and Bureau International des sociétés gérant les droits des enregistrements et de reproduction mécanique BIEM (in 1929).

The mission of OSA is the management of economic copyrights of composers, lyricists, the heirs of copyrights and publishers by law or based on an agreement, however, not interpreters (singers) of these compositions. For the purpose of as much wide as possible territorial and repertoire coverage, Ochranný svaz autorský concluded contracts with sister societies worldwide, by which it offers a unique opportunity to authors to be paid automatically for music played in most of the territories of the world. At present, OSA manages rights for the territory of the Czech Republic based on a contracting relationship directly with the rights holder or with its foreign sister society and offers repertoire of **three and half million rights holders** from various parts of the world, including **9,429 domestic rights holders** as of 31 December 2017. The rights of **foreign rights holders** are managed by OSA by means of reciprocal agreements concluded with **81 authors' societies worldwide**.

Owing to wide international background and almost one hundred years long tradition in enforcing copyrights inland as well as abroad, we try to make such conditions for authors so that they have peace and time for their own production. At the same time, we offer simple and easy access to music of authors from all over the world and across all music styles for the users of musical works. Consequently, OSA creates by its activities an imaginary bridge between authors and the users of their production.

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**REPORT OF  
THE SUPERVISORY BOARD**

**1**



*When I was growing up, I was downloading music from the Internet because I always fell in love with a song that was not available anywhere for sale.*

*The nowadays online platforms like Spotify or iTunes are brilliant for that. As a user, I am in the seventh heaven.*

*Nevertheless, I still think that, in the present times of singles, the greatest honor for an artist is when his fans come to his live concert. Live performances are the true indicator of success.*

**LENNY**

represented since 2012

21 musical works

registered in the database



# REPORT OF THE SUPERVISORY BOARD

Dear colleagues,

This report on the activities of the Supervisory Board refers to the period starting from the past General Assembly, taken place on 23 May 2017, by the General Assembly of 2018, taken place on 28 May 2018.

**INTRODUCTORY INFORMATION:** At the beginning of 2017, specifically from 20 April, an amendment to the Copyright Act entered into force. At the last General Assembly of OSA, we approved related adjustments to our basic documents based on this amendment. The General Assembly of this year will already take place according to the new rules. Principle amendments are as follows: it will not be necessary that the report of the Supervisory Board is approved by the plenary session of the General Assembly. The report is still an important source of information, however, only the “Annual Report of OSA” is subject to approval where all required information on the activities and economic results of the association for the past period is accumulated. In this year, the members of OSA will be able to vote from a remote place electronically, after having been logged to their accounts in the Infosa system, before the meeting of members starts. However, in relation thereto, it will not be possible to submit amendments to the proposals of negotiated items during the General Assembly that is taking place at that moment. A member is entitled to grant a power of attorney to another person to participate in the General Assembly and to vote there on his behalf. The attorney shall be equipped with a power of attorney with an officially authenticated signature.

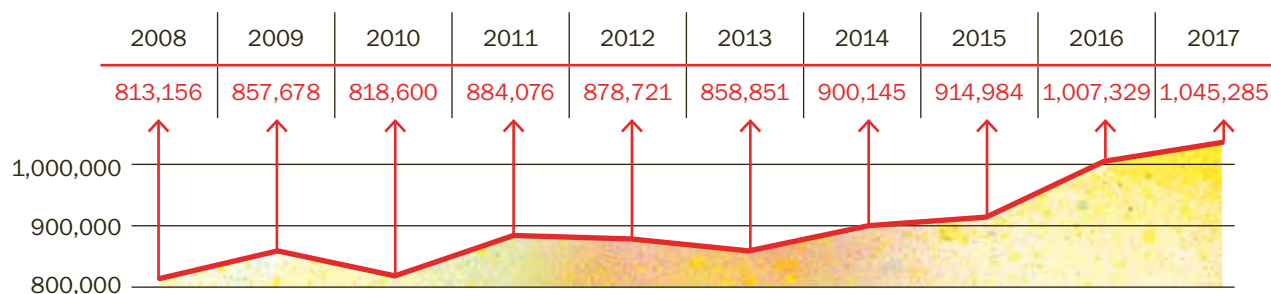
**AUDIT:** The Board of Trustees of the association is responsible for the compilation of financial statements. The Supervisory Board is responsible for the supervision over the process of accounting reporting in the association. The proper audit carried out by Apogeo audit, s.r.o., did not find any errors in the accounts of OSA for 2017 and information quoted in the annual report of the Board of Trustees of OSA is in all aspects in compliance with the financial statements.

**ECONOMIC RESULTS:** We are pleased to say that OSA continued its economic growth in 2017 and increased the level of the total revenues collected by 3.77 %. Consequently, the results of the last year confirmed that overcoming the psychological limit of one billion in 2016 was not caused by an accidental fluctuation but it was the result of objective-oriented work.

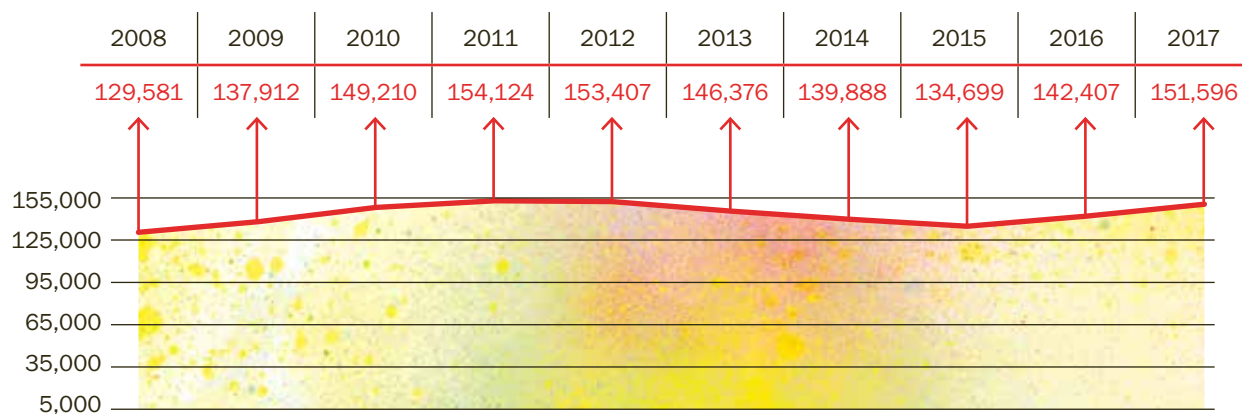
YEAR	TOTAL REVENUES COLLECTED (IN THOUS. CZK EXCL. VAT)	AVERAGE COST DEDUCTION
2015	914,984	14.72 %
2016	1,007,329	14.14 %
2017	1,045,285	14.50 %

In 2017, OSA achieved again the best economic result since the entire time of its existence. For more information and detailed tables see the Annual Report of OSA. You can consult comparison charts of how the revenues collected and costs for past 10 years developed here:

#### DEVELOPMENT OF THE TOTAL OSA REVENUES COLLECTED (IN THOUS. CZK) IN YEARS 2008–2017



#### DEVELOPMENT OF THE TOTAL OSA COSTS (IN THOUS. CZK) IN YEARS 2008–2017



**MEMBERSHIP AS OF 31 DECEMBER 2017:** OSA represented 9,429 rights holders in total compared to 9,159 in the year before. The membership also slightly increased year-to-year. The current number was 587 members in total compared to 578 last year, including 414 composers, 92 lyricists, 55 heirs and 26 publishers. 18 represented people submitted their requests out of those who met conditions for membership. It includes 13 composers (two of them met the conditions for the renewal of membership), 2 lyricists and 3 publishers. The General Assembly of the members of OSA this year will decide about these requests.

**ACTIVITIES OF THE SUPERVISORY BOARD:** Besides usual issues, we had to implement our Statutes and the Distribution Rules in particular. In the area of distribution, live performances underwent the biggest changes. According to new rules, all public performances of which royalty was collected after 1 January 2018 have already been distributed. Brief overview of changes: the basis is direct distribution (the amount collected per an individual event). The royalty is increased by the share from non-specific resources in case of all concert productions. The support of non-commercial works is provided by means of the Cultural, Social and Educational Fund (CSEF see 3.3.1.). Coefficients, by which the used duration of the work is multiplied, are attributed to works included in categories. The duration of a composition is used also in category 7. Collection coefficients, a coefficient for the number of compositions, scoring tables and so-called “crown point value” (CPV) were abandoned. The system guarantees a minimum royalty in the amount really collected after the deductions for administrative costs. Royalties of other authors are not used to support non-commercial works, the individual productions do not affect mutually. Adding compositions to the playlist is contraproductive. To sum it up, everybody receives at least what he really “earned” and the principle of solidarity with non-commercial music remains in the original extent. We believe that the above changes are in the interest of deepening the cohesion of our community.

An absolutely revolutionary event happened on 1 January 2018 when OSA became the sole place of collection for all collective management organizations involved in the area of music. OSA collects simultaneously for Intergram, DILIA, OOA-S as well as OAZA. After long years of hovering, a radical turn happened when OSA concluded a mutual agreement with Intergram. The idea of users as well as lawmakers about one point of contact and collection came true. We assume that such procedure is in the interest of collective management at the same time. The total costs for the collection of royalties decrease altogether. The merger of user databases of collective management organizations into one will contribute to the better use of inland market potential. We cannot disregard also the fact that, by that step, we decrease the reasons for attacks available to the user public against collective management. However, commitment for joint collection places higher demands on our administration. Therefore, we had to improve our computer system both in the area of hardware as well as software. In order to have these investments under control, the Supervisory Board ordered a detailed audit of our IT from Konica Minolta. We should have the first results at the end of summer.

A dispute has been echoed down since March 2016 when OSA published a new tariff in the area of music played by technical devices. The tariff was politically used as an intentional disinformation to influence the public, not at the moment of its publishing but half year later in the negotiation of the amendment to the Copyright Act. It was the famous increase by 50 %. The Office for the Protection of Competition investigated hundreds of submissions concerning an alleged breach of the law due to the increasing of the royalties of OSA in the tariff of Background music valid as of 1 January 2017 compared the tariff valid in 2016. We stuck to our opinion and waited patiently. In the end, we received the following statement:

“The Office communicates you that its investigation did not conclude that the rates of royalties charged by the collective management organization OSA according to the tariff R are considerably and permanently over the average amount of royalties for similar use of works protected by copyright charge in other EU member states, therefore, it did not conclude suspicion that the actions constituted a crime under Section 11 (1) of the Act\* and terminated the investigation of the motion.“

In the light of these events, we can say that this year was very successful, not only in the area of economics but also in the area of strategy.

**CONCLUSION:** The results of last year confirm the increasing trend of the economic results of OSA and one could say that OSA experiences a kind of its own boom. In spite of not very convenient legislative environment, we can still see room to increase the protection of copyrights. The “mini-amendment” to the Copyright Act will be discussed this year. It concerns relieves for those with visual handicap and their organizations. As a part of the legislative process of the so-called Marrakesh Agreement, we can expect another initiative of MPs as we could see in case of the earlier amendment. It can be called a “series with the same cast” plus one new party in the Parliament with a black flag overhead. However, we do not intend to jump ahead.

Let me to express my thanks on behalf of the Supervisory Board to the Board of Trustees and the employees of OSA for their efforts in the entire year 2017 and I thank you all for your trust.

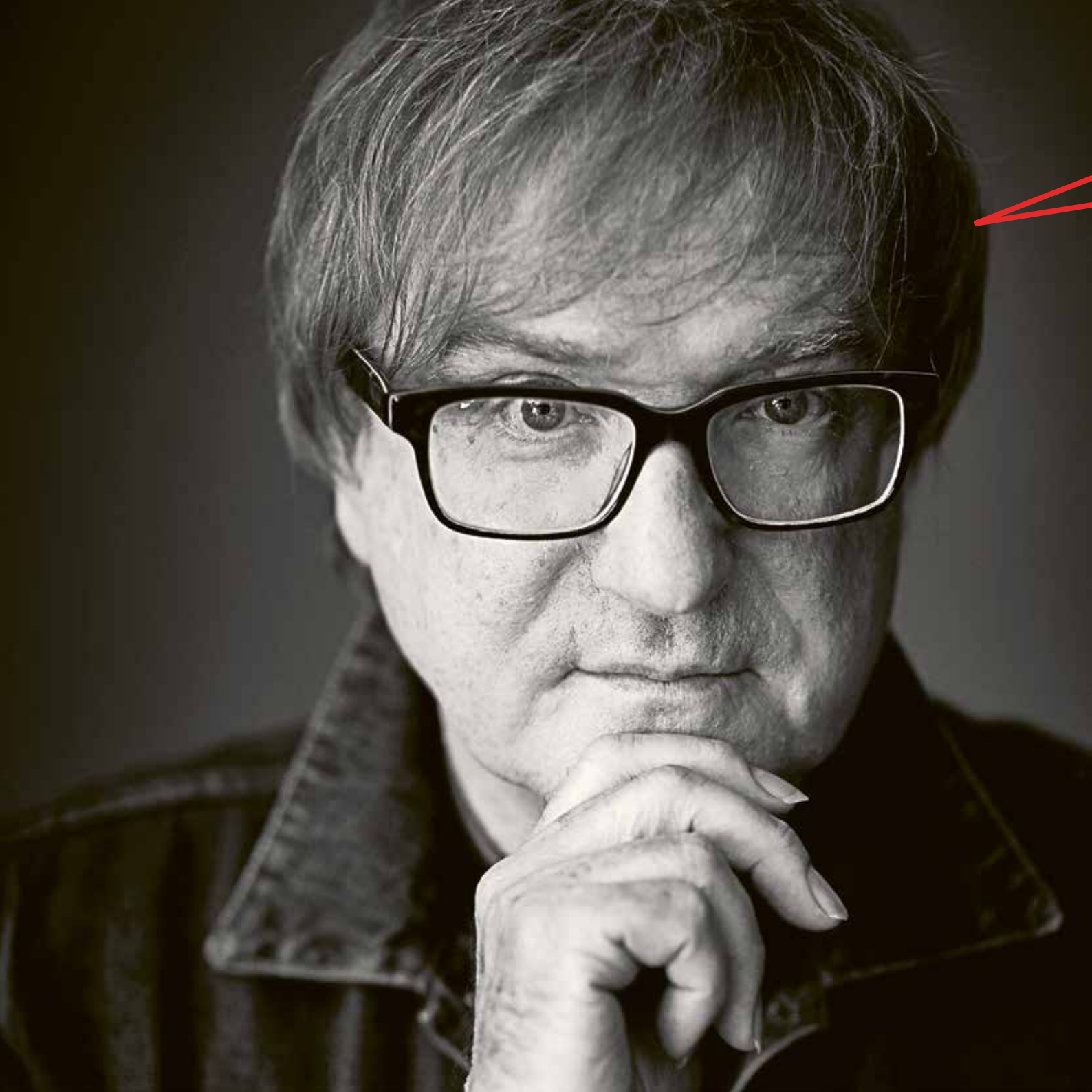
The Supervisory Board wishes you much inspiration and personal success.

\* Act No. 143/2001 Coll., on the protection of competition and on the amendment to certain acts (Act on the Protection of Competition), as amended

Source: communication of the Office for the Protection of Competition Ref. No. ÚOHS-P1227/2016/DP-10182/2018/830/BHa of 6 April 2018



# 2



*Intellectual property is similar to any other property, therefore, I am sorry that not everybody understands it like this and assumes automatically that intellectual property should be used anyhow and by anybody and for free, if possible.*

**MIRO ŽBIRKA**

represented since 2006,  
350 musical works  
registered in the database



## 2.1 BASIC OSA CHARACTERISTICS

**NAME:** OSA – Ochranný svaz autorský pro práva k dílům hudebním, z. s.

**LEGAL FORM:** registered association

**REGISTERED OFFICE:** Čs. armády 786/20, Prague 6, post code 160 56, Czech Republic

**ID:** 63839997

**TAX ID NO.:** CZ 63839997

Registered in the Associations Register kept by the Municipal Court in Prague, Section L, Insert 7277

### CONTACT INFORMATION

OSA – Ochranný svaz autorský pro práva k dílům hudebním, z. s.

Čs. armády 786/20, Prague 6, post code 160 56, Czech Republic

**TELEPHONE:** +420 220 315 111

**E-MAIL:** [osa@osa.cz](mailto:osa@osa.cz)

**INTERNET:** [www.osa.cz](http://www.osa.cz)

**FACEBOOK:** [www.facebook.com/Ochrannysvazautorsky](http://www.facebook.com/Ochrannysvazautorsky)

**INSTAGRAM:** [instagram.com/ochranny\\_svaz\\_autorsky](https://www.instagram.com/ochranny_svaz_autorsky)

**TWITTER:** [twitter.com/OSA\\_zs](https://twitter.com/OSA_zs)

**AUTOR IN:** [www.autorin.cz](http://www.autorin.cz)

**INFOSA:** [www.infosa.cz](http://www.infosa.cz)

**MYSLÍME NA HUDBU (we think of music):** [www.myslimentahudbu.cz](http://www.myslimentahudbu.cz)

**OSA ANNUAL AWARDS:** [www.cenyosa.cz](http://www.cenyosa.cz)

### CUSTOMER CENTRE – HAVLÍČKŮV BROD

Nádražní 397

580 01 Havlíčkův Brod

**CUSTOMER LINE:** +420 220 315 000

**E-MAIL:** [vp@osa.cz](mailto:vp@osa.cz)

## SUBJECT OF ACTIVITY

The collective management of ownership copyrights to musical pieces with or without lyrics and to other copyrighted works within the meaning of the Copyright Act and disclosure of these works to the public and related activities on the basis of an authorization granted by the Ministry of Culture of the Czech Republic or on the basis of a commission granted to OSA by other collective management organization, all of these are the main subjects of business of OSA. OSA further performs agency activities on the basis of an issued trade licence. Within the agency, it also grants licences on the basis of an individual commission from individual rights holders.

## OSA IS A MEMBER OF INTERNATIONAL ORGANIZATIONS

- CISAC** Confédération Internationale des Sociétés d’Auteurs et Compositeurs  
*International Confederation of Societies of Authors and Composers*
- BIEM** Bureau International des Sociétés Gérant les Droits d’Enregistrement et de Reproduction Mécanique  
*International Bureau of Companies Managing Rights for Mechanical Recording and Reproduction of Musical Works*
- GESAC** Groupement Européen des Sociétés d’Auteurs et Compositeurs  
*European Association of Authors and Composers*

## AWARDS

Since 2011, OSA has been the holder of the highest degree of evaluation performed by the International Confederation of Societies of Authors and Composers (CISAC). In an in-depth audit, focused on effectiveness of management, transparency of internal documents (the Distribution Rules, the Statutes of OSA, society directives etc.) and processes (for example monitoring of financial flows of non-specific income), equal approach to all rights holders (domestic or foreign, members or non-members), or quality and extent of the offered services, OSA was found to be a society fulfilling the so-called “Professional Rules”, which are binding on companies united within CISAC, without any exception.

**LINK:** [www.cisac.org](http://www.cisac.org)

## 2.2 MISSIONS AND VALUES OF OSA



motto: we think of music

### MISSION OF OSA

#### RIGHTS HOLDERS

##### COMPOSERS, LYRICISTS, MUSIC PUBLISHERS, HEIRS

- ✎ We actively enforce your copyrights inland and abroad.
- ✎ We let you have enough time for your production. We negotiate business conditions instead of you and monitor the use of your works afterwards.
- ✎ We set the pace in the speed of the payment of royalties. We already belong among the cutting edge in this regard.
- ✎ With us, you know where you are played! We provide you detailed overview of the use of your works along with the payment.

#### USERS OF MUSIC

##### ENTREPRENEURS, OPERATORS, ORGANIZERS, PROFESSIONAL AND NON-PROFESSIONAL PUBLIC

- ✎ By our music, we help your business to create pleasant atmosphere, we accompany you when you do sports or want only listen, we help emphasize emotions in a movie or at sports grounds.
- ✎ We facilitate your administration considerably. Our employees arrange for you rights to the music of three and half million composers and lyricists of various genres from all over the world.

## VALUES OF OSA

**COMMUNITY.** We are a professional association of composers, lyricists and musical publishers.

**TRADITION.** We have been here for you since 1919.

**MUSIC.** We share feelings through (our) universal language.

**ACCESSIBILITY.** We make the world of music accessible from one place.

**OPENESS.** We promote transparent attitude to authors as well as to the public.



CLIENTS OF OSA

3



*Generally, we, as authors, would not object anything if royalties for music on the Internet were higher. Both for the reason that the Internet and mainly streaming services “cannibalize” on the sales of carriers. I know that time is changing, technological development allows things nowadays that have not even come to our mind some twenty years ago but we, as authors, are definitively losing control over the way in which a work protected with a copyright was used on the Internet and how exactly royalties were calculated to its authors. Children take songs, movies, e-books on the Internet for granted. Something that they do not have to pay for ... They cannot see any connection between such situation and a situation, for instance, when they go to the cinema to watch a movie and they have to pay an entrance fee.*

**KAREL HOLAS (Čechomor)**  
represented since 1992,  
208 musical works  
registered in the database



## 3.1 RIGHTS HOLDERS

composers, lyricists, music publishers and heirs

### A) RIGHTS HOLDERS THAT CONCLUDED A CONTRACT WITH OSA

OSA distinguishes 2 forms of relationships:

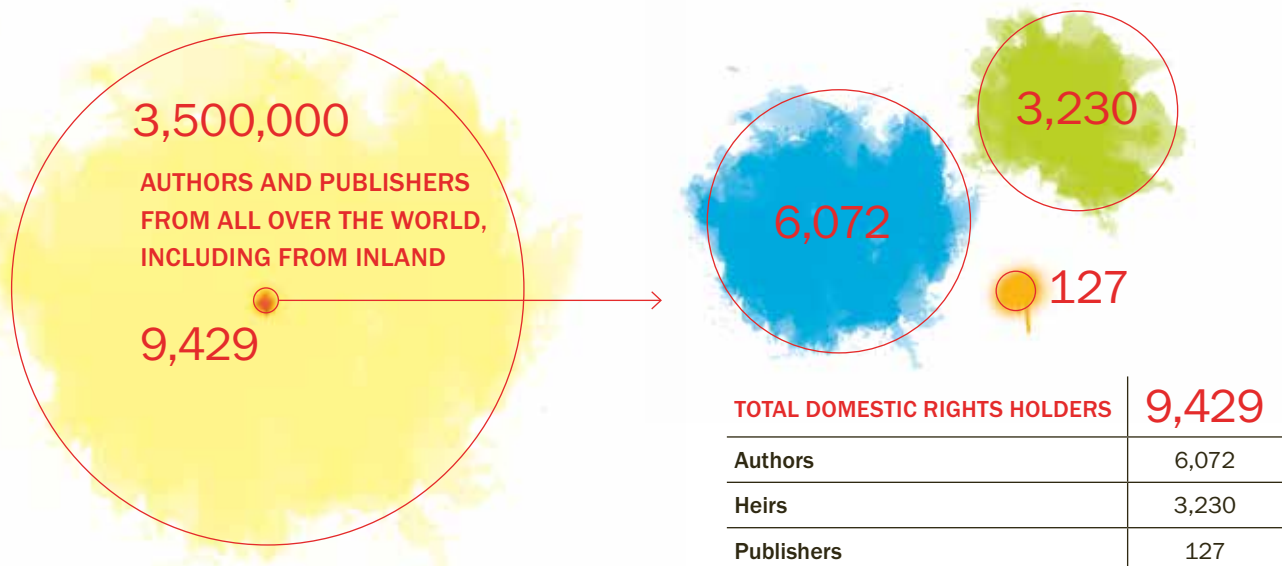
- ↳ a rights holder that concluded a contract with OSA
- ↳ a member (with the advantage of voting rights and the possibility to elect his representatives or to stand as a candidate for the Supervisory Board in the General Assembly of the members of OSA).\*

\* conditions for membership are defined in Art. 3 of the Statutes of OSA

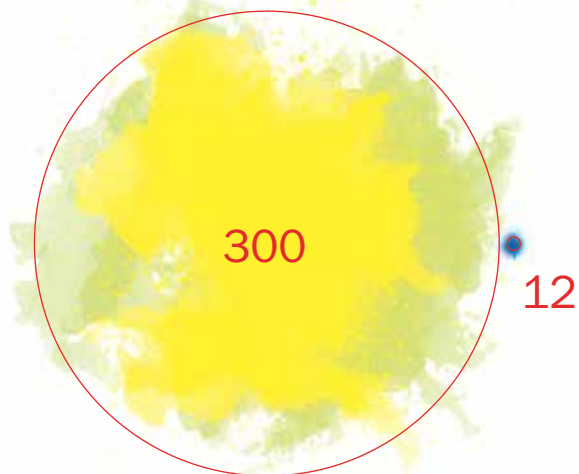
### B) RIGHTS HOLDERS THAT CONCLUDED A CONTRACT WITH A FOREIGN SISTER SOCIETY WITH WHICH OSA HAS CONCLUDED A RECIPROCAL AGREEMENT

In addition, we manage rights by law for which we pay out royalties to registered rights holders. We do not manage the rights of the interpreters of compositions (singers).

**TOTAL NUMBER OF RIGHTS HOLDERS AS OF 31 DECEMBER 2017** whose rights we manage based on a contracting relationship directly with a rights holder or with a our foreign sister society:



## NUMBER OF DOMESTIC RIGHTS HOLDERS BY WHICH THE "OSA" FAMILY EXPANDED IN 2017



### TOTAL NEWLY ACCEPTED DOMESTIC RIGHTS HOLDERS

312

Authors

300

Publishers

12

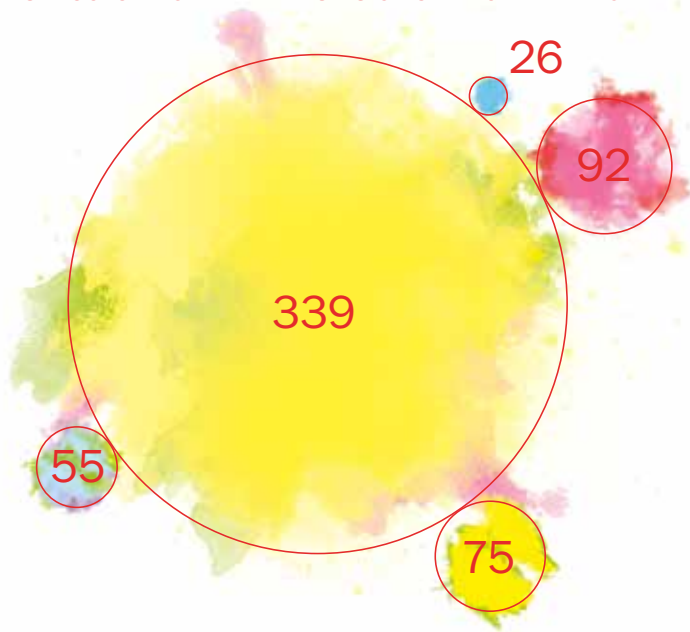
\* over the framework of the above numbers, 64 new contracts with the heirs of copyrights were signed in 2017

## NUMBER OF NEWLY ACCEPTED MEMBERS IN 2017

\* accepted by GM in 2017 (with the effect as of 1 January 2018)

11

## STRUCTURE OF MEMBERS AS OF 31 DECEMBER 2017



### TOTAL MEMBERS

587

Popular music composers

339

Classical music composers

75

Lyricists

92

Publishers

26

Heirs

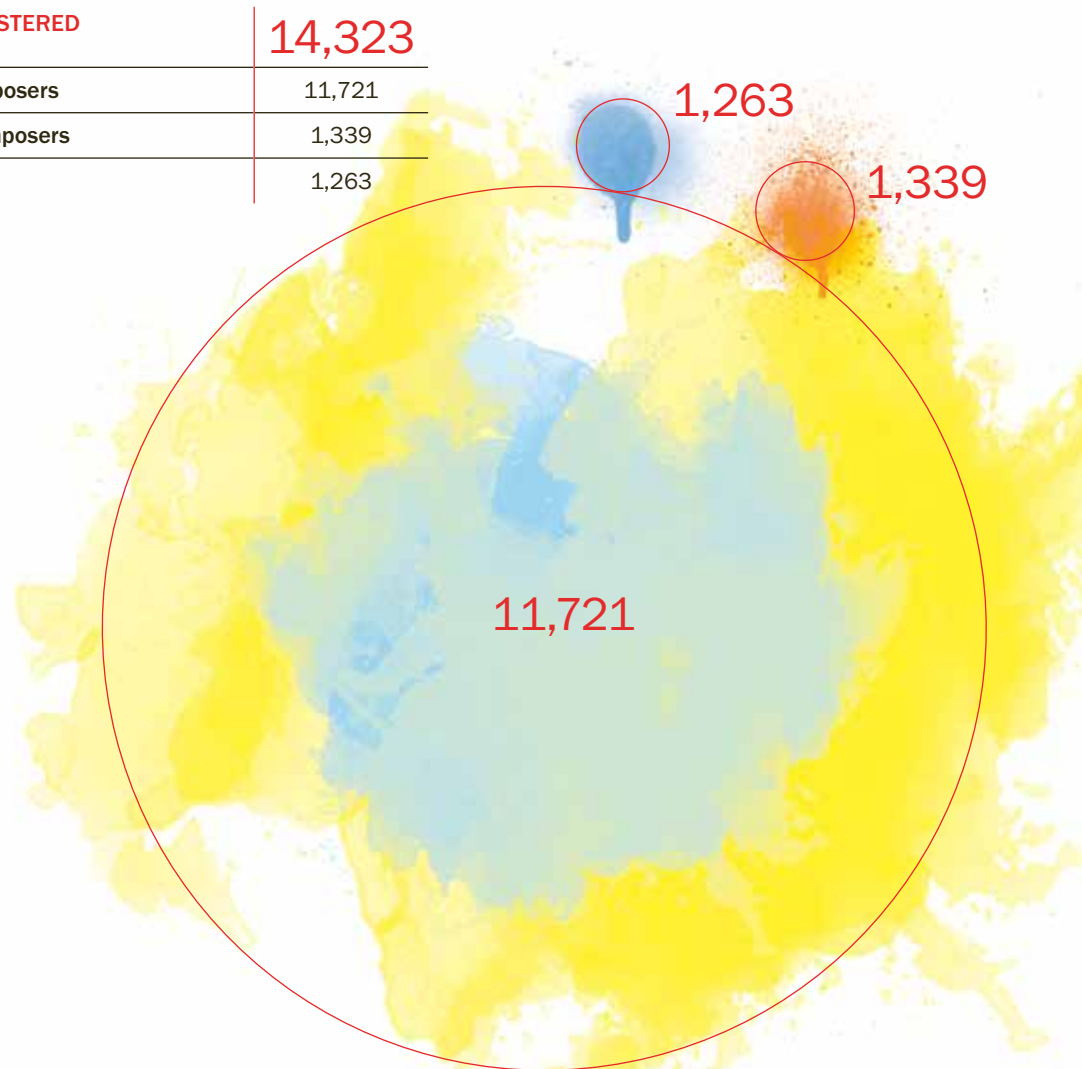
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## HOW TO PROTECT YOUR MUSICAL WORKS?

Musical works are registered based on registrations for each musical work submitted by the author. The author that fails to register his musical work in time puts himself at risk that, in case of its use, he will not receive its royalties at proper time.

### NEWLY REGISTERED REGISTRATIONS

<b>TOTAL NEWLY REGISTERED REGISTRATIONS</b>	<b>14,323</b>
Popular music composers	11,721
Classical music composers	1,339
Lyricists	1,263



## 3.2 USERS OF MUSIC

entrepreneurs, operators, organizers, professional and non-professional public

**TOTAL NUMBER OF BUSINESS PARTNERS  
IN ALL SEGMENTS OF COLLECTION IN 2017\***

\* according to Company ID-No.

→  **47,068**

**IN 2017, WE DISTRIBUTED ROYALTIES TO AUTHORS  
AND PUBLISHERS BASED ON THE LIST  
OF MUSICAL WORKS USED FROM:**

- ↳ organizers of **33,945** concerts,
- ↳ **42** TV stations that played **134,908** hours of music in 2017,
- ↳ **119** radio stations that played **693,647** hours of music in 2017.

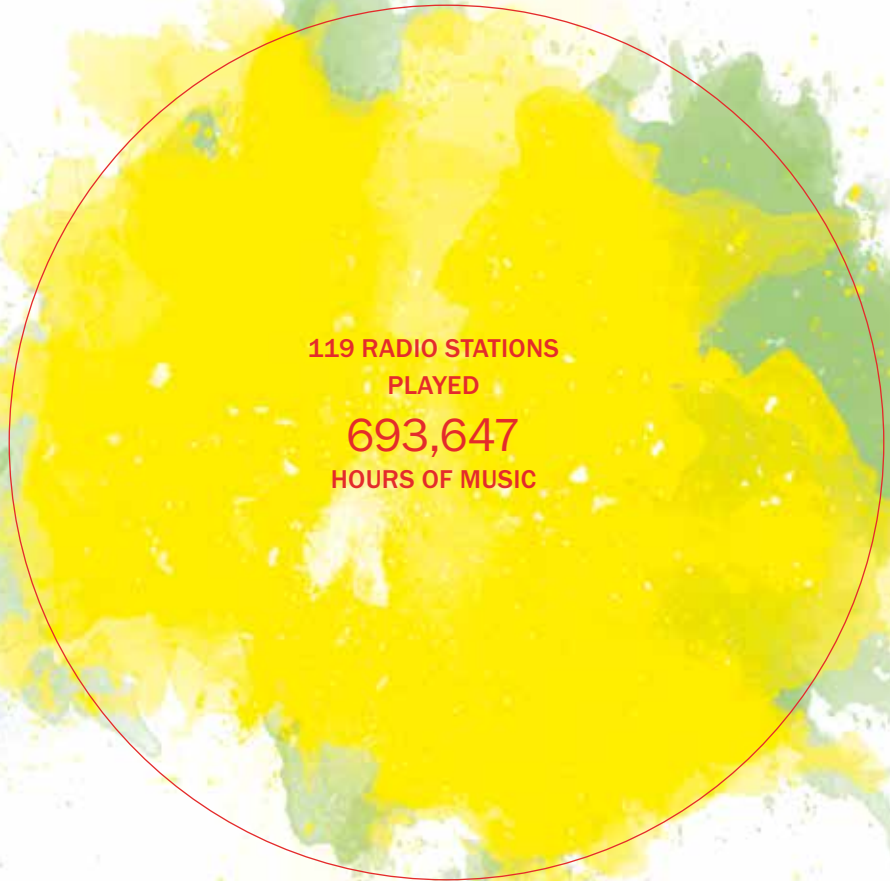
**ORGANIZERS  
ANNOUNCED  
33,945  
CONCERTS**



**42 TV STATIONS  
PLAYED  
134,908  
HOURS OF MUSIC**

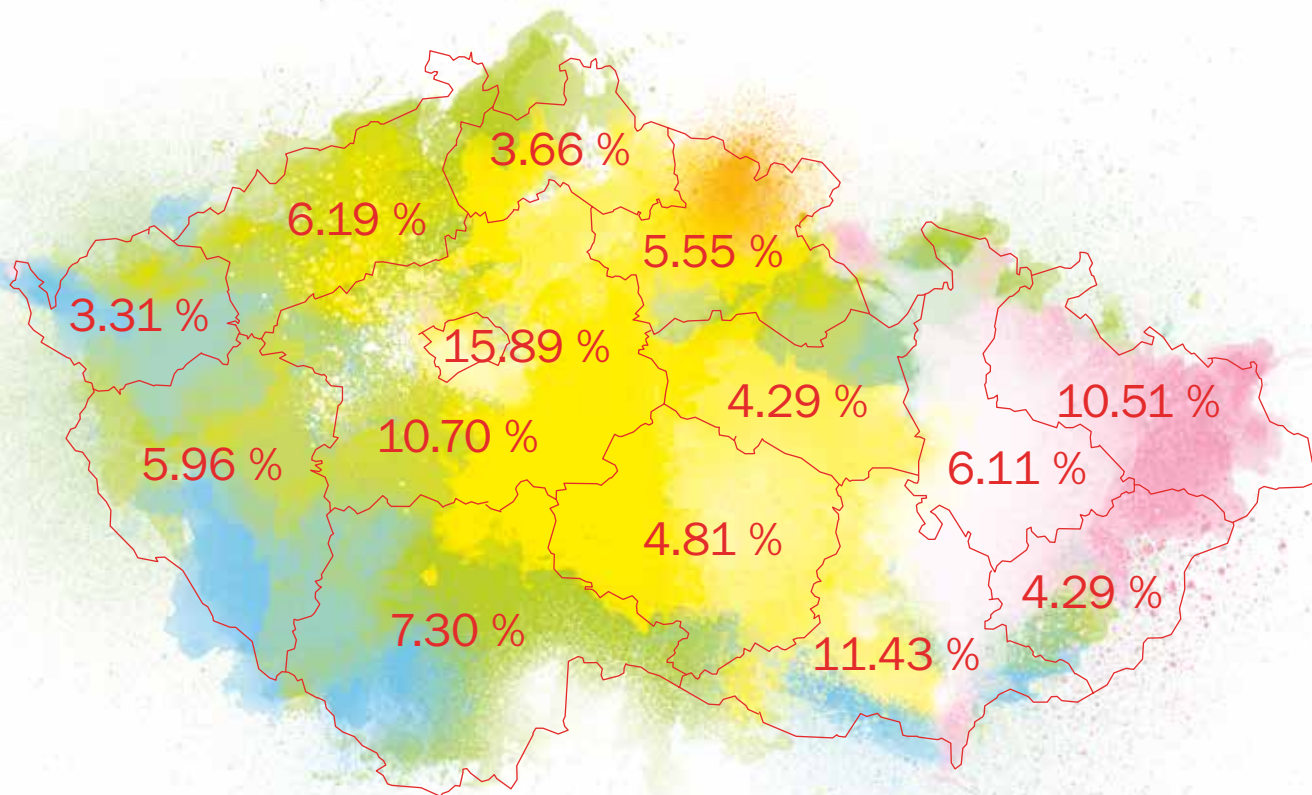


**119 RADIO STATIONS  
PLAYED  
693,647  
HOURS OF MUSIC**



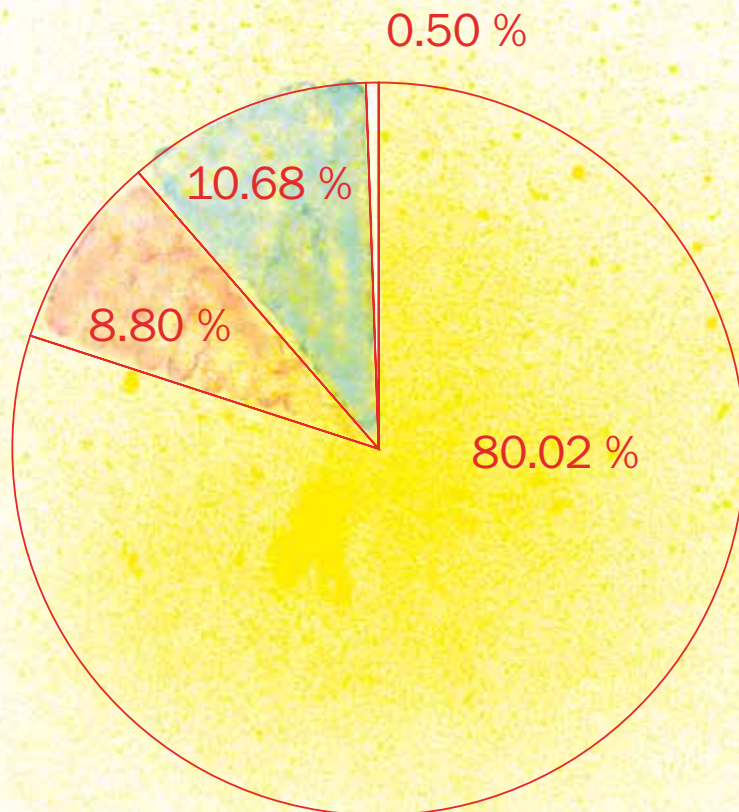


## REGIONAL DISTRIBUTION OF BUSINESS PARTNERS IN 2017:



REGION	SHARE IN %	REGION	SHARE IN %
Capital of Prague	15.89 %	Pilsen Region	5.96 %
South Moravian Region	11.43 %	Hradec Králové Region	5.55 %
Central Bohemia Region	10.70 %	Vysočina Region	4.81 %
Moravian-Silesian Region	10.51 %	Pardubice Region	4.29 %
South Bohemian Region	7.30 %	Zlín Region	4.29 %
Ústí Region	6.19 %	Liberec Region	3.66 %
Olomouc Region	6.11 %	Karlovy Vary Region	3.31 %

## CONCERTS ORGANIZED IN 2017



Popular music concerts	80.02 %
Jazz concerts	10.68 %
Classical music concerts	8.80 %
Dance parties with DJ	0.50 %

# 4



*When a man sells the kohlrabi, the fruit of his work, no one finds it strange. When artists sell the fruits of their spirit, the fruits of their mental work, it is a strange thing. Not to me, I'm making a living out of it. From a purely material point of view, no one can feed on art. But many people also welcome "mental food" and they know that it's really not worthless.*

**GABRIELA OSVALDOVÁ**  
represented since 1991,  
360 musical works  
registered in the database



#### **OSA LEADING BODIES ARE:**

- ↳ General Assembly
- ↳ Supervisory Board
- ↳ Board of Trustees

## **4.1 GENERAL ASSEMBLY**

General Assembly is the supreme body of OSA. It consists of OSA members and is convened at least once a year in the first half of the calendar year after conclusion of economic results for the previous year.

#### **GENERAL ASSEMBLY COMPETENCE**

The General Assembly approves the business results for the previous year and annual financial statements, approves fundamental documents of OSA and their amendments (the Statutes of OSA, the Distribution Rules, the Statutes of the Cultural, Social and Educational Fund of OSA etc.), decides on the disposal of the profit from its auxiliary economic activities, on the strategy concerning administrative cost deductions withheld from income from the exercise of rights or on the use of the income from the exercise of rights that could not be paid within a statutory period. Further, it votes and removes its representatives in the Supervisory Board, decides on issues related to members or appoints an auditor. Powers of the General Assembly are specified by the OSA Statutes, which are available on [www.osa.cz](http://www.osa.cz).

#### **DECISION-MAKING OF THE GENERAL ASSEMBLY**

OSA members (membership conditions are specified in detail in the OSA Statutes) or other persons invited by the Board of Trustees or the Supervisory Board can participate in the General Assembly. Only one person can participate on behalf of a member who is a legal person. The General Assembly is quorate if at least 10 % of members and at the same time 10 % of members from every profession are present (i.e. composers, lyricists and publishers). If not enough members meet so that the General Assembly is quorate within 30 minutes from the moment for which the General Assembly was convened, the General Assembly is quorate provided that each profession group is represented. Every member has one vote. The right to vote has to be exercised by every member personally, except for legal persons.

The Statutes and the Distribution Rules are approved separately in individual profession groups (every profession approves its decisions by a three-fifths majority), while changes in these documents become

effective only if the choice of all three profession groups is accordant. The General Assembly follows the Code of Procedure and minutes of its session are taken.

The General Assembly of OSA members took place in the conference room of Hotel International on 23 May 2017.

## **4.2 SUPERVISORY BOARD**

### **SUPERVISORY BOARD MEMBERS**

The Supervisory Board is the management and control body of OSA. It consists of 13 members — 6 composers, 3 lyricists and 4 publishers. The members of the Supervisory Board are elected at the General Assembly for the period of 3 years and every profession group votes its representatives into the Supervisory Board separately by a secret vote. Two substitutes are elected for every profession group. The Supervisory Board elects a chairman and two vice-chairmen from its members. The chairman is elected from the profession group of composers, one vice-chairman from the group of lyricists and one from the group of publishers. If there is a need to remove the entire Supervisory Board, the General Assembly decides on such measure in a plenary session. If there is a need of to remove a member of the Supervisory Board, the profession from which he or she was elected decides on the removal in a secret vote. The Supervisory Board is responsible for its actions to the General Assembly.

### **SUPERVISORY BOARD COMPETENCE**

The competence of the Supervisory Board covers, in particular, the election and removal of the chairman and the members of the Board of Trustees and control of their activities, establishment and cancellation of OSA professional committees and their control, discussing the proposals of royalty tariffs, deciding on the percentage amounts of administrative cost deductions, deciding on the percentage amount of deductions to the reserve fund and using the funds from it, discussing and approving fundamental questions of OSA procedures during its activities and principals of contractual relations for individual types of use, determination of OSA's economic goals for the next year or discussing the quarterly economic report. The powers of the Supervisory Board are specified by the OSA Statutes, which are available at [www.osa.cz](http://www.osa.cz).

### **DECISION-MAKING OF THE SUPERVISORY BOARD**

The Supervisory Board is quorate if an absolute majority of its members is present. However, every profession must be represented by at least one member. The Supervisory Board decides by a simple majority of votes of the present members. Where votes are ties, the vote of the chairman counts as two votes. If the Supervisory



Board members from the composer profession present at the meeting of the Supervisory Board have the same opinion unequivocally, they cannot be voted down by the other present members of the Supervisory Board. The Supervisory Board follows a Code of Procedure and minutes of its session are taken.

In 2017, 12 sessions of the Supervisory Board were held. Three members of the Board of Trustees are also present at the Supervisory Board sessions.

### SUPERVISORY BOARD MEMBERS AS OF 31 DECEMBER 2017

<b>Chairman</b>	Luboš Andršt	composer
<b>Vice-chairmen</b>	Michael Prostějovský	lyricist
	Universal Music Publishing s. r. o. — Jolana Zemanová	music publisher
<b>Members</b>	Jan Hála	composer
	Martin Kratochvíl	composer
	Eduard Krečmar	lyricist
	Jan Krůta	lyricist
	Ivan Kurz	composer
	Lukáš Matoušek	composer
	Zdeněk Nedvěd	music publisher
	Michal Prokop	composer
	ProVox Music Publishing, s. r. o. – Jiří Paulů	music publisher
	Schubert Music Publishing s. r. o. — Jiřina Petrová	music publisher
	<b>Substitutes</b>	A-TEMPO VERLAG spol. s r. o. — Petr Bělohávek
Roman Cejnar		composer / 1st substitute
Český rozhlas — Radim Kolek		music publisher / 2nd substitute
Petr Kocfelda		lyricist / 1st substitute
Jan Rotter		composer / 2nd substitute
Václav Ševčík		lyricist / 2nd substitute

## PROFESSIONAL COMMITTEES ELECTED BY THE SUPERVISORY BOARD AS OF 31 DECEMBER 2017

### ECONOMIC COMMITTEE

It prepares materials, data and proposals of solutions for decisions of the Supervisory Board in the area of OSA management. In particular, it conducts business analyzes, collections and costs analyzes, looks for savings, deals with tax issues. It monitors tariff levels abroad, economic effects of tariff rates, discusses changes of royalty tariffs and the rate of royalties for new ways of using the works. In the social area, its competence also covers administration and distribution of resources from the Solidarity Fund (defined in par. 3.2 of the Statutes of the Cultural, Social and Educational Fund of OSA) and decisions on approving contributions and support, amount and pay date thereof. All profession groups must be represented in the Committee.

<b>Chairwoman</b>	Jolana Zemanová
<b>Members</b>	Tomáš Doležal
	Eduard Krečmar
	Jiří Paulů

### DISTRIBUTION COMMITTEE

It prepares particularly the proposals of changes in the Distribution Rules, checks all distribution mechanisms, monitors Distribution Rules of author's societies abroad (preferentially in EU countries), analyzes impacts of the Distribution Rules on the relationships among the rights holders whose rights are managed by OSA, deals with problems of administrative deductions together with the Economic Committee. All professions must be represented in the Committee.

<b>Chairman</b>	rotation principle
<b>Members</b>	Martin Kratochvíl
	Jiřina Petrová
	Michael Prostějovský
	Miroslav Pudlák

## COMMITTEE FOR CREATIVITY AFFAIRS

In particular, the Committee categorizes reported works to relevant categories in accordance with Annex 1 to the valid Distribution Rules, comments on disputes of authorship from the creative point of view, assesses the degree of works adaptation and arrangement, deals with authorship disputes of the rights holders whose rights are managed by OSA, identifies possible plagiarism.

<b>Chairman</b>	Emil Viklický
<b>Members</b>	Juraj Filas
	Lukáš Hurník
	Lukáš Matoušek
	Vladimír Popelka
	Rudolf Růžička
	Boris Urbánek

## PARTNERSHIP COMMITTEE

It was established by the Supervisory Board in 2010 and it pursues fulfillment of the OSA Partnership project. The Committee is entitled to decide to award OSA partnership in the implementation on the basis of a written request of the implementer of a specific project. Furthermore, it looks for potential applicants/promoters from individual areas and informs them of the possibilities of partnership. The Committee enters coordination negotiations with the OSA Board of Trustees to reach mutual agreement on strategy and coverage of the spectrum of cultural events within the frame of fulfillment of the Partnership project. All profession groups must be represented in the Committee.

<b>Chairman</b>	Ivan Kurz
<b>Members</b>	Jiří Gemrot
	Karel Holas
	Radim Kolek
	Martin Němec
	Milan Svoboda
	Jaroslav Šprongl

## AUTOR IN EDITORIAL BOARD

Together with the magazine editors, it prepares the contents of individual issues and it sees to the balance of published topics with regard to individual profession groups whose rights are managed by OSA.

<b>Chairman</b>	rotation principle
<b>Members</b>	Jan Fischer
	Jan Krůta
	Zdeněk Nedvěd
	Michal Prokop

## COMMITTEE FOR OSA ANNUAL AWARDS

A non-permanent committee which focuses on preparation of OSA Annual Awards and other annual events.

<b>Chairman</b>	Michal Prokop
<b>Members</b>	Lukáš Matoušek
	Michael Prostějovský
	Jolana Zemanová

## 4.3 BOARD OF TRUSTEES

### BOARD OF TRUSTEES

The Board of Trustees is a statutory and executive body of OSA. It has three members and it consists of the chairman and two members. The Board of Trustees is elected and removed by the Supervisory Board. It is responsible for its activities to the General Assembly and to the Supervisory Board.

### BOARD OF TRUSTEES COMPETENCE

The Board of Trustees particularly manages the employees of OSA and check their activities, participates in the meetings of the Supervisory Board and General Assembly and implements their resolutions. Further, it submits a quarterly economic report of OSA to the Supervisory Board, an annual report including annual financial statements for the previous year and a financial plan for the next year, approves the tariffs of royalties, organizational changes and conclusion and termination of agreements with domestic and foreign collective management organizations and significant users. The powers of the Board of Trustees are specified by the OSA Statutes, which are available at [www.osa.cz](http://www.osa.cz).

### DECISION-MAKING OF THE BOARD OF TRUSTEES

The Board of Trustees represents OSA externally. The chairman of the Board and one other member always act jointly on behalf of OSA. The Board of Trustees follows a Code of Procedure and minutes are taken of its sessions.

### MEMBERS OF THE BOARD OF TRUSTEES AS OF 31 DECEMBER 2017

<b>Chairman</b>	Roman Strejček
<b>Members</b>	Jiřina Barelo
	Luboř Tesař

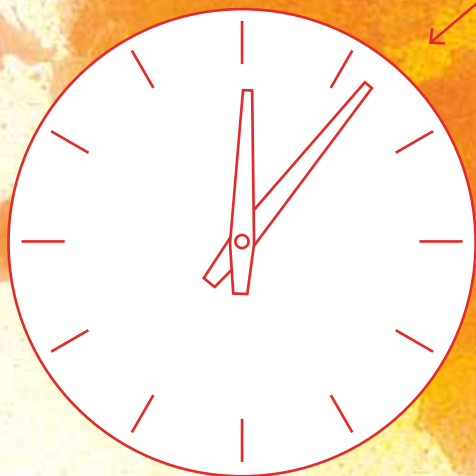
ON A MONTHLY AVERAGE  
THE HOUSEHOLD PAYS FOR  
MUSIC COPYRIGHT

**CZK 20.63**



**CZK 18.39**

PEOPLE IN PRODUCTIVE  
AGE SPEND MONTHLY

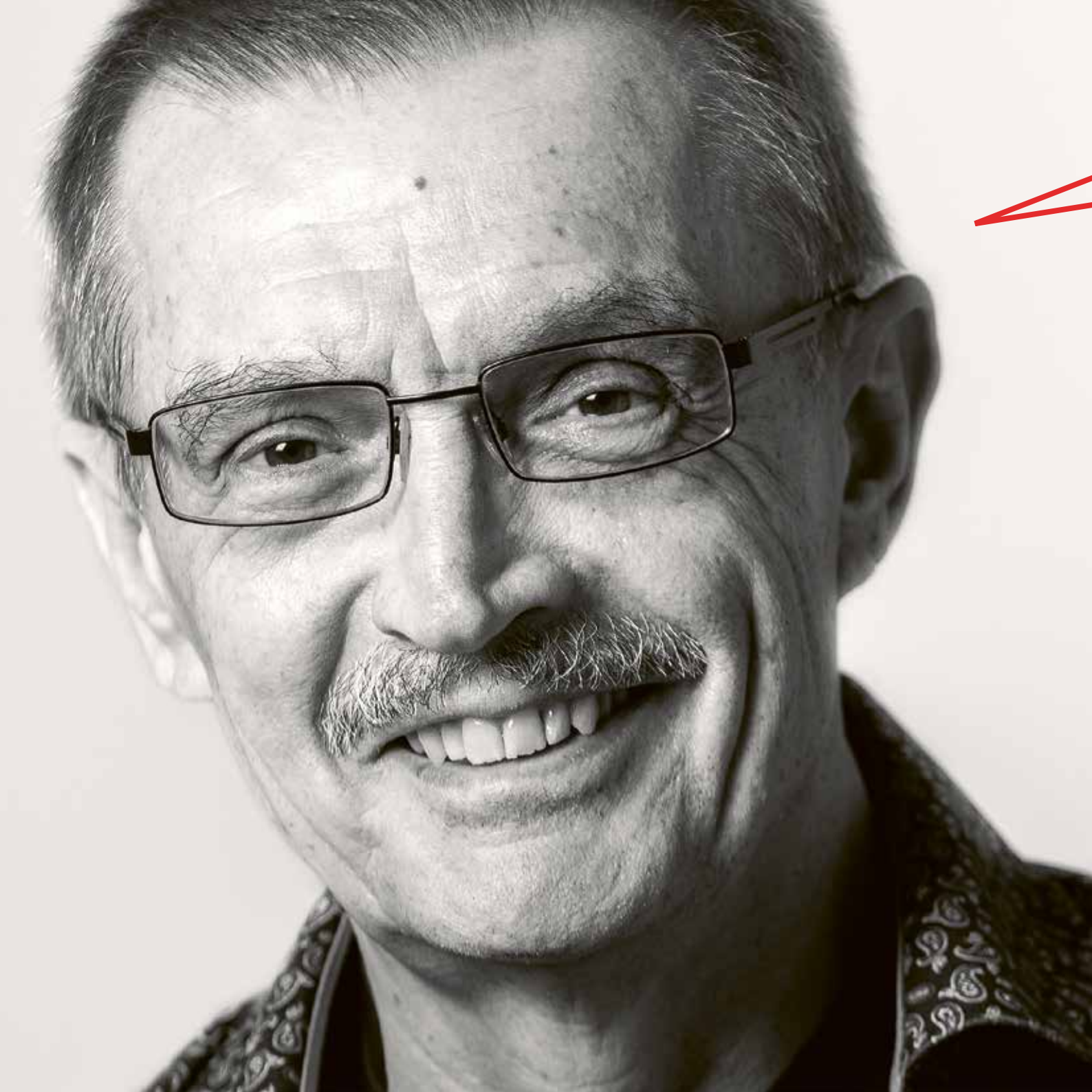


**00:06:17**

WHICH IS LESS THAN 7 MINUTES  
OF WORK FOR AVERAGE WAGE

# OSA ORGANIZATIONAL STRUCTURE







*I understand that at first no one knew if paid streaming and downloading would hold. Therefore the authors' royalties were set very low, almost 30 times lower than for the tracks on the recording media. The interest of streaming and downloading users has grown steadily and is still growing. Initial costs have been recovered by companies long ago, but have the royalties been increased for authors? No way, they'll play the dead beetle as long as possible. There is no point of mentioning comic examples where half a year billing for tens of thousands of streaming and downloading is 3.50 CZE. However, music is not free.*

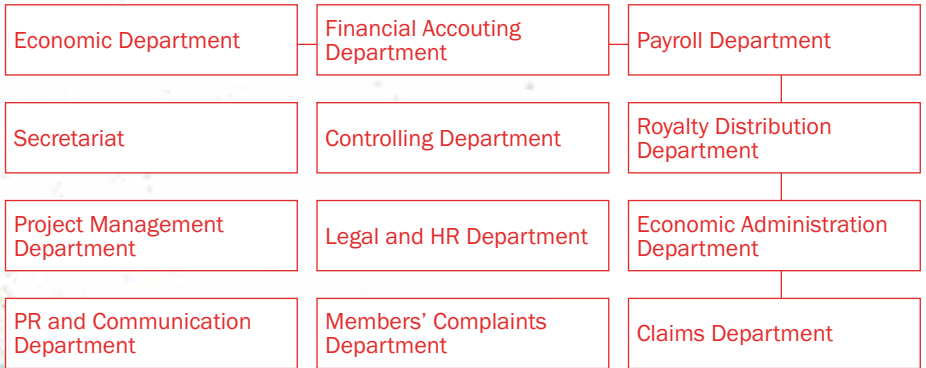
**EMIL VIKLICKÝ**

represented since 1975,  
869 musical works  
registered in the database

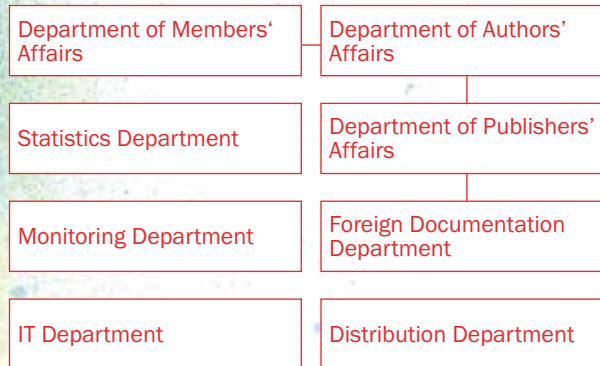
**OSA ORGANIZATIONAL STRUCTURE  
AS OF 31 DECEMBER 2017**



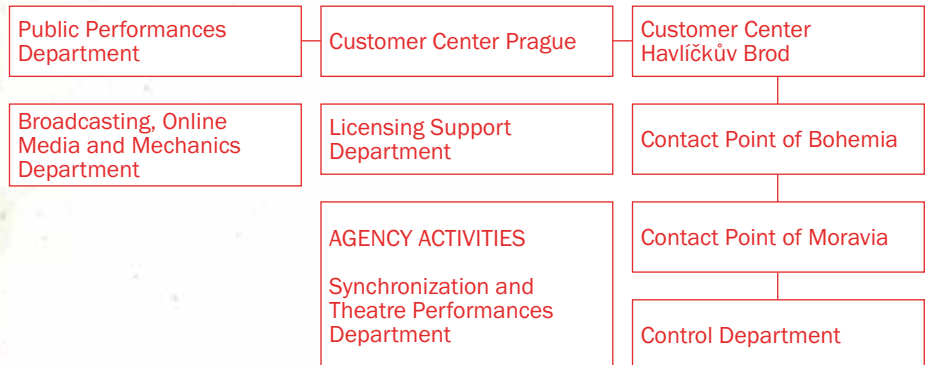
**COMMUNICATION,  
ECONOMY AND  
ADMINISTRATION  
SECTION**



**DISTRIBUTION  
AND IT SECTION**



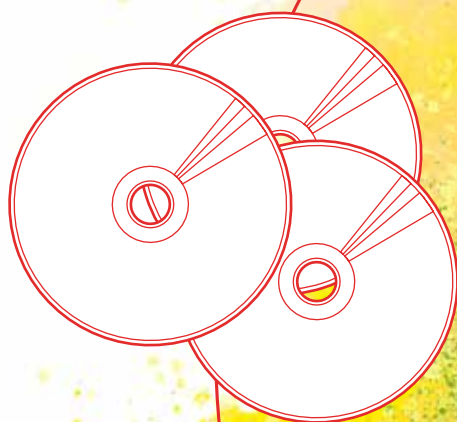
**LICENSING SECTION**



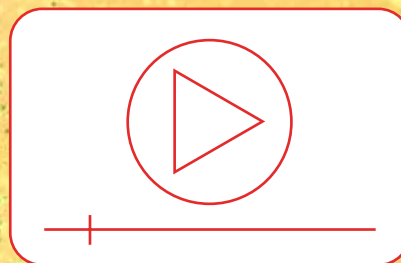
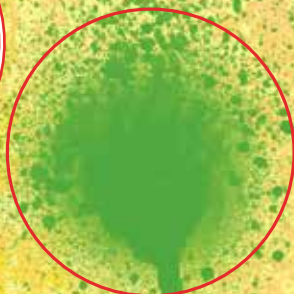


**MACROECONOMIC VIEW AND  
AVERAGE EXPENSES OF  
POPULATION FOR COPYRIGHTED  
MUSICAL RIGHTS IN 2017**





**22,881**  
CARRIERS



**1,220,334**  
VIEWS



**16,751**  
DOWNLOADS  
SOLD



**7,194**  
REPLAYS ON PRIVATE NATIONAL  
AND REGIONAL STATIONS,  
INCLUDING THE STATIONS OF  
ČESKÝ ROZHLAS



Copyrights reflect into end prices to customers in various economic regions. As regards the collection of royalties by OSA from the point of view of macroeconomic indicators, one can say that each Czech household spent CZK 20.63 including 21 % VAT per month for copyrighted musical works in 2017. If we look at average expenses from the point of view of economically active population of the Czech Republic in productive age, i.e. at the age of 20–64, each such individual spent CZK 18.39 incl. 21 % VAT per month for copyrighted musical works.

To compare – the price of a full-tariff ticket for public city transport for 30 minutes on workdays amounted to CZK 24 in Prague and CZK 20 in Ostrava. In 2017, the average price of petrol Natural 95 amounted to CZK 30.33 per liter and CZK 29.51 per liter of diesel. For instance, the average price of bottled beer (earlier 10° beer) in a shop amounted to CZK 11.36 in 2017. In 2017, the minimum wage amounted to CZK 11,000, which means the hourly rate of CZK 66 in case of 40-hour weekly working hours. An employee that is paid the minimum wage had to work for 16 minutes 43 seconds per month to cover the average expense for copyrights. For the entire 2017, the average wage amounted to CZK 29,504. A person with average wage had to work for 6 minutes 17 seconds for copyrighted music rights in 2017. In both cases, it is less time than in the previous period.

**HOW MANY COMPOSITIONS WOULD AN AUTHOR HAVE TO SELL OR HAVE VIEWED OR REPLAYED PER MONTH IN 2017 SO THAT HIS ROYALTY AMOUNTS TO THE MINIMUM WAGE OF CZK 11,000? IN CASE THAT 2 AUTHORS PARTICIPATE IN ONE COMPOSITION (THE AUTHOR OF LYRICS, THE AUTHOR OF MUSIC).**

**IN 2017, THE AUTHORS HAD TO SELL 22,881 CARRIERS PER MONTH SO THAT THEIR ROYALTY AMOUNTS TO THE MINIMUM WAGE OF CZK 11,000 (CALCULATED PROVIDED THAT THE AUTHOR HAS 1 COMPOSITION ON A CD WITH 12 COMPOSITIONS). AS REGARDS STREAMING, THE COMPOSITION WOULD HAVE TO HAVE 1,220,334 VIEWS PER MONTH. IN CASE OF DOWNLOADING MUSIC, IT WOULD HAVE TO BE SOLD 16,51TIMES. A COMPOSITION WOULD HAVE TO BE REPLAYED FOR 7,194TIMES (CALCULATED ACCORDING TO THE AVERAGE AMOUNT COLLECTED FROM INDIVIDUAL STATIONS) AT PRIVATE NATIONAL AND REGIONAL STATIONS, INCLUDING THE STATIONS OF ČESKÝ ROZHLAS. IN CASE THAT A COMPOSITION HAS MORE THAN TWO AUTHORS, THE FIGURES HAVE TO BE ADJUSTED TO THE NUMBER OF AUTHORS.**

The growth of Czech economics by 4.5 % in 2017 (measured according to GDP) was the second highest from the crisis in 2009. The pace lagged only behind 2015, which, however, was massively affected by hectic spending money from the EU funds. To compare – GDP for last year increased by 2.3 % in countries paying with euro, by 2.4 % in the entire EU, which represented the highest pace of growth in the Eurozone in 2007. Similarly to last year, the main factor of growth all year long was demand from abroad (the export of inland companies was record-breaking last year), continuing growing consumption of households (expenses for end consumption increased by 4 % year-to-year, which is the highest number since 2007) but also renewed investment activity. Economic growth was global, across the entire national economy. The greatest and, at the same time, most

successful branch of Czech economics became industry (mining Industry was not successful). The export of motor vehicles participated in total exports from the Czech Republic with 28.6 %. Besides cars, also electrical appliances or chemical products have been successfully produced. Retail sales without cars increased by 5.6 % year-to-year owing to increased consumption of households. The sales of service providers increased by 3.6 % year-to-year, while all principal sections grew. The sales for accommodation, catering and hospitality services increased the most, namely by 8 %. On the other hand, film and musical industry and the production of programs and broadcasting recorded decreased sales in this sector. According to data published by Eurostat for 2016, the standard of living measured with GDP per capita (according to Purchasing Power Parity) amounted to 88 % of the average of the EU countries (Czech GDP per capital was the fifteenth highest from 28 member states). According to the Social Progress Index, compiled by Deloitte and Social Progress Imperative in 2017, the Czech Republic takes the 22nd place worldwide in the quality of life.

Also in 2017, the willingness of inland consumers to spend relied on strongly increasing earnings, high reliance on economic progress, low rate of unemployment and high share of free workforce. The average wage in 2017 reached the amount of CZK 29,504, which means the increase of CZK 1,929 (7 %) year-to-year. To compare – the average wage in the Czech Republic, having taken into account the difference in price levels, increased to 67 % of the EU average, from 65 % in 2016 (consequently, earnings in the Czech Republic are comparable to Poland, Portugal or Greece, higher than in Slovakia). If we take consumer prices, which increased by 2.5 % for the period in question, which is the highest average value of inflation for last 5 years, into account, the real wage increased by 4.4 % year-to-year. Also the situation in the labor market was very positive from the point of view of the trust of consumers. The share of the employed (from the group of 15 to 64-year-old) in December 2017 reached 74.4 % (more by 1.4 % year-to-year). The rate of unemployment in the Czech Republic was still the lowest of the EU member states. The share of all unemployed persons at the end of the year amounted to 3.8 % (by 1.4 % less year-to-year), 2.4 % from the group of 15 to 64-year-old (by 1.2 % less year-to-year). The number of the unemployed registered by the Employment Office decreased to 280,620 job seekers in December (by 100,753 job seekers less year-to-year). Inflation last year was influenced mainly by the growth of prices for food and non-alcoholic drinks (by 5.2 %), the increase of rent (the amount of net rent increased by 2.7 %), increased prices of fuel (by 6.5 %) as well as higher prices for catering services (by 6.3 %). The increase in inflation was also influenced by the growth of the prices for tobacco products (by 3.3 %) and, in lesser extent, also the increase of prices for clothes and shoes (by 0.3 %), relaxation and culture (by 1 %; in particular, the prices of all-inclusive holidays increased – by 2.4 %) or for other goods and services (by 1.2 %).

Czech economy is at the height of the economic cycle and it should be doing well also in 2018. According to the prognoses of economists, the pace of its growth will slightly decrease approximately to 3.5 % this year. Economists anticipate that the average inflation for 2018 will decrease close to 2 %.

**SOURCES:** Czech Statistical Office, Investicniweb.cz, ceskenoviny.cz, Employment Office of the Czech Republic



# ECONOMIC RESULTS OF OSA IN 2017

# 7

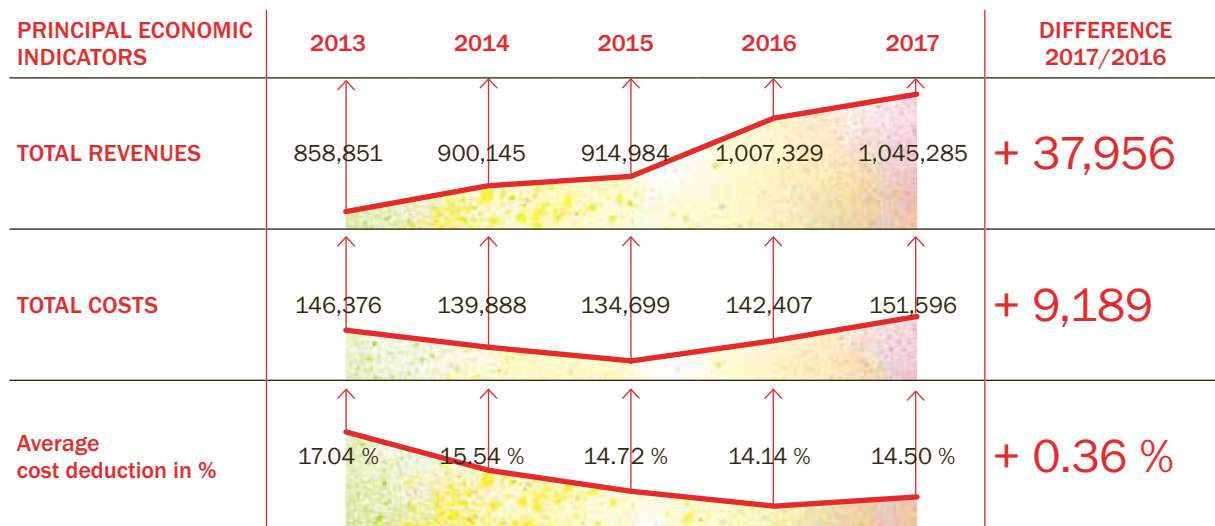


*Digital technologies, in their logics, always go ahead of their legal regulation for a certain period of time. It means that I am not satisfied with royalties for music on the Internet but, definitely, it keeps improving slowly year by year. If I were specific, I am satisfied with royalties for YouTube and I am not satisfied with royalties from all various online platforms.*

**FRANTIŠEK TÁBORSKÝ (Chinaski)**  
represented since 1998,  
152 musical works  
registered in the database



## 7.1 PRINCIPAL ECONOMIC INDICIATORS IN 2017



\* in thous. CZK / excl. VAT

\*\* costs in this chapter are always quoted excl. income tax

## 7.2 COLLECTED REVENUES, COSTS AND AVERAGE COST DEDUCTION (BY CATEGORY OF RIGHTS) IN 2017

### 7.2.1 INCLUDING ROYALTIES COLLECTED FOR OTHER DOMESTIC COLLECTIVE MANAGEMENT ORGANIZATIONS AND COSTS REINVOICED TO THEM

CATEGORY OF RIGHTS	COLLECTED REVENUES	COSTS	AVERAGE COST DEDUCTION IN %
Live performances	147,653	18,199	12.33 %
Background music	233,604	59,838	25.62 %
Radio broadcasts	76,312	11,488	15.05 %
Television broadcasts	210,123	32,232	15.34 %
Cable retransmission	97,204	6,242	6.42 %
Internet, mobile and other similar networks	25,032	1,976	7.89 %
Physical media	18,918	1,174	6.21 %
Renting and leasing	4,607	148	3.21 %
Private copying	75,354	5,600	7.43 %
From foreign collective management organizations	63,875	3,515	5.50 %
For domestic collective management organizations	80,080	10,520	13.14 %
<b>TOTAL FOR COLLECTIVE MANAGEMENT</b>	<b>1,032,762</b>	<b>150,932</b>	<b>14.61 %</b>
Agency activities	6,457	664	10.28 %
<b>TOTAL FOR LICENCES INCL. AGENCY ACTIVITIES</b>	<b>1,039,219</b>	<b>151,596</b>	<b>14.59 %</b>
Other income	6,066		
<b>TOTAL INCL. AGENCY ACTIVITIES AND OTHER INCOME</b>	<b>1,045,285</b>	<b>151,596</b>	<b>14.50 %</b>

\* in thous. CZK / excl. VAT

## 7.2.2 WITHOUT ROYALTIES COLLECTED FOR OTHER DOMESTIC COLLECTIVE MANAGEMENT ORGANIZATIONS AND COSTS REINVOICED TO THEM

FOR OSA AND FOREIGN RIGHTS HOLDERS	COLLECTED REVENUES	COSTS	AVERAGE COST DEDUCTION IN %
TOTAL FOR COLLECTIVE MANAGEMENT	952,682	140,412	14.74 %
TOTAL FOR LICENCES INCL. AGENCY ACTIVITIES	959,139	141,076	14.71 %
TOTAL INCL. AGENCY ACTIVITIES AND OTHER INCOME	965,205	141,076	14.62 %

\* in thous. CZK / excl. VAT

The fourth year in a row, OSA rewrites historical figures by the amount of its collections. In 2016, it exceeded the magic limit of its income of one billion of CZK, it repeated that result in 2017 and, in aggregate with the royalties collected for other domestic collective management organizations (collections based on mandates to license their repertoire on their behalf), it increased its collections by CZK 37,956 thous. year-to-year more, which means the year-to-year increase by 3.77 %.

Income from the licensing activities for OSA themselves (i.e. without royalties collected for other domestic collective management organizations and without the item of other income) achieved even by seven tenth per cent higher growth than the above total income. OSA thus collected for authors of music the amount of CZK 959,139 thous and exceeded record-breaking results for 2016 also in that case. OSA collected for the authors of music by CZK 40,854 thous. more year-to-year than in 2016, whereas the royalties collected for other domestic collective management organizations increased by CZK 2,600 thous. Despite of increasing costs compared to 2016, OSA achieved, by the calculated average cost deduction in the amount of 14.50 %, its second most effective result since 1994 since when it is monitored in this way.

The increase of royalties collected in the area of licensing background music participated in the successful results of 2017 in the most significant extent. Also royalties received for internet streaming did also very well in year-to-year comparison. On contrary, royalties collected for radio broadcasts marked the most significant drop, however, we recorded the highest historical income of all times in 2016.

The resulting structure of revenues collected for provided licences was as follows in 2017 – public performances: 40.88 % (40.45 % in 2016), broadcasting and online media: 39.32 % (38.28 %), mechanics and audiovision: 13.03 % (13.44 %), from abroad: 6.15 % (6.20 %) and agency activities: 0.62 % (0.63 %).

\* collected revenues in the text are quoted excl. VAT

<b>BASIC STRUCTURE OF LICENCE REVENUES</b>	<b>2013</b>	<b>2014</b>	<b>2015</b>	<b>2016</b>	<b>2017</b>	<b>DIFFERENCE 2017/2016</b>
<b>Public performances</b>	277,189	304,524	293,313	358,561	381,257	22,696
<b>Broadcasting and online media</b>	340,886	336,452	375,443	391,115	408,671	17,556
<b>Mechanics and audiovision</b>	94,579	91,697	96,256	100,580	98,879	-1,701
<b>From abroad</b>	59,977	56,691	59,982	61,706	63,875	2,169
<b>Agency activities (synchronization and theater performances)</b>	3,489	3,624	4,827	6,323	6,457	134
<b>TOTAL FOR OSA AND FOREIGN RIGHTS HOLDERS</b>	<b>776,120</b>	<b>792,988</b>	<b>829,821</b>	<b>918,285</b>	<b>959,139</b>	<b>40,854</b>
<b>Collected for other domestic collective management organizations</b>	75,669	95,673	73,525	77,480	80,080	2,600
<b>TOTAL INCL. OTHER DOMESTIC COLLECTIVE MANAGEMENT ORGANIZATIONS</b>	<b>851,789</b>	<b>888,661</b>	<b>903,346</b>	<b>995,765</b>	<b>1,039,219</b>	<b>43,454</b>

\* in thous. CZK / excl. VAT

## 7.3 PUBLIC PERFORMANCES IN 2017

The Department of Public Performances achieved, similarly to 2016, its so-far best historical result.

Revenues collected for public performance of music recorded by the totally achieved record-breaking amount of CZK 424,850 thous. (incl. royalties collected for other domestic collective management organizations) more than a 5% year-to-year increase and, consequently, it exceeded the preceding period by CZK 22,046 thous.

The royalties collected for background music (incl. cinemas and jukeboxes) with year-to-year increase by 7 %, i.e. by CZK 17,776 thous. (incl. royalties collected for other domestic collective management organizations) have the biggest share in that success. Moreover, good results in the area of background music have been supported also by 3% growth of royalties collected for live musical performances. The total revenues collected for public performances for the authors of music increased by CZK 22,696 thous.

\* collected revenues in the text are quoted excl. VAT



<b>PUBLIC PERFORMANCES</b>	<b>2013</b>	<b>2014</b>	<b>2015</b>	<b>2016</b>	<b>2017</b>	<b>DIFFERENCE 2017/2016</b>
Live performances	102,782	104,636	107,738	143,383	147,653	4,270
Background music	160,205	185,420	173,773	199,211	218,266	19,055
Cinemas	10,370	11,250	9,392	13,539	13,832	293
Jukeboxes	3,832	3,218	2,410	2,428	1,506	-922
<b>TOTAL FOR OSA AND FOREIGN RIGHTS HOLDERS</b>	<b>277,189</b>	<b>304,524</b>	<b>293,313</b>	<b>358,561</b>	<b>381,257</b>	<b>22,696</b>
Collected for other domestic collective management organizations	47,749	64,987	40,893	44,243	43,593	-650
<b>TOTAL INCL. OTHER DOMESTIC COLLECTIVE MANAGEMENT ORGANIZATIONS</b>	<b>324,938</b>	<b>369,511</b>	<b>334,206</b>	<b>402,804</b>	<b>424,850</b>	<b>22,046</b>

\* in thous. CZK / excl. VAT

## **7.4 BROADCASTS, ONLINE MEDIA AND MECHANICS IN 2017**

The Department of Broadcasting, Online Media and Mechanics participated in the total revenues collected by OSA from licensing activities in 2017 with an aggregate amount of CZK 544,037 thous. The income of this department increased almost by 4 % year-to-year, i.e. by CZK 19,105 thous. It was affected most mainly by results achieved in the area of licensing the cable retransmission and use on the Internet.

\* collected revenues in the text are quoted excl. VAT

### **7.4.1 BROADCASTS AND ONLINE MEDIA**

Revenues collected in 2017 in the area of broadcasts and online media confirmed again long-term trend of growth. The total collections in the amount of CZK 408,671 thous. represent year-to-year increase of

revenues collected by more than 4 %, i.e. by CZK 17,556 thous., and it brought about the improvement of the historically highest collections from the previous year.

Especially results achieved in the segment of licensing the cable retransmission participated mainly in this endeavor, for which OSA collected by 21 %, i.e. by CZK 16,972 thous., more than in 2016, which is the highest income of all times that was collected by OSA for that use in history. Also royalties for the use of the Internet have broken its historical maximum by its jump increase by 59 %, i.e. by CZK 9,187 thous., to the total amount of CZK 24,741 thous. Internet streaming with year-to-year increase by 144 %, i.e. by CZK 12,790 thous., had the main share in that.

Income from licensing radio broadcasts decreased in 2017, compared to record-breaking result achieved in the previous year monitored by 7 %, i.e. CZK 5,854 thous., in spite of the fact that it is the second highest amount collected achieved in this segment.

\* collected revenues in the text are quoted excl. VAT

<b>BROADCASTING AND ONLINE MEDIA</b>	<b>2013</b>	<b>2014</b>	<b>2015</b>	<b>2016</b>	<b>2017</b>	<b>DIFFERENCE 2017/2016</b>
Radio broadcasts	69,552	67,882	69,183	82,166	76,312	-5,854
Television broadcasts	204,019	203,587	209,824	212,761	210,123	-2,638
Cable retransmission	52,083	48,888	85,751	80,232	97,204	16,972
Internet and mobile networks	14,893	15,790	10,286	15,554	24,741	9,187
Ringtones	339	305	399	402	291	-111
<b>TOTAL FOR OSA AND FOREIGN RIGHTS HOLDERS</b>	<b>340,886</b>	<b>336,452</b>	<b>375,443</b>	<b>391,115</b>	<b>408,671</b>	<b>17,556</b>

\* in thous. CZK / excl. VAT

## 7.4.2 MECHANICS AND AUDIOVISION

The area of licensing mechanical rights and audiovisual works continued increasing already the third year in a row and it achieved, with the total amount collected of CZK 135,366 thous. (incl. royalties collected for other domestic collective management organizations) – similarly as in the previous period – so far the best result

since 2009. As traditionally, the royalties collected for private copying (in particular, royalties collected for other domestic collective management organizations that increased by 10 %), without which the trend of collections in this area would be decreasing, contributed positively to the very slight 1% year-to-year increase, i.e. by CZK 1,549 thous. (incl. royalties collected for other domestic collective management organizations).

Royalties collected for the sale of physical music carriers, after its 19% increase in 2016, dropped back by 13 % year-to-year and moved again closer to the historical minimum achieved in 2015. The main share in the year-to-year drop of collections in the area of mechanics has the segment of the central licensing of carriers that moved back closer to its level of 2016 after its jump increase last year.

\* collected revenues in the text are quoted excl. VAT

<b>MECHANICS AND AUDIOVISION</b>	<b>2013</b>	<b>2014</b>	<b>2015</b>	<b>2016</b>	<b>2017</b>	<b>DIFFERENCE 2017/2016</b>
Music carriers	27,457	18,955	17,207	20,441	17,807	-2,634
Audiovisual carriers	2,096	883	1,440	874	1,112	238
Other use	5,771	5,483	5,310	4,342	4,606	264
Private copying	59,255	66,376	72,299	74,923	75,354	431
<b>TOTAL FOR OSA AND FOREIGN RIGHTS HOLDERS</b>	<b>94,579</b>	<b>91,697</b>	<b>96,256</b>	<b>100,580</b>	<b>98,879</b>	<b>-1,701</b>
Collected for other domestic collective management organizations	27,920	30,686	32,632	33,237	36,487	3,250
<b>TOTAL INCL. OTHER DOMESTIC COLLECTIVE MANAGEMENT ORGANIZATIONS</b>	<b>122,499</b>	<b>122,383</b>	<b>128,888</b>	<b>133,817</b>	<b>135,366</b>	<b>1,549</b>

\* in thous. CZK / excl. VAT

## 7.5 AGENCY ACTIVITIES (SYNCHRONIZATION, THEATRE PERFORMANCES) IN 2017

Also income reported for agency activities increased very slightly year-to-year in 2017. OSA collected for individual management by CZK 134 thous., i.e. by 2 %, more than in 2016. The main item of collections was again represented by the area of theater performances with 21% increase of collections to CZK 5,121 thous. Royalties collected for licences for the production of radio spots decreased.

\* collected revenues in the text are quoted excl. VAT

AGENCY ACTIVITIES	2013	2014	2015	2016	2017	DIFFERENCE 2017/2016
Synchronization	1,280	1,183	1,189	2,104	1,336	- 768
Theater performances	2,209	2,441	3,638	4,219	5,121	902
<b>TOTAL FOR OSA AND FOREIGN RIGHTS HOLDERS</b>	<b>3,489</b>	<b>3,624</b>	<b>4,827</b>	<b>6,323</b>	<b>6,457</b>	<b>134</b>

\* in thous. CZK / excl. VAT

## 7.6 ROYALTIES COLLECTED FROM ABROAD IN 2017

Already third year in a row, OSA recorded slight year-to-year increase of money collected by its foreign sister societies for repertoire used abroad of the rights holders represented by us based on a contract. OSA received CZK 63,875 thous. in total from authors' societies worldwide in 2017. Compared to 2016, income from abroad increased by CZK 2,169 thous., i.e. by almost 4 %, and reached the highest level since 2011. The result is even more precious because favorable rate of exchange of Czech Crown to other currencies did not contribute to this increase any more as it was the case in several past years. The accelerated distribution of the royalties of our key sister societies abroad probably also demonstrates in the growth of royalties from abroad in the light of the directive on collective management or also more frequent use of music of our authors abroad. The highest decrease of foreign income of OSA was recorded in case of France, Belgium and Japan. On the other hand, royalties collected from Slovakia, Germany and Italy increased the most.

\* collected revenues in the text are quoted excl. VAT

<b>DEVELOPMENT OF ROYALTIES COLLECTED FROM ABROAD</b>	<b>2013</b>	<b>2014</b>	<b>2015</b>	<b>2016</b>	<b>2017</b>	<b>DIFFERENCE 2017/2016</b>
<b>TOTAL FOR OSA</b>	<b>59,977</b>	<b>56,691</b>	<b>59,982</b>	<b>61,706</b>	<b>63,875</b>	<b>2,169</b>

\* in thous. CZK / excl. VAT

<b>ROYALTIES FOR DOMESTIC REPERTOIRE USED ABROAD IN 2017</b>	<b>IN THOUS. CZK / EXCL. VAT</b>	<b>SHARE IN %</b>
<b>Germany</b>	<b>25,013</b>	<b>39.16 %</b>
<b>Slovakia</b>	<b>10,154</b>	<b>15.90 %</b>
<b>Austria</b>	<b>7,611</b>	<b>11.92 %</b>
<b>The Netherlands</b>	<b>2,551</b>	<b>3.99 %</b>
<b>France</b>	<b>2,454</b>	<b>3.84 %</b>
<b>Switzerland</b>	<b>2,430</b>	<b>3.80 %</b>
<b>USA</b>	<b>2,110</b>	<b>3.30 %</b>
<b>Italy</b>	<b>1,637</b>	<b>2.56 %</b>
<b>Poland</b>	<b>1,510</b>	<b>2.36 %</b>
<b>Hungary</b>	<b>1,445</b>	<b>2.26 %</b>
<b>Other</b>	<b>6,960</b>	<b>10.91 %</b>
<b>TOTAL FOR OSA</b>	<b>63,875</b>	<b>100.00 %</b>

## 7.7 ROYALTIES DISTRIBUTED IN 2017

The total amount of CZK 844,227 thous. was distributed in the royalties of OSA in 2017 (incl. distributed excess of administrative cost deductions from 2016). The amount of CZK 774,667 thous. was distributed to music authors and publishers, including CZK 559,539 thous. to those from inland and CZK 215,128 thous. to those from abroad. Consequently, OSA distributed to other domestic collective management organizations (collections based on mandates to license their repertoire on their behalf) the amount of CZK 69,560 thous.

<b>AUTHORS</b>	<b>312,597</b>
<b>PUBLISHERS</b>	<b>246,942</b>
<b>TOTAL DOMESTIC RIGHTS HOLDERS</b>	<b>559,539</b>
<b>TO ABROAD</b>	<b>215,128</b>
<b>DISTRIBUTED TO OSA AND FOREIGN RIGHTS HOLDERS IN TOTAL</b>	<b>774,667</b>
<b>DISTRIBUTED TO OTHER DOMESTIC COLLECTIVE MANAGEMENT ORGANIZATIONS</b>	<b>69,560</b>
<b>DISTRIBUTED IN TOTAL INCL. OTHER DOMESTIC COLLECTIVE MANAGEMENT ORGANIZATIONS</b>	<b>844,227</b>

\* in thous. CZK / excl. VAT

## **7.8 RIGHTS HOLDERS THAT CONCLUDED AN AGREEMENT WITH OSA AND MEMBERS OF OSA IN 2017**

As of 31 December 2017, OSA managed, based on an agreement, the copyrights of 9,429 rights holders in total, including 6,072 living authors, 3,230 heirs and 127 publishers. It newly concluded an agreement for the management of rights with 300 authors and 12 publishers. As of 31 December 2017, the association of OSA had 587 members when the structure of membership was as follows: 414 composers, 92 lyricists, 26 publishers and 55 heirs. 10 members died in the course of the year. 11 new members were accepted (with the effect as of 1 January 2018).

## **7.9 INTERNATIONAL ACTIVITIES OF OSA IN 2017**

The individual employees participated in regular international committees and seminars organized by CISAC, BIEM a GESAC. Moreover, the employees of OSA are members of permanent working groups within GESAC and CISAC.

## **7.10 COSTS OF THE ACTIVITIES OF OSA IN 2017**

Total costs spent for the activities of OSA in 2017 amounted to CZK 151,596 thous., which represents more than 6% increase compared to 2016, i.e. by CZK 9,189 thous. year-to-year more. The highest increase took place, in particular, in case of personal costs and costs for tax and legal services, however, also postage fees or costs spent for taxes and fees increased, for instance. The average cost deduction in the amount of 14.50 % was by 0.36 % higher year-to-year than for the past period monitored; however, it has been permanently moving under the level of 15 % since 2015, which ranks OSA, within long-term, among author's music societies with one of the lowest average cost deductions in Europe. If we deduct costs spent for the project Partnership, OSA achieved the average cost deduction on the level of 14.16 % in 2017.

<b>COSTS OF OSA</b>	<b>2013</b>	<b>2014</b>	<b>2015</b>	<b>2016</b>	<b>2017</b>	<b>DIFFERENCE 2017/2016</b>
<b>COSTS IN TOTAL</b>	<b>146,376</b>	<b>139,888</b>	<b>134,699</b>	<b>142,407</b>	<b>151,596</b>	<b>9,189</b>

\* in thous. CZK / excl. VAT and without income tax

#### **STRUCTURE OF THE COSTS OF OSA IN 2017**

<b>SERVICES</b>	<b>30,667</b>
<b>DEPRECIATION AND PROVISIONS</b>	<b>8,065</b>
<b>OTHER OPERATING COSTS</b>	<b>3,320</b>
<b>TAXES AND FEES</b>	<b>2,236</b>
<b>MATERIAL CONSUMPTION</b>	<b>1,551</b>
<b>ENERGY CONSUMPTION</b>	<b>1,166</b>
<b>CONTRIBUTIONS TO BIEM, CISAC</b>	<b>957</b>
<b>COSTS IN TOTAL WITHOUT PERSONAL COSTS</b>	<b>47,962</b>
<b>PERSONAL COSTS INCL. BENEFITS AND FUNCTIONAL ALLOWANCES</b>	<b>79,028</b>
<b>STATUTORY SOC. INSURANCE</b>	<b>24,606</b>

\* in thous. CZK / excl. VAT and without income tax



**DISTRIBUTION AND  
PAYMENT OF ROYALTIES**





*Intellectual property is something like personal ownership of the soul.*

*Each of us has its own which is unmistakable and nobody can take it from him ... or anybody should not even try to do it.*

*I think nothing good about everything that is illegal, has a kind of platform and, moreover, it is online. :-)*

**MILAN CAIS (Tata Bojs)**  
represented since 1999,  
171 musical works  
registered in the database



## 8.1 DISTRIBUTION OF ROYALTIES

### NUMBER OF AUTHORS AND PUBLISHERS TO WHOM ROYALTIES WERE DISTRIBUTED IN 2017

Domestic	6,829
Foreign	141,002
<b>IN TOTAL</b>	<b>147,831</b>

\* without rights holders that have not concluded an agreement with OSA, have not registered for records or are not represented by any foreign collective management organization

### AVERAGE AMOUNT OF AN ANNUAL ROYALTY IN 2017

<b>TOTAL AMOUNT DISTRIBUTED TO RIGHTS HOLDERS*</b>	<b>774,667</b>
<b>NUMBER OF RIGHTS HOLDERS IN DISTRIBUTION**</b>	<b>147,831</b>
<b>NUMBER OF DISTRIBUTED MUSICAL WORKS***</b>	<b>705,124</b>
The average amount of distributed royalty per 1 rights holder to whom royalty was distributed	5.24 Kč
The average amount of distributed royalty per 1 distributed title	1.10 Kč

\* in thous. CZK / excl. VAT and royalties collected for other domestic collective management organizations (collections based on mandates to license their repertoire on their behalf)

\*\* without rights holders that have not concluded an agreement with OSA, have not registered for records or are not represented by any foreign collective management organization

\*\*\* only identified titles are included

## 8.2 PAYMENT OF ROYALTIES

We pay royalties both to domestic and foreign rights holders regularly in four payment dates – in March, June, September and December, by which we successfully shortened the time gap between the use of the music and its payment. Since 2010 when the quarterly final statement was introduced, our society sets trend in the speed in the payment of royalties. We rank among the fastest ones in international comparison in this area.

### WHEN CAN ONE EXPECT PAYMENT FOR THE USE OF A WORK?

We pay royalties **4× A YEAR**

	MARCH	JUNE	SEPTEMBER	DECEMBER
WHERE WAS THE COMPOSITION USED?	WHEN WAS THE COMPOSITION USED?			
Live performances	November— —February	February—May	May—August	August—November
Background music	4th quarter	1st quarter	2nd quarter	3rd quarter
TV	September— —November	December— —February	March—May	June—August
Radio	4th quarter	1st quarter	2nd quarter	3rd quarter
Internet, mobile and similar networks	4th quarter	1st quarter	2nd quarter	3rd quarter
Physical media	4th quarter	1st quarter	2nd quarter	3rd quarter
Agency activities (synchronization, theater performances)	4th quarter	1st quarter	2nd quarter	3rd quarter

\* the table includes information valid for most uses included in the segments in question, however certain other uses can have even different final statements

## 8.3 DISTRIBUTED ROYALTIES ABROAD IN 2017

THE BIGGEST FOREIGN RECIPIENTS OF ROYALTIES COLLECTED WITHIN THE TERRITORY OF THE CZECH REPUBLIC	IN THOUS. CZK*	SHARE IN %
USA	69,040	32.09 %
Great Britain	40,836	18.98 %
Germany	33,257	15.46 %
France	17,868	8.30 %
Slovakia	14,624	6.80 %
Italy	5,827	2.71 %
Austria	5,286	2.46 %
Canada	4,794	2.23 %
Sweden	3,035	1.41 %
Australia	2,660	1.24 %
Others	17,901	8.32 %
<b>TOTAL</b>	<b>215,128</b>	<b>100 %</b>

\* others — Albania, Algeria, Argentina, Armenia, Azerbaijan, Barbados, Belgium, Belarus, Benin, Bolivia, Bosnia and Herzegovina, Brazil, Bulgaria, Burkina Faso, Monte Negro, China, Denmark, the Democratic Republic of Congo, Dominican Republic, Egypt, Ecuador, Estonia, Philippines, Finland, French Polynesia, Ghana, Georgia, Guinea, Hong Kong, Chili, Croatia, India, Indonesia, Ireland, Island, Israel, Jamaica, Japan, South Africa, South Korea, Kazakhstan, Kenya, Columbia, Republic of the Congo, Costa Rica, Cuba, Kyrgyzstan, Lithuania, Latvia, Madagascar, Hungary, Macedonia, Malaysia, Mali, Mauritius, Mexico, Moldavia, Namibia, Nigeria, The Netherlands, Norway, Panama, Paraguay, Peru, Poland, Puerto Rico, Portugal, Romania, Russia, Greece, Senegal, Singapore, Slovenia, Serbia, Saint Lucia, Spain, Switzerland, Tanzania, Thailand, Taiwan, Trinidad and Tobago, Turkey, Uganda, Ukraine, Uruguay, Venezuela, Vietnam, Zambia, Zimbabwe incl. other territories controlled by authors' societies residing in the above territories

**THE COMPLETE LIST OF OUR FOREIGN SISTER SOCIETIES TO WHICH WE SENT A ROYALTY IN 2017 FOR RIGHTS HOLDERS WHOSE RIGHTS THEY MANAGE:**

Society	Country	Society	Country	Society	Country
ABRAMUS	Brazil	FILSCAP	Philippines	SAMRO	South Africa
ACDAM	Cuba	GCA	Georgia	SAYCO	Columbia
ACUM	Israel	GEMA	Germany	SAZAS	Slovenia
AEPI	Greece	HARRY FOX	USA	SBACEM	Brazil
AGADU	Uruguay	HDS-ZAMP	Croatia	SCD	Chile
AKKA/LAA	Latvia	IMRO	Ireland	SESAC	USA
AKM	Austria	IPRS	India	SGAE	Spain
AMCOS	Australia	JACAP	Jamaica	SIAE	Italy
AMRA	USA	JASRAC	Japan	SOCAN	Canada
APDAYC	Peru	KAZAK	Kazakhstan	SOCINPRO	Brazil
APRA	Australia + New Zealand	KCI	Indonesia	SODRAC	Canada
ARTISJUS	Hungary	KODA	Denmark	SOKOJ	Serbia
ASCAP	USA	KOMCA	Korea	SOZA	Slovakia
ASDAC	Moldavia	LATGA-A	Latvia	SPA	Portugal
AUME	Austria	MCPS	Great Britain	SPACEM	French Polynesia
BBDA	Burkina Faso	MCSC	China	STEF	Island
BCDA	Republic of the Congo	MCSK	Kenya	STEMRA	The Netherlands
BGDA	Guinea	MESAM	Turkey	STIM	Sweden
BMI	USA	MSG	Turkey	SUISA	Switzerland
BSDA	Senegal	MUSICAUTOR	Bulgaria	TEOSTO	Finland
BUBEDRA	Benin	MUST	Taiwan	TONO	Norway
BUMA	The Netherlands	NCB	Scandinavia	UACRR	Ukraine
BUMDA	Mali	OMDA	Madagascar	UBC	Brazil
CASH	Hong Kong	PRS	Great Britain	UCMR/ADA	Romania
COMPASS	Singapore	RAO	Russia	UPRS	Uganda
COSCAP	Barbados	SABAM	Belgium	VCPMC	Vietnam
COSGA	Ghana	SACEM/SDRM	France	ZAIKS	Poland
COSON	Nigeria	SACERAU	Egypt	ZAMCOPS	Zambia
COSOTA	Tanzania	SACM	Mexico	ZIMRA	Zimbabwe
EAU	Estonia	SADAIC	Argentina		



**OSA ACTIVITIES  
OUTSIDE THE COLLECTIVE  
MANAGEMENT SYSTEM**





*We do not adapt our music to the radio, although it appears there. We wish the radio starts educating listeners by their honest dramaturgy and by offering them new music that deserves attention, not only recycling well-known and old compositions.*

**MYDY RABYCAD**

Žofie Dařbujánová – represented since 2015, 28 musical works registered in the database

Mikuláš Pejcha – represented since 2015, 24 musical works registered in the database

Jan Drábek – represented since 2015, 18 musical works registered in the database

Nero Scartch – represented since 2015, 54 musical works registered in the database



## 9.1 OSA AGENCY

In addition to the main activity of a collective management organization, OSA also performs a secondary agency activity based on the relevant trade licence. It primarily involves granting of licences to use musical pieces in the production of advertising spots and audiovisual works (the so called synchronization rights) and to use musical pieces used in theatre performances. Such licences are granted based on individual authorization from individual rights holders. The obtained status of an agency favors new European trends which enable arrangement of conditions for authors based on individual market approach.

## 9.2 MUSICJET

MusicJet is a Czech service designed primarily for music streaming, but also works as a digital music store. It is a joint project of major domestic publishers (Universal Music, Supraphon), OSA (holding 5 % of shares) and the majority owner of Bald Brothers. MusicJet is the largest Czech digital archive of music with both domestic and foreign catalogues of the most important publishers in the Czech Republic, as well as smaller independent domestic and foreign labels.

**LINK:** [www.musicjet.cz](http://www.musicjet.cz)

## OSA COLLECTIONS IN 2017



**CZK 25,032,000**

INTERNET, MOBILE  
AND SIMILAR NETWORKS

**CZK 210,123,000**

TELEVISION BROADCASTING



**CZK 76,312,000**

RADIO BROADCASTING



# 10





## LEGAL RISKS

The legal risks to which the area of copyrights in wider context is exposed consist in several disputed moments. Unclear interpretation of the Copyright Act in fundamental areas contributes considerably to the non-licensing of certain types of use or to decreasing royalties collected and increasing costs due to the resolution of disputes through mediators or courts. A big problem is also vague legal background when using works protected with copyright on the Internet network. Unfortunately, the situation described has not changed even after the amendment to the Copyright Act because, in spite of the warnings from collective management organizations, the amendment included provisions having unclear interpretation and, unfortunately, also such ones that could considerably complicate the exercise of collective management. Special-purpose initiatives trying to suppress the rights of authors belong among other factors that participate in the higher degree of legal uncertainty in the sphere of our interest. In this respect, not only affected users of works are active but also some representatives of legislative power of the submitting initiative limiting the rights of authors as it manifested, in particular, in the course of the approval of the amendment to the Copyright Act by the Parliament of the Czech Republic.

## AMENDMENT TO THE COPYRIGHT ACT

An important task of the lawyers of OSA in 2017 was their participation in the application of the amendment to the Copyright Act implementing the Directive on collective management 2014/26/EU into practice. The amendment was implemented by Act No. 102/2017 Coll., effective as of 20 April 2017. It imposes a number of obligations to collective management organizations, of which many have already been met by OSA, as e. g. rules for the conditions of membership based on the duration of a contracting relationship and the amount of royalties paid out, the competences of the bodies of OSA or the obligation to pay royalties to rights holders not later than 9 months as of the end of the accounting period in which the collective management organization collected them from users.

We prepared also a new sample agreement on the management of economic copyrights that replaced the previous representation agreement. The new agreement reflects all rules and requirements of the amended Copyright Act as the choice of the categories of rights entrusted by the rights holder in the management of OSA or the period of notice when terminating a contracting relationship.

The amendment to the Copyright Act required a change of the manner to handle unidentified income, i.e. income collected and distributed for unidentifiable titles or for the rights holders that could not be determined or found. These funds are kept on a separate account for the period of 3 years, during which OSA takes steps required to find the rights holders. These steps include also the provision of the lists of all non-identified titles both to the rights holders represented based on an agreement, which OSA does by means of a new module in Infosa, and wide public. The royalties of which recipients are not successfully identified or found within 3 years

as of the end of the year in which they were collected shall be transferred to that fund according to the rules determined by the Distribution Rules of OSA and the Statutes of the Cultural, Social and Educational Fund (which is also a newly prepared document approved by the General Assembly last year).

The most significant change in the area of licensing concerns the procedure of agreeing a tariff that has not been regulated by law at all so far. The collective management organization is obliged, under the amendment, to publish the proposed tariff at its website and to send it to registered associations gathering users by 31 August of the calendar year or to request an approval of the ministry of culture if it intends to increase the rates by more than inflation of the preceding year. The law anticipates, in case the collective management organization and the association fail to agree about the rates of royalties, that the dispute is resolved by negotiation between affected entities or by means of mediation through a mediator registered by the ministry of culture or determining rates by a court.

A contribution is the regulation of extended collective management providing certainty to the operators of TV stations that concluded a collective licence agreement with OSA that they use works in their broadcast with authorization regardless the fact whether the works are parts of the movie or another program.

In a separate part based on the directive on collective management, the amendment to the Copyright Act regulates the provision of licences for more territories in respect of the rights to use musical works online. These licences can be provided by a collective management organization that has applicable authorization and is able to properly identify musical works and rights holders in relation to each applicable territory according to clear identification codes. Since OSA meets these conditions laid down by law, it is entitled to conclude licensing agreements for multiterritorial use of its repertoire. On the other hand, the new legal regulation brings the necessity to take into account the fact that, based on the multiterritorial licensing, a considerable amount of partner collective management organizations and publishers excluded its repertoire from licensing the online use at the territory of the Czech Republic.

## COURT DECISIONS

In the course of 2017, most disputes against the operators of spa facilities were successfully closed based on several decisions of the Supreme Court of the Czech Republic by which it refused the appellate review of certain spa health facilities against the decisions of the courts of lower instances as to the recognition of the claim of OSA to release gratuitous enrichment due to unauthorized performance of works protected by copyright by making them accessible to spa guests by means of TV and radio devices placed in rooms of their accommodation facilities. The Supreme Court did not recognize as justified the objections of the defendants that claimed that OSA was not entitled for collective management to collect royalties and that it has not proved the representation of the rights holders for whom it collects the royalties. It insisted on its already earlier pronounced judiciary conclusion as to the justifiability of OSA to enforce gratuitous enrichment in these cases.

A dispute to release gratuitous enrichment kept against the company using works by transmission through a satellite was significant, in particular, due to its total impact on the possibility of licensing this segment. The arguments of the defendant on technological differences between the transmission method used by the defendant and microwave transmission of broadcast in this case were found to be irrelevant. The High Court in Olomouc decided that even transmission through a satellite can be comprised under the term of “cable retransmission” and, consequently, it recognized the claim of OSA to license that use, or to enforce the gratuitous enrichment. The defendant submitted an appellate review about which the Supreme Court of the Czech Republic will decide.

A significant support for the fight with illegal online use is provided by the decision of the Court of Justice of the European Union in case C-610/2015 Pirate Bay that confirmed the liability of an online platform for sharing if such platform intervenes in the sharing so that indexes files and provides a search engine.

OSA COLLECTIONS IN 2017



**CZK 147,653,000**

LIVE PERFORMANCES

**CZK 233,604,000**

BACKGROUND MUSIC



OSA TRADEMARKS

11



*The level of protection of copyrighted works on the Internet and streaming services is certainly not sufficient. Not long ago at my friend's I came across an app I did not even know about. It ripped music from YouTube videos and looked like Spotify. It was full of ads and the quality of the music was terrible. Useless. The royalties for streaming are so low that I rather do not count on them for now. However, I believe that popular musicians can find it more interesting on paychecks.*

**THOM ARTWAY**

represented since 2013,  
18 musical works  
registered in the database





In accordance with Act No. 441/2003 Coll., on Trademarks, Ochranný svaz autorský pro práva k dílům hudebním, z.s. (Association for the Protection of the Rights of Music Authors and Publishers), is the owner of the below specified trademarks which are registered in the register of trademarks kept by the Industrial Property Office ([www.upv.cz](http://www.upv.cz)).

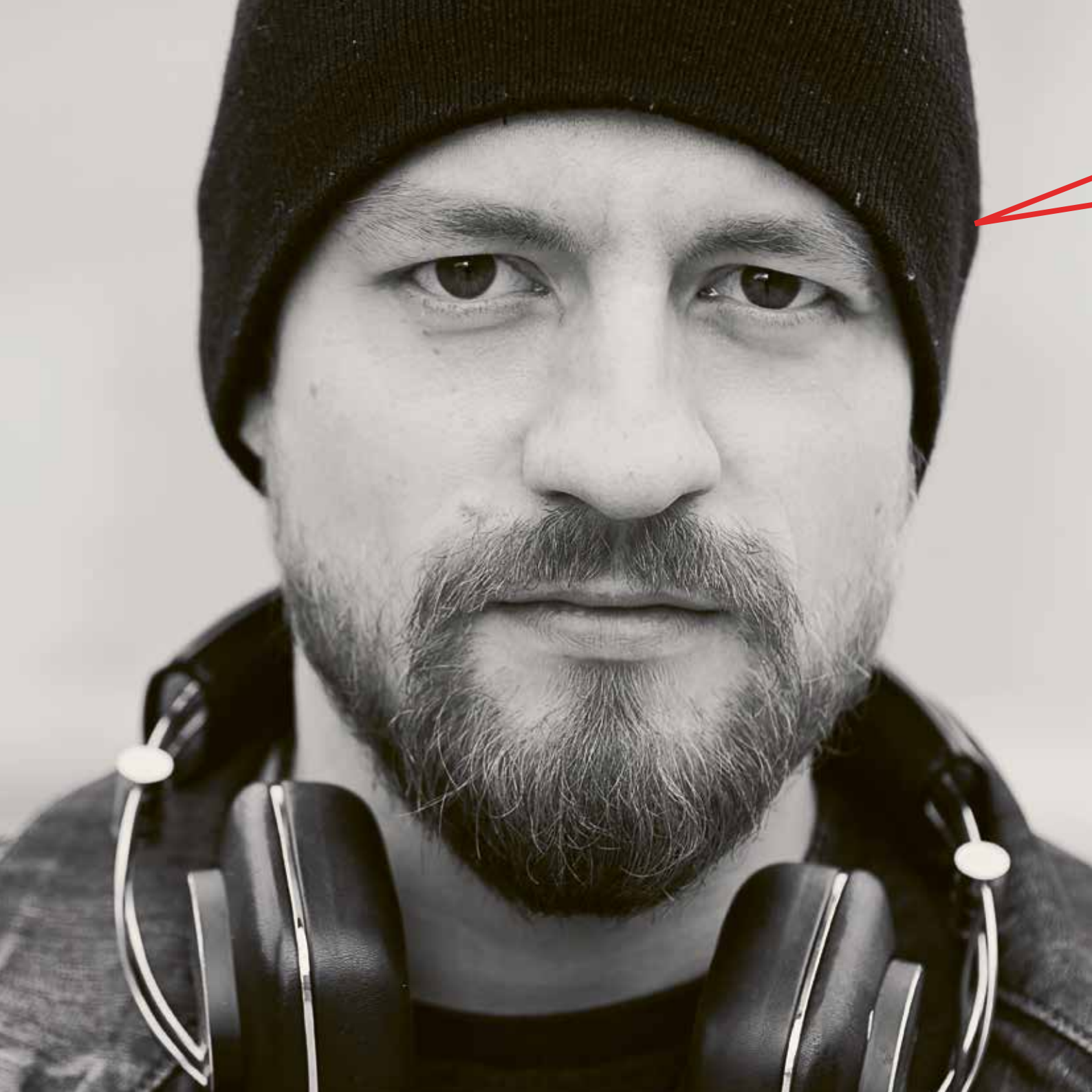
NAME	REGISTRATION NUMBER	REGISTRATION DATE	TRADEMARK
OSA	251959	24. 2. 2003	
OSA	296128	13. 2. 2008	
OSA	309051	2. 12. 2009	
OSA	351649	2. 3. 2016	
INFOSA	309052	2. 12. 2009	<b>infosa</b>
AUTOR IN	315502	1. 12. 2010	autor in
MYSLÍME NA HUDBU (We think of music)	351093	27. 1. 2016	
VÝROČNÍ CENY OSA	351094	27. 1. 2016	 VÝROČNÍ CENY OSA
PARTNER OSA	351095	27. 1. 2016	

Only those using musical pieces from the OSA repertoire on the basis of a concluded licence contract with OSA in connection with lawful production, dissemination, lease and lending of audio and audiovisual recordings are authorized to use the OSA trademark (registration No. 351649 and 309051). Other cases require OSA's consent which may be obtained at [komunikace@osa.cz](mailto:komunikace@osa.cz).



**OVERVIEW OF OSA-MANAGED  
REAL ESTATE**

**12**



*The protection of copyrighted works on the Internet is insufficient. Nevertheless, whenever a new technology comes out, the authors and performers always become scared of what will happen to them. It was 130 years ago with Edison's first gramophone, with the pianos playing from perforated labels, with the radio, tapes, CDs and other digital formats. I just hope that we as a society can figure out how to keep a high quality music alive. So far, it's not going so well.*

**ONDŘEJ PIVEC**

represented since 2005,  
48 musical works  
registered in the database



**IN ORDER TO ENSURE ITS ACTIVITY, OSA MANAGED THE FOLLOWING REAL ESTATE AS OF  
31 DECEMBER 2017:**

<b>ADDRESS</b>	<b>RELATION TO REAL ESTATE</b>	<b>PURPOSE OF USE</b>
Čs. armády čp. 20, Praha 6	the building is owned	registered office, customer centre, contact point
Nádražní ul. čp. 397, Havlíčkův Brod offices No. 44–48	the offices are leased	customer centre
Šilingrovo nám. čp. 257, Brno, office No. 303	the room is leased	contact point

OSA COLLECTIONS IN 2017

**CZK 215,128,000**  
DISTRIBUTION TO ABROAD



**CZK 63,785,000**  
DISTRIBUTION FROM ABROAD



OSA AND THE WORLD

13



As of 31 December 2017 OSA concluded 125 reciprocal or unilateral agreements with 81 authors' societies worldwide. These societies, through agreements with other collective management organizations, cover most of the world. Thanks to these contractual obligations the copyrights of domestic authors and publishers are protected worldwide and copyrights of more than three and half million foreign authors and publishers are protected in the Czech Republic. We offer easy legal access to a vast number of worldwide music repertoire to public users. Simultaneously, the domestic rights holders who have concluded an agreement with OSA have possibilities, through our society, to receive royalty fees for music performed in most of the world without any demanding administration and time load which would be inevitable in the case of individual management. Our foreign partners monitor and pay for uses of which the authors do not learn.

**AS OF 31 DECEMBER 2016 OSA CONCLUDED 125 RECIPROCAL OR UNILATERAL AGREEMENTS WITH 81 AUTHORS' SOCIETIES WORLDWIDE.**

<b>TERRITORY</b>	<b>NAME OF SOCIETY</b>
<b>Albania</b>	ALBAUTOR
<b>Argentina</b>	SADAIC
<b>Australia; other administered territories: Ashmore, Australian, Antarctic Territory, Cartier, Cook, Coco Islands, Easters Islands, Islands, Fiji, Heard Islands, Kiribati, Macquarie, McDonald Islands, Nauru, New Zeland, Niue, Norfolk, Papua New Guinea</b>	AMCOS, APRA
<b>Austria</b>	AKM, AUME
<b>Azerbaijan</b>	AAS
<b>Belgium</b>	SABAM
<b>Bosnia and Herzegovina</b>	AMUS, SQN
<b>Brazil</b>	ABRAMUS, SBACEM, SOCINPRO, UBC
<b>Bulgaria</b>	MUSICAUTOR
<b>Canada</b>	SOCAN, SODRAC
<b>Chile</b>	SCD
<b>China</b>	MCSC

<b>Columbia</b>	SAYCO
<b>Costa Rica</b>	ACAM
<b>Croatia</b>	HDS/ZAMP
<b>Cuba</b>	ACDAM
<b>Denmark</b> ; other administered territories: Estonia*, Faroe, Finland*, Islands, Iceland*, Greenland, Latvia*, Lithuania*, Norway*, Sweden*	KODA (except for territories marked *), NCB
<b>Estonia</b> ; other administered territories: Denmark*, Finland*, Iceland*, Latvia*, Lithuania*, Norway*, Sweden*	EAU (except for territories marked *), NCB
<b>Finland</b> ; other administered territories: Denmark*, Estonia*, iceland*, Latvia*, Lithuania*, Norway*, Sweden*	TEOSTO (except for territories marked *), NCB
<b>France</b> ; other administered territories: Arabia, Bahrain, Benin, Burkina Faso, Chad, Caledonia, Cameroon, Central African Republic, Congo, Djibouti, Egypt, French Guiana, French Southern and Antarctic Lands, French Polynesia, Gabon, Gambia, Guinea, Guadeloupe, Iraq, Iran, Ivory Coast, Kuwait, Lebanon, Luxembourg, Madagascar, Mali, Morocco, Martinique, Mauritania, Niger, New Mayotte, Oman, Reunion, Saudi United Arab Emirates, Saint-Barthélemy, Saint Martin, Saint Peter and Miquelon, Senegal, Togo, Walis and Futuna, Qatar	SACEM, SDRM
<b>Georgia</b>	GCA
<b>Germany</b>	GEMA
<b>Great Britain</b> ; other administered territories: Anguilla, Antigua and Barbuda, Ascension, Bahamas, Barbados, Belize, Bermuda, British Antarctic Territory, British Indian Ocean Territory, British Virgin Islands, Brunei, Cayman Islands, Channel Islands, Diego Garcia, Dominica, Falkland Islands, Ghana, Gibraltar, Grenada, India, Isle of Man, Jamaica, Kenya, Cyprus, Malawi, Malta, Montserrat, Nigeria, Pitcairn Islands, St. Helena, St. Kitts and Nevis, St. Lucia, St. Vincent and the Grenadines, Tanzania, Trinidad and Tobago, Tristan da Cunha, Turks a Caicos, Uganda, Zambia, Zimbabwe	MCPS, PRS
<b>Greece</b>	AEPI
<b>Guinea-Bissau</b>	SGA
<b>Hong kong</b>	CASH
<b>Hungary</b>	ARTISJUS

<b>Ireland</b>	IMRO
<b>Island</b> ; other administered territories: Denmark*, Estonia*, Finland*, Lithuania*, Latvia*, Norway*, Sweden*	STEF (except for territories marked *), NCB
<b>Italy</b> ; other administered territories: San Marino, Vatican, Libya, Somalia, Ethiopia	SIAE
<b>Israel</b>	ACUM
<b>Japan</b>	JASRAC
<b>Kazakhstan</b>	KAZAK
<b>Latvia</b> ; other administered territories: Denmark*, Estonia*, Finland*, Iceland*, Lithuania*, Norway*, Sweden*	LATGA-A (except for territories marked *), NCB
<b>Lithuania</b> ; other administered territories: Denmark*, Estonia*, Finland*, Iceland*, Latvia*, Norway*, Sweden*	AKKA/LAA (except for territories marked *), NCB
<b>Macedonia</b>	ZAMP
<b>Malaysia</b>	MACP
<b>Mexico</b>	SACM
<b>Moldavia</b>	ASDAC
<b>Montenegro</b>	PAM CG
<b>Netherlands</b> ; other administered territories: Netherlands Antilles, Aruba, Indonesia, Surinam	BUMA, STEMRA
<b>Norway</b> ; other administered territories: Denmark*, Estonia*, Finland*, Iceland*, Latvia*, Lithuania*, Sweden*	TONO (except for territories marked *), NCB
<b>Peru</b>	APDAYC
<b>Philippines</b>	FILSCAP
<b>Poland</b>	ZAIKS
<b>Portugal</b> ; other administered territories: Azores, Madeira	SPA
<b>Romania</b>	UCMR/ADA
<b>Russia</b>	RAO, RUR
<b>Serbia</b>	SOKOJ

<b>Slovakia</b>	SOZA
<b>Slovenia</b>	SAZAS
<b>South Africa; other administered territories: Botswana, Lesotho</b>	SAMRO
<b>South Korea</b>	KOMCA
<b>Spain; other administered territories: Costa Rica, Columbia, Bolivia, Dominican Republic, Ecuador, Guatemala, Haiti, Honduras, Nicaragua, Panama, Salvador, Venezuela</b>	SGAE
<b>Sweden; other administered territories: Denmark*, Estonia*, Finland*, Iceland*, Latvia*, Lithuania*, Norway*</b>	STIM (except for territories marked *), NCB
<b>Switzerland; other administered territories: Lichtenstein</b>	SUISA
<b>Taiwan</b>	MUST
<b>Trinidad and Tobago</b>	COTT
<b>Turkey</b>	MESAM, MSG
<b>Ukraine</b>	UACRR
<b>Uruguay</b>	AGADU
<b>USA</b>	AMRA, ASCAP, BMI, HARRY FOX, SESAC
<b>Venezuela</b>	SACVEN
<b>Vietnam</b>	VCPMC

**CULTURAL ACTIVITIES  
AND SOCIAL RESPONSIBILITY**

14





*Czech broadcasting is an affair of mainstream aimed at the musical taste of the majority. I miss platforms that are different. However, I understand that they have problems with financing. I do not think that it is more difficult to get a song to radio stations if it is really good. The radio stations that aim at young people adapt their playlists and the choice of interprets to their intentions and it is harder to get ahead there, of course.*

**KAREL HEŘMAN** (Michal Hruža a kapela Hruzy)  
represented since 2006,  
30 musical works  
registered in the database



We are an association of which primary goal and mission is the area of culture and activities related thereto. Based on that, we consider our proactive participation in the development of culture and in the cultivation of cultural awareness to be the essential premise of our activity. We cannot be indifferent to the condition of culture, not only in the Czech Republic but also outside our borders only for the reason that we feel to be a comprehensive part of that culture, i.e. both authors and participants at the same time, and, consequently, also a creative element that is responsible for the situation of the culture as well. By our activity, we express support mainly to the language that we understand well – i.e. music.

## 14.1 CULTURAL SUPPORT

### 14.1.1 PROJECT “PARTNERSHIP” OF OSA

The support of Czech music scene is an area where positive steps can be taken in the most simple and tangible manner towards our vision of cultural and responsible society. For this purpose, an ambitious **project “Partnership” was born in 2010, which was designed to support the authors represented by OSA based on an agreement and to develop culture, not only in the Czech Republic.**

Since then, **more than 1,200 music projects** have been supported within **five programs** focused on various areas of music activities.

Organizers send us requests that are evaluated by the committee of Partnership once in a quarter. Consequently, we conclude agreements with projects that are successful.

The most significant events supported in **2017** included, for instance, **Bohemia Jazz Fest, Prague Proms, Avon march, Music Olomouc, Motol Motolice, Soundtrack festival Poděbrady, Kašpárkohraní, Colours of Ostrava, Orchestra Berg, Leoš Janáček International Music Festival, ZUŠ Open** but also the **Angel Awards** or the **Apollo Music Awards** and **Žebřík Music Awards**. A number of albums with current Czech music production (e. g. **Oceán, Vesna, Lake Malawi, Mydy Rabycad, Top Dream Company, Juraj Filas, Rudy Linka** etc.) were also released. OSA contributed also to publishing music magazines as **Naše muzika, Hudební rozhledy** or **Rock and All**.

When selected projects supported by the committee, it is not of importance whether the applicant is a member of OSA. Consequently, anybody can apply for partnership who uses the works of authors represented by OSA based on an agreement and is interested in strengthening the good reputation of OSA both in media and in front of wide public.

- ↳ “**OSA LIVE**” – the support of live concerts and festivals
- ↳ “**MADE WITH OSA**” – the support of releasing musical works or other materials of which theme is music
- ↳ “**PREMIERES OF OSA**” – support for introducing new works etc.
- ↳ “**OSA HELPS**” – support for beneficent and charitable events
- ↳ “**OSA TALENT**” – support mainly for organizing creative contests and music courses focused mainly on young music of authors, concerts and festivals presenting young music authors, study trips for music authors connected with the creation of a musical work protected with copyright

In 2017, 206 projects were supported within the OSA Partnership.

**LINKS:** [www.osa.cz/hlavni-menu-eng/partnership/partnership-of-osa.aspx](http://www.osa.cz/hlavni-menu-eng/partnership/partnership-of-osa.aspx)

### 14.1.2 THE 12TH OSA ANNUAL AWARDS

The OSA Annual Awards, which took place in Lucerna Cinema on 8 June 2017, was given to Ondřej Ládek, Petr Janda, Jiří Bělohávek, Tomáš Krulich, Milan Špalek, Miloš Bok, Vladimír Kočandrlle, Miroslav Srnka, Mirai Navrátil, Šimon Bílý, Jan Ryant Dřízal, Warner/Chappell Music s.r.o. CZ, Ivana Loudová, Petr Novák, Vladimír Mišík, and Václav Hrabě. The evening was hosted by two actors from Vosto5 Theater – Ondřej Cihlář and Petr Prokop. Martin Kumžák and Pajky Pajk accompanied the evening with music. Ondřej Ruml, Iva Pazderková, Jitka Charvátová, Žofie Dařbujánová, Karel Štědrý an Petr Macháček, Karel Kahovec and David Kraus performed on the stage during the evening.

**OCHRANNÝ SVAZ AUTORSKÝ (OSA)** awarded the most successful music composers, lyricists and publishers already for the 12th time. The OSA Awards, as the only in the Czech Republic, are awarded based on statistics sent by radio and TV broadcasters, operators of music on-line services, producers and sellers of carriers or the organizers of concerts.

Only **OSA GOLDEN AWARD** for contribution to Czech music, which was awarded to **Ivana Loudová** this year, and **OSA GOLDEN FUND** for compositions or authors played most frequently, within long term, are awarded based on the decision of the Supervisory Board of OSA. Petr Novák in memoriam was recorded into the **GOLDEN FUND** as well as the song “Variace na renesanční téma”, with lyrics by **Václav Hraběta** set to music by **Vladimír Mišík**. The OSA Awards, as the only ones, connect authors across music styles. They were awarded in **15 CATEGORIES** in total this year.

Two awards were given to **Miloš Bok**, one as the **MOST SUCCESSFUL AUTHOR OF CLASSICAL MUSIC**, the other one in the category of **CLASSICAL COMPOSITION OF THE YEAR**. The **POPULAR COMPOSITION OF THE YEAR** was, as in the year before, the song “**Pohoda**” of which authors are **Tomáš Krulich** (music) and **Milan Špalek** (lyrics). The title of the **MOST SUCCESSFUL LYRICIST OF THE YEAR** was awarded to **Ondřej Ládek** alias **Xindi X**. The award for the **MOST SUCCESSFUL AUTHOR OF POPULAR MUSIC** was given to **Petr Janda**. The **MOST SUCCESSFUL AUTHORS ABROAD** became **Vladimír Kočandrl** in the area of popular music and **Miroslav Srnka** in the area of classical music. The **MOST SUCCESSFUL PUBLISHER** in last year was **Warner/Chappell Music s.r.o. CZ**. The **MOST SUCCESSFUL CONCERT** of the year was played by **Lucie**; its tour was organized by **Live Nation, s.r.o.**

**AWARD FOR PROMOTION AND DEPLOYMENT OF CZECH MUSIC** was awarded to **Jiří Bělohávek** in memoriam. *“I am personally very sorry that Mr Jiří Bělohávek, who greatly contributed to the promotion and deployment of Czech production not only inland but mainly abroad, died and cannot see the award,”* said **Roman Strejček**, Chairman of the Board of Trustees of OSA.

The OSA Annual Awards are given also to young generation by 30 years of age in the area of classical and popular music. The **MOST SUCCESSFUL YOUNG AUTHORS** are **Mirai Navrátil** and **Šimon Bílý** in pop music and **Jan Ryant Dřízal** in classical music. The awarded artists received a check from OSA valued CZK 50,000.

The artifact itself that was awarded to these authors has a new look from this year on. A crystal note was produced in the works of **Preciosa**. Designer Lenka Parkanová participated in its design. Ivana Loudová, who was awarded the OSA Golden Award, received also a little statute by sculptor **Šárka Radová**.

This year was organized under the patronage of the Ministry of Culture of the Czech Republic. The principal media partner of the evening is music TV **Óčko**, which broadcast a prerecorded performance of the awarding ceremony on TV station **Óčko Gold** on 2 July. Media partners are: radio **Classic Praha**, **Express FM**, magazine **Autor** in and project **MyslímNaHudbu.cz**. Other partners are **Preciosa** and **PMP Exclusive**.

## 12. OSA AWARDS — RESULTS:

POPULAR COMPOSITION OF THE YEAR	<b>POHODA</b> authors: Milan Špalek, Tomáš Krulich
CLASSICAL COMPOSITION OF THE YEAR	<b>APOKALYPSA V KAMENICKÉ STRÁNI</b> author: Miloš Bok
THE MOST SUCCESSFUL AUTHOR OF POPULAR MUSIC	<b>PETR JANDA</b>
THE MOST SUCCESSFUL LYRICIST	<b>ONDŘEJ LÁDEK</b>
THE MOST SUCCESSFUL AUTHOR OF CLASSICAL MUSIC	<b>MILOŠ BOK</b>
THE MOST SUCCESSFUL PUBLISHER	<b>WARNER/CHAPPELL MUSIC S.R.O. CZ</b>
THE MOST SUCCESSFUL YOUNG AUTHORS OF POPULAR MUSIC	<b>MIRAI NAVRÁTIL, ŠIMON BÍLÝ</b>
THE MOST SUCCESSFUL YOUNG AUTHOR OF CLASSICAL MUSIC	<b>JAN RYANT DŘÍZAL</b>
THE MOST SUCCESSFUL AUTHOR OF POPULAR MUSIC ABROAD	<b>VLADIMÍR KOČANDRLE</b>
THE MOST SUCCESSFUL AUTHOR OF CLASSICAL MUSIC ABROAD	<b>MIROSLAV SRNKA</b>
OSA GOLDEN AWARD	<b>IVANA LOUDOVÁ</b>
OSA GOLDEN FUND — AUTHOR	<b>PETR NOVÁK</b>
OSA GOLDEN FUND — COMPOSITION	<b>VARIACE NA RENESANČNÍ TÉMA</b> authors: Vladimír Mišík, Václav Hrabě
AWARD FOR THE PROMOTION AND DEPLOYMENT OF CZECH MUSIC	<b>JIŘÍ BĚLOHLÁVEK</b>
CONCERT OF THE YEAR	<b>TURNÉ SKUPINY LUCIE</b> organizer: Live Nation Czech Republic, s.r.o.

**LINKS:** [www.cenyosa.cz](http://www.cenyosa.cz)

## 14.2 SUPPORT TO CHARITABLE PROJECTS

Not only as a part of one of the programs of the Partnership project (OSA HELPS), aimed directly at the support of beneficent and charitable events, our association is interested in charitable support and aid in emergency. It is expressed again by the language closest to us — by means of music. For instance, OSA has

been cooperating with **The Tap Tap orchestra** for nine years. During that time, we helped them to release three albums of the band and contributed to organizing a number of performances. It is a music band from the Jedlička Institute. A band that performed, among others, also on the occasion of one of the OSA Award evenings has grew up by right in an internationally recognized and successful project during past few years. Also owing to that, we are proud to be able to help people whose fate was not favorable to them as regards their health and, in spite of that, they are full of energy and humor.

We have been cooperating with the **Diaconia of the Evangelical Church of Czech Brethren**. The Diaconia operates more than 100 facilities around all of the Czech Republic and its activity is focused on service to people with a mental and psychical handicap and other people who found themselves in unfavorable live situations. In the same regime, we cooperate also with the **Charity of the Czech Republic** or newly also with **Silesian Diaconia** since 2017.

Another example of long-term cooperation in the charitable area is our support to the concert "**Motol Motolice**" which we have been happily providing for nine years. It is a charitable concert that takes place close to the Monastery of Břevnov each year and whose proceeds are donated to help children at the oncological ward of Motol Hospital. We express our support also, for instance, to charitable concerts for the event called "Brick" (Akce cihla), organized by Portus Praha, an organization helping people with a mental handicap to integrate.

We take into account a charitable or similar social meaning of a cultural event in many cases by providing licences for symbolical or considerably more advantageous conditions. They include performances with live as well as Background music. We concluded such agreements, for instance, with **Svaz důchodců** (Association of Seniors), **Sdružení pracovníků domů dětí a mládeže** (Association of the Workers of Children and Youth Centers), the association "**Pionýr**" (Pioneer), **Asociace ZUŠ** (Elementary Arts Schools Association), **Unie českých pěveckých sborů** (Union of Czech Choirs), with **Polský kulturně-osvětový svaz v České republice** (Polish Cultural and Educational Association in the Czech Republic), with **Folklorní unie Prahy a Středočeského kraje** (Folklore Union of Prague and Central-Bohemian Region), with **Hanácký folklorní spolek** (Folklore Association of Haná), with **Společnost pro lidové tradice Jihomoravského kraje** (Association for Folk Traditions of South Moravian Region) or **Psychiatrická nemocnice Horní Beřkovice** (Psychiatric Hospital Horní Beřkovice). In the same way, we express our support also, for instance, to an event "**Bambiriáda**", organized by Česká rada dětí a mládeže (Czech Council of Children and Youth) or event "**Běhy naděje**" (Runs of Hope), organized by the association **Skutky naděje** (Actions of Hope). Under symbolic conditions, we concluded, in 2017, an agreement, for instance, with **Asociace poskytovatelů sociálních služeb České republiky** (Association of the Providers of Social Services of the Czech Republic) for the use of reproduction devices in their facilities.

The feeling of community togetherness and professional solidarity motivates us also to search for the possibilities to support our own authors who need help in the form of financial aid from the solidarity fund.

## 14.3 EDUCATION OF AUTHORS

We consider the support of education to be one of the most effective and most efficient instruments to support the development of musical world in terms of long-term effects. For that reason, we also aimed one of the programs of the above-described project Partnership (OSA TALENT) at the area of the education of authors, which is intended to be an expression of the support to young talents through contests, courses or study trips. In 2017, we supported a project called “**12. dílna pro nejmenší skladatele**” (“Twelfth Workshop for the youngest composers”), organized by the Association Q, project **Generation — an international contest for composers by 30 years of age**, organized as a part of the Leoš Janáček International Music Festival, the **34th summer jazz workshop of Karel Velebný** was supported as well and the **second year of the Composers Contest of Karel Krautgartner**. In addition, the project **Czech Jazz Workshop**, organized by the Czech Jazz Association, was supported as well. It is a week-long workshop where lecturers from the entire world gather and that is destined at all groups of musicians that want to learn the craft of music from the best ones in the domain. We awarded also a financial prize to the winner of the category “Best Jazz Composition of a Young Author 2017, which was awarded during the Bohemia Jazz Fest, of which partner OSA is every year. The support of the **Project for the Development of Musical Production at Elementary Schools**, organized by the Institute of Modern Music, is worth mentioning as well. It consists in teaching music in a modern interactive and individual form. Theory is presented to children in an attractive form and it is accompanied with active presentations of production. After one year, children are able to compose a basic musical composition in their music style. A new project is “**ZUŠ Open**” (Elementary Arts School Open), which was established under the auspices of the Foundation of Magdalena Kožená. It is a national happening of elementary arts schools at a public space of which objective is to present the entire range of arts and life of the arts schools outside the usual framework and premises of the school.

We try to develop the talent of young authors in the form of musical educational workshops, contests or with a financial contribution. Last year, we contributed, for instance, to a new project “ZUŠ Open”, under the patronage of the Foundation of Magdalena Kožená, or the Project for the Development of Musical Production at Elementary Schools organized by the Institute of Modern Music.



**EMPLOYEES**

**15**

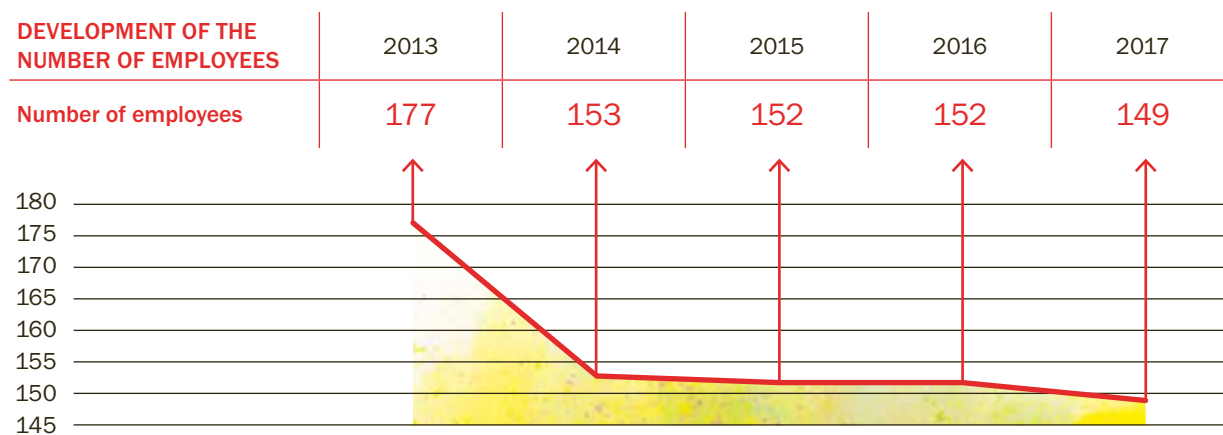


After the previous period between 2010–2014 when the number of employees decreased considerably from 218 to 153 as a consequence of ongoing changes in the structure and organization of the association, the number of employees was stabilizing under the level of 2014 during the years to follow. Total number of employees was 149 people as of 31 December 2017.\*

\* number of people in main employment

## 15.1 STRUCTURE OF EMPLOYEES BY AGE AND SEX

AGE LIMIT	MEN	WOMEN	IN TOTAL
by 26 years	0	3	3
26–30 years	0	9	9
31–40 years	13	30	43
41–50 years	14	38	52
51–60 years	6	27	33
61 years and more	5	4	9
<b>IN TOTAL</b>	<b>38</b>	<b>111</b>	<b>149</b>





# 16



*For me the intellectual property is closely connected to the general value of the work. And in the second plan I like the fact that I have some control over where and for what purpose my songs will be used.*

*Royalties for millions of plays on online platforms are ridiculous.*

*Illegal online platforms are in indirect proportion to the quality and availability of legal platforms. If I want to encourage a friend, it is still the best option to go and buy his record at the concert.*

**DAVID STYPKA**

represented since 2011,  
39 musical works  
registered in the database





### **WORK-LIFE BALANCE**

Being a modern employer we allow our employees to schedule their personal and professional life through flexible working hours so that any unpleasant collisions in these areas are avoided. In addition, depending on the nature of business to be conducted, OSA offers an extensive amount of alternative workloads which are responsive to the needs of its employees. For example, one can work from home (“home office”) or part-time. Employment of existing employees who are on a maternal leave is supported through agreements on works performed outside employment relationship.

### **HANDICAPPED**

We try to employ our handicapped fellow citizens if operational conditions allow it. As of 31 December 2017 we employed 8 persons with modified work capability, out of these 8 people 2 persons had a severe disability.

**REPORT OF  
AN INDEPENDENT  
AUDITOR**

**17**

**Zpráva nezávislého auditora  
o ověření účetní závěrky spolku  
OSA - Ochranný svaz autorský pro práva k  
dílům hudebním, z.s. k 31. 12. 2017**

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APOGEO Audit, s.r.o.  
Rohanské nábřeží 671/15  
Recepce B  
CZ186 00 Praha 8

počet stran: 4

COMMITTED TO YOUR SUCCESS

## ZPRÁVA NEZÁVISLÉHO AUDITORA

o ověření účetní závěrky spolku OSA - Ochranný svaz autorský pro práva k dílům hudebním, z.s.

Se sídlem: Čs. armády 786/20, Bubeneč, 160 00 Praha  
Identifikační číslo: 638 39 997  
Hlavní předmět podnikání: kolektivní správa autorských práv k dílům hudebním

Tato zpráva nezávislého auditora o ověření účetní závěrky je určena členům spolku OSA - Ochranný svaz autorský pro práva k dílům hudebním, z.s.

### Výrok auditora

Provedli jsme audit přiložené účetní závěrky spolku OSA - Ochranný svaz autorský pro práva k dílům hudebním, z.s. (dále také „Spolek“) sestavené na základě českých účetních předpisů, která se skládá z rozvahy k 31. 12. 2017, výkazu zisku a ztráty za rok končící 31. 12. 2017, přehledu o peněžních tocích za rok končící 31. 12. 2017 a přílohy této účetní závěrky, která obsahuje popis použitých podstatných účetních metod a další vysvětlující informace. Údaje o Spolku jsou uvedeny v bodě 1 přílohy této účetní závěrky.

Podle našeho názoru účetní závěrka podává věrný a poctivý obraz aktiv a pasiv spolku OSA - Ochranný svaz autorský pro práva k dílům hudebním, z.s. k 31. 12. 2017, nákladů a výnosů a výsledku jejího hospodaření a peněžních toků za rok končící 31. 12. 2017 v souladu s českými účetními předpisy.

### Základ pro výrok

Audit jsme provedli v souladu se zákonem o auditorech a standardy Komory auditorů České republiky pro audit, kterými jsou mezinárodní standardy pro audit (ISA), případně doplněné a upravené souvisejícími aplikačními doložkami. Naše odpovědnost stanovená těmito předpisy je podrobněji popsána v oddílu Odpovědnost auditora za audit účetní závěrky. V souladu se zákonem o auditorech a Etickým kodexem přijatým Komorou auditorů České republiky jsme na Spolku nezávislí a splnili jsme i další etické povinnosti vyplývající z uvedených předpisů. Domníváme se, že důkazní informace, které jsme shromáždili, poskytují dostatečný a vhodný základ pro vyjádření našeho výroku.

### Ostatní informace uvedené ve výroční zprávě

Ostatními informacemi jsou v souladu s § 2 písm. b) zákona o auditorech informace uvedené ve výroční zprávě mimo účetní závěrku a naši zprávu auditora. Za ostatní informace odpovídá představenstvo Spolku.

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Náš výrok k účetní závěrce se k ostatním informacím nevztahuje. Přesto je však součástí našich povinností souvisejících s ověřením účetní závěrky seznámení se s ostatními informacemi a posouzení, zda ostatní informace nejsou ve významném (materiálním) nesouladu s účetní závěrkou či s našimi znalostmi o účetní jednotce získanými během ověřování účetní závěrky nebo zda se jinak tyto informace nejeví jako významně (materiálně) nesprávné. Také posuzujeme, zda ostatní informace byly ve všech významných (materiálních) ohledech vypracovány v souladu s příslušnými právními předpisy. Tímto posouzením se rozumí, zda ostatní informace splňují požadavky právních předpisů na formální náležitosti a postup vypracování ostatních informací v kontextu významnosti (materiality), tj. zda případné nedodržení uvedených požadavků by bylo způsobilé ovlivnit úsudek činěný na základě ostatních informací.

Na základě provedených postupů, do míry, již dokážeme posoudit, uvádíme, že

- ostatní informace, které popisují skutečnosti, jež jsou též předmětem zobrazení v účetní závěrce, jsou ve všech významných (materiálních) ohledech v souladu s účetní závěrkou a
- ostatní informace byly vypracovány v souladu s právními předpisy.

Dále jsme povinni uvést, zda na základě poznatků a povědomí o Spolku, k nimž jsme dospěli při provádění auditu, ostatní informace neobsahují významné (materiální) věcné nesprávnosti. V rámci uvedených postupů jsme v obdržných ostatních informacích žádné významné (materiální) věcné nesprávnosti nezjistili.

#### **Odpovědnost představenstva a dozorčí rady Spolku za účetní závěrku**

Představenstvo Spolku odpovídá za sestavení účetní závěrky podávající věrný a poctivý obraz v souladu s českými účetními předpisy, a za takový vnitřní kontrolní systém, který považuje za nezbytný pro sestavení účetní závěrky tak, aby neobsahovala významné (materiální) nesprávnosti způsobené podvodem nebo chybou.

Při sestavování účetní závěrky je představenstvo Spolku povinno posoudit, zda je Spolek schopen nepřetržitě trvat, a pokud je to relevantní, popsat v příloze účetní závěrky záležitosti týkající se jejího nepřetržitého trvání a použití předpokladu nepřetržitého trvání při sestavení účetní závěrky, s výjimkou případů, kdy představenstvo plánuje zrušení Spolku nebo ukončení jeho činnosti, resp. kdy nemá jinou reálnou možnost než tak učinit.

Za dohled nad procesem účetního výkaznictví ve Spolku odpovídá dozorčí rada.

#### **Odpovědnost auditora za audit účetní závěrky**

Naším cílem je získat přiměřenou jistotu, že účetní závěrka jako celek neobsahuje významnou (materiální) nesprávnost způsobenou podvodem nebo chybou a vydat zprávu auditora obsahující náš výrok. Přiměřená míra jistoty je velká míra jistoty, nicméně není zárukou, že audit provedený v souladu s výše uvedenými předpisy ve všech případech v účetní závěrce odhalí případnou existující významnou (materiální) nesprávnost. Nesprávnosti mohou vzniknout v důsledku podvodů nebo chyb a považují se za významné (materiální), pokud lze reálně předpokládat, že by jednotlivě nebo v souhrnu mohly ovlivnit ekonomická rozhodnutí, která uživatelé účetní závěrky na jejím základě přijmou.

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APOGEO Audit, s.r.o.

A Rohan Business Centre, Receptce B, Rohanské nábř. 671/15, 186 00 Praha 8, ČR T +420 267 997 700

E info@apogeo.cz IČ 27197310 OR Městský soud v Praze, odd. C 103716

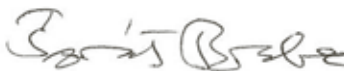
ČÚ CZK 4200532851/6800 WWW.APOGEO.CZ

Při provádění auditu v souladu s výše uvedenými předpisy je naší povinností uplatňovat během celého auditu odborný úsudek a zachovávat profesní skepticismus. Dále je naší povinností:

- Identifikovat a vyhodnotit rizika významné (materiální) nesprávnosti účetní závěrky způsobené podvodem nebo chybou, navrhnout a provést auditorské postupy reagující na tato rizika a získat dostatečné a vhodné důkazní informace, abychom na jejich základě mohli vyjádřit výrok. Riziko, že neodhalíme významnou (materiální) nesprávnost, k níž došlo v důsledku podvodu, je větší než riziko neodhalení významné (materiální) nesprávnosti způsobené chybou, protože součástí podvodu mohou být tajné dohody (koluze), falšování, úmyslná opomenutí, nepravdivá prohlášení nebo obcházení vnitřních kontrol představenstvem.
- Seznámit se s vnitřním kontrolním systémem Spolku relevantním pro audit v takovém rozsahu, abychom mohli navrhnout auditorské postupy vhodné s ohledem na dané okolnosti, nikoli abychom mohli vyjádřit názor na účinnost jejího vnitřního kontrolního systému.
- Posoudit vhodnost použitých účetních pravidel, přiměřenost provedených účetních odhadů a informace, které v této souvislosti představenstvo Spolku uvedlo v příloze účetní závěrky.
- Posoudit vhodnost použití předpokladu nepřetržitého trvání při sestavení účetní závěrky představenstvem a to, zda s ohledem na shromážděné důkazní informace existuje významná (materiální) nejistota vyplývající z událostí nebo podmínek, které mohou významně zpochybnit schopnost Spolku nepřetržitě trvat. Jestliže dojdeme k závěru, že taková významná (materiální) nejistota existuje, je naší povinností upozornit v naší zprávě na informace uvedené v této souvislosti v příloze účetní závěrky, a pokud tyto informace nejsou dostatečné, vyjádřit modifikovaný výrok. Naše závěry týkající se schopnosti Spolku nepřetržitě trvat vycházejí z důkazních informací, které jsme získali do data naší zprávy. Nicméně budoucí události nebo podmínky mohou vést k tomu, že Spolek ztratí schopnost nepřetržitě trvat.
- Vyhodnotit celkovou prezentaci, členění a obsah účetní závěrky, včetně přílohy, a dále to, zda účetní závěrka zobrazuje podkladové transakce a události způsobem, který vede k věrnému zobrazení.

Naší povinností je informovat představenstvo a dozorčí radu mimo jiné o plánovaném rozsahu a načasování auditu a o významných zjištěních, která jsme v jeho průběhu učinili, včetně zjištěných významných nedostatků ve vnitřním kontrolním systému.

V Praze dne 6. 3. 2018



Auditorská společnost:  
APOGEO Audit, s.r.o.  
Rohanské nábřeží 671/15  
Recepce B  
CZ 186 00 Praha 8  
Oprávnění č. 451




Odpovědný auditor:  
Ing. Jaromír Chaloupka  
Oprávnění č. 2239

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## ROZVAHA (BALANCE)

Zpracováno v souladu s  
vyhláškou č. 504/2002 Sb. ve  
znění pozdějších předpisů

k 31.12.2017  
(v celých tis. Kč)

Název a sídlo účetní jednotky  
**OSA - Ochranný svaz autorský pro  
práva k dílům hudebním, z. s.**  
Čs. Armády 786/20  
Praha - Bubeneč  
160 00

IČO  
63839997

AKTIVA		Číslo řádku	Stav k prvnímu dni účetního období	Stav k poslednímu dni účetního období
a		b	1	2
A.	Dlouhodobý majetek celkem (ř. 02 + 10 + 21 - 28)	1	36 802	37 326
A.I.	Dlouhodobý nehmotný majetek (ř. 03 až 09)	2	76 326	84 414
A.I.1.	Nehmotné výsledky výzkumu a vývoje (012)	3		0
A.I.2.	Software (013)	4	73 662	80 630
A.I.3.	Ocenitelná práva (014)	5	0	0
A.I.4.	Drobný dlouhodobý nehmotný majetek (018)	6	443	443
A.I.5.	Ostatní dlouhodobý nehmotný majetek (019)	7	0	0
A.I.6.	Nedokončený dlouhodobý nehmotný majetek (041)	8	2 221	3 158
A.I.7.	Poskytnuté zálohy na dlouhodobý nehmotný majetek (051)	9	0	183
A.II.	Dlouhodobý hmotný majetek celkem (ř. 11 až 20)	10	50 735	51 129
A.II.1.	Pozemky (031)	11	97	97
A.II.2.	Umělecká díla, předměty a sbírky (032)	12	410	410
A.II.3.	Stavby (021)	13	27 178	27 178
A.II.4.	Hmotné movité věci a jejich soubory (022)	14	16 893	17 414
A.II.5.	Dospělá zvířata a jejich skupiny (025)	15	0	0
A.II.6.	Základní stádo a tažná zvířata (026)	16	0	0
A.II.7.	Drobný dlouhodobý hmotný majetek (028)	17	6 002	5 930
A.II.8.	Ostatní dlouhodobý hmotný majetek (029)	18	0	0
A.II.9.	Nedokončený dlouhodobý hmotný majetek (042)	19	155	100
A.II.10.	Poskytnuté zálohy na dlouhodobý hmotný majetek (052)	20	0	0
A.III.	Dlouhodobý finanční majetek (ř. 22 až 27)	21	58	58
A.III.1.	Podíly - ovládaná nebo ovládající osoba (061)	22	0	0
A.III.2.	Podíly - podstatný vliv (062)	23	0	0
A.III.3.	Dluhové cenné papíry držené do splatnosti (063)	24	0	0
A.III.4.	Zápůjčky organizačním složkám (066)	25	0	0
A.III.5.	Ostatní dlouhodobé zápůjčky (067)	26	0	0
A.III.6.	Ostatní dlouhodobý finanční majetek (069)	27	58	58

Odesláno dne:  
6. března 2018

Razítko :

Podpis vedoucího úč.jednotky:

Odpovídá za údaje: Ing. Irena Malečková  
Telefon: 220315249

Formulář zpracovala ASPEKT HM, daňová, účetní a auditorská kancelář, www.denovapriznani.cz, business.cemga.cz



		Číslo řádku	Stav k prvnímu dni účetního období	Stav k poslednímu dni účetního období
a	b	1	2	
<b>A.IV. Oprávky k dlouhodobému majetku celkem ( ř. 29 až 39 )</b>		28	<b>90 317</b>	<b>98 275</b>
A.IV.1. Oprávky k nehmotným výsledkům výzkumu a vývoje (072)		29	0	0
A.IV.2. Oprávky k softwaru (073)		30	64 151	70 560
A.IV.3. Oprávky k ocenitelným právům (074)		31	0	0
A.IV.4. Oprávky k drobnému dlouhodobému nehmotnému majetku (078)		32	443	443
A.IV.5. Oprávky k ostatnímu dlouhodobému nehmotnému majetku (079)		33	0	0
A.IV.6. Oprávky k stavbám (081)		34	5 645	6 171
A.IV.7. Oprávky k samostatným hmotným movitým věcem a souborům hmotných movitých věcí (082)		35	14 177	15 171
A.IV.8. Oprávky k pěstiteckým celkům trvalých porostů (085)		36	0	0
A.IV.9. Oprávky k základnímu stádu a tažným zvířatům (086)		37	0	0
A.IV.10. Oprávky k drobnému dlouhodobému hmotnému majetku (088)		38	5 901	5 930
A.IV.11. Oprávky k ostatnímu dlouhodobému hmotnému majetku (089)		39	0	0
<b>B. Krátkodobý majetek celkem ( ř. 41 + 51 + 71 + 80 )</b>		40	<b>574 635</b>	<b>578 948</b>
<b>B.I. Zásoby celkem ( ř. 42 až 50 )</b>		41	<b>0</b>	<b>0</b>
B.I.1. Materiál na skladě (112)		42	0	0
B.I.2. Materiál na cestě (119)		43	0	0
B.I.3. Nedokončená výroba (121)		44	0	0
B.I.4. Polotovary vlastní výroby (122)		45	0	0
B.I.5. Výrobky (123)		46	0	0
B.I.6. Mladá zvířata a jejich skupiny (124)		47	0	0
B.I.7. Zboží na skladě a v prodejnách (132)		48	0	0
B.I.8. Zboží na cestě (139)		49	0	0
B.I.9. Poskytnuté zálohy na zásoby ( 314 )		50	0	0
<b>B.II. Pohledávky celkem ( ř. 52 až 70 )</b>		51	<b>189 797</b>	<b>219 411</b>
B.II.1. Odběratelé (311)		52	109 257	118 667
B.II.2. Směnky k inkasu (312)		53	0	0
B.II.3. Pohledávky za eskontované cenné papíry (313)		54	0	0
B.II.4. Poskytnuté provozní zálohy (314-f.50)		55	55 376	61 988
B.II.5. Ostatní pohledávky (315)		56	182	1
B.II.6. Pohledávky za zaměstnanci (335)		57	5	6
B.II.7. Pohledávky za institucemi sociálního zabezpečení a veřejného zdravotního pojištění (336)		58	0	0
B.II.8. Daň z příjmů (341)		59	0	1 678
B.II.9. Ostatní přímé daně (342)		60	0	0
B.II.10. Daň z přidané hodnoty (343)		61	0	10 498
B.II.11. Ostatní daně a poplatky (345)		62	0	0
B.II.12. Nároky na dotace a ostatní zúčtování se státním rozpočtem (346)		63	0	0
B.II.13. Nároky na dotace a ostatní zúčtování s rozpočtem orgánů územních samostatných celků (348)		64	0	0





		Číslo řádku	Stav k prvnímu dni účetního období	Stav k poslednímu dni účetního období
a		b	1	2
B.II.14.	Pohledávky za společníky sdruženými ve společnosti (358)	65	0	0
B.II.15.	Pohledávky z pevných termínových operací a opcí (373)	66	0	0
B.II.16.	Pohledávky z vydaných dluhopisů (375)	67	0	0
B.II.17.	Jiné pohledávky (378)	68	0	0
B.II.18.	Dohadné účty aktivní (388)	69	24 977	26 573
B.II.19.	Opravná položka k pohledávkám (391)	70	0	0
B.III.	<b>Krátkodobý finanční majetek celkem ( ř. 72 až 79 )</b>	71	<b>382 432</b>	<b>357 646</b>
B.III.1.	Peněžní prostředky v pokladně (211)	72	93	131
B.III.2.	Ceniny (213)	73	166	124
B.III.3.	Peněžní prostředky na účtech (221)	74	382 173	357 391
B.III.4.	Majetkové cenné papíry k obchodování (251)	75	0	0
B.III.5.	Dluhové cenné papíry k obchodování (253)	76	0	0
B.III.6.	Ostatní cenné papíry (256)	77	0	0
B.III.7.	Pořizovaný krátkodobý finanční majetek (259)	78	0	0
B.III.8.	Peníze na cestě (+/-261)	79	0	0
B.IV.	<b>Jiná aktiva celkem ( ř. 81 + 82 )</b>	80	<b>2 406</b>	<b>1 891</b>
B.IV.1.	Náklady příštích období (381)	81	2 406	1 891
B.IV.2.	Příjmy příštích období (385)	82	0	0
<b>AKTIVA CELKEM ( ř. 1 + 40 )</b>		83	<b>611 437</b>	<b>616 274</b>
Kontrolní číslo ( ř. 1 až 83 )		997	<b>2 807 016</b>	<b>2 858 196</b>



PASIVA		Číslo řádku	Stav k prvnímu dni účetního období	Stav k poslednímu dni účetního období
c		d	3	4
A.	<b>Vlastní zdroje celkem ( f. 85 + 89 )</b>	84	<b>113 728</b>	<b>106 380</b>
A.I.	<b>Jmění celkem ( f. 86 až 88 )</b>	85	<b>105 708</b>	<b>102 140</b>
A.I.1.	Vlastní jmění (901)	86	18 328	18 328
A.I.2.	Fondy (911)	87	87 380	83 812
A.I.3.	Oceňovací rozdíly z přecenění finančního majetku a závazků (921)	88	0	0
A.II.	<b>Výsledek hospodaření celkem ( f. 90 až 92 )</b>	89	<b>8 020</b>	<b>4 240</b>
A.II.1.	Účet výsledku hospodaření (+/-963)	90	X	4 240
A.II.2.	Výsledek hospodaření ve schvalovacím řízení (+/-931)	91	8 020	X
A.II.3.	Nerozdělený zisk, neuhrazená ztráta min. let (+/-932)	92	0	0
B.	<b>Cizí zdroje celkem ( f. 94 + 96 + 104 + 128 )</b>	93	<b>497 709</b>	<b>509 894</b>
B.I.	<b>Rezervy celkem ( f. 95 )</b>	94	0	0
B.I.1.	Rezervy (941)	95	0	0
B.II.	<b>Dlouhodobé závazky celkem ( f. 97 až 103 )</b>	96	0	0
B.II.1.	Dlouhodobé úvěry (953)	97	0	0
B.II.2.	Vydané dluhopisy (953)	98	0	0
B.II.3.	Závazky z pronájmu (954)	99	0	0
B.II.4.	Přijaté dlouhodobé zálohy (955)	100	0	0
B.II.5.	Dlouhodobé směnky k úhradě (958)	101	0	0
B.II.6.	Dohadné účty pasivní (389)	102	0	0
B.II.7.	Ostatní dlouhodobé závazky (959)	103	0	0
B.III.	<b>Krátkodobé závazky celkem (f. 105 až 127)</b>	104	<b>494 251</b>	<b>507 612</b>
B.III.1.	Dodavatelé (321)	105	23 470	22 996
B.III.2.	Směnky k úhradě (322)	106	0	0
B.III.3.	Přijaté zálohy (324)	107	0	0
B.III.4.	Ostatní závazky (325)	108	436 903	468 547
B.III.5.	Zaměstnanci (331)	109	3 621	3 674
B.III.6.	Ostatní závazky vůči zaměstnancům (333)	110	256	272
B.III.7.	Závazky k institucím sociálního zabezpečení a veřejného zdravotního pojištění (336)	111	2 432	2 520
B.III.8.	Daň z příjmů (341)	112	1 290	0
B.III.9.	Ostatní přímé daně (342)	113	4 423	5 218
B.III.10.	Daň z přidané hodnoty (343)	114	13 526	0
B.III.11.	Ostatní daně a poplatky (345)	115	5	5
B.III.12.	Závazky ze vztahu ke státnímu rozpočtu (346)	116	0	0
B.III.13.	Závazky ze vztahu k rozp. orgánů uzem. sam. celků (348)	117	0	0
B.III.14.	Závazky z upsaných nespl. cenných papírů a podílů (367)	118	0	0
B.III.15.	Závazky ke společníkům sdružených ve společnosti (368)	119	0	0
B.III.16.	Závazky z pevných termínových operací a opcí (373)	120	0	0
B.III.17.	Jiné závazky (379)	121	696	797
B.III.18.	Krátkodobé bankovní úvěry (231)	122	0	0
B.III.19.	Eskontní úvěry (232)	123	0	0
B.III.20.	Vydané krátkodobé dluhopisy (241)	124	0	0
B.III.21.	Vlastní dluhopisy (255)	125	0	0
B.III.22.	Dohadné účty pasivní (389)	126	7 629	3 583
B.III.23.	Ostatní krátkodobé finanční výpomoci (379)	127	0	0
B.IV.	<b>Jiná pasiva celkem (f. 129 + 130)</b>	128	<b>3 458</b>	<b>2 282</b>
B.IV.1.	Výdaje příštích období (383)	129	2 837	1 688
B.IV.2.	Výhody příštích období (384)	130	621	594
<b>PASIVA CELKEM (f. 84 + 93)</b>		131	<b>611 437</b>	<b>616 274</b>
<b>Kontrólní číslo (f. 84 až 131)</b>		998	<b>2 445 748</b>	<b>2 465 096</b>

Průběh zpracovala ASPEKT HM, daňová, účetní a auditorská kancelář, www.denovaprizeni.cz, business.center.cz



## VÝKAZ ZISKU A ZTRÁTY

Zpracováno v souladu s  
vyhláškou č. 504/2002 Sb.  
ve znění pozdějších  
předpisů

k 31.12.2017  
(v celých tis. Kč)

**OSA - Ochranný svaz autorský pro  
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Čs. Armády 786/20

Praha - Bubeneč

160 00

IČO

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Číslo řádku	Název položky	Číslo řádku	Činnost hlavní		Činnost hospodářská		celkem
			1	2	3	4	
<b>A.</b>	<b>Náklady (ř. 39)</b>	<b>1</b>	<b>152 129</b>	<b>345</b>	<b>152 474</b>		
A.I.	Spotřebované nákupy a nakupované služby celkem (ř. 3 až 8)	2	33 351	33	33 384		
A.I.1	Spotřeba materiálu, energie a ostatních neskladovaných dodávek (501-3)	3	2 713	4	2 717		
A.I.2	Prodané zboží (504)	4	0	0	0		
A.I.3	Opravy a udržování (511)	5	264	0	264		
A.I.4	Náklady na cestovné (512)	6	2 633	0	2 633		
A.I.5	Náklady na reprezentaci (513)	7	2 581	0	2 581		
A.I.6	Ostatní služby (518)	8	25 160	29	25 189		
A.II.	Změna stavu zásob vlastní činnosti a aktivace materiálu, zboží, vnitroorganizačních služeb a dlouhodobého majetku (ř. 10 až 12)	9	0	0	0		
A.II.7	Změna stavu zásob vlastní činnosti (56x)	10	0	0	0		
A.II.8	Aktivace materiálu, zboží a vnitroorganizačních služeb (57x)	11	0	0	0		
A.II.9	Aktivace dlouhodobého majetku (57x)	12	0	0	0		
A.III.	<b>Osobní náklady celkem (ř. 14 až 18)</b>	<b>13</b>	<b>103 342</b>	<b>292</b>	<b>103 634</b>		
A.III.10	Mzdové náklady (521)	14	75 691	203	75 894		
A.III.11	Zákonné sociální pojistění (524)	15	24 530	76	24 606		
A.III.12	Ostatní sociální pojistění (525)	16	1 545	7	1 552		
A.III.13	Zákonné sociální náklady (527)	17	1 439	6	1 445		
A.III.14	Ostatní sociální náklady (528)	18	137	0	137		
A.IV.	<b>Daně a poplatky celkem (ř. 20)</b>	<b>19</b>	<b>2 236</b>	<b>0</b>	<b>2 236</b>		
A.IV.15	Daně a poplatky (53x)	20	2 236	0	2 236		
A.V.	<b>Ostatní náklady celkem (ř. 22 až 28)</b>	<b>21</b>	<b>3 304</b>	<b>16</b>	<b>3 320</b>		
A.V.16	Smluvní pokuty, úroky z prodlení a ostatní pokuty a penále (541)	22	0	0	0		
A.V.17	Odpis nedobytné pohledávky (543)	23	235	0	235		
A.V.18	Nákladové úroky (544)	24	0	0	0		
A.V.19	Kurové ztráty (545)	25	943	6	949		
A.V.20	Dary (546)	26	0	0	0		
A.V.21	Manka a škody (548)	27	0	0	0		
A.V.22	Jiné ostatní náklady (549)	28	2 126	10	2 136		
A.VI.	<b>Odpisy, prodaný majetek, tvorba rezerv a opravných položek celkem (ř. 30 až 34)</b>	<b>29</b>	<b>8 061</b>	<b>4</b>	<b>8 065</b>		
A.VI.23	Odpisy dlouhodobého nehmotného a hmotného majetku (551)	30	8 061	4	8 065		
A.VI.24	Prodaný dlouhodobý majetek (552)	31	0	0	0		
A.VI.25	Prodané cenné papíry a podíly (553)	32	0	0	0		
A.VI.26	Prodaný materiál (554)	33	0	0	0		
A.VI.27	Tvorba rezerv a opravných položek (556-9)	34	0	0	0		
A.VII.	<b>Poskytnuté příspěvky celkem (ř. 36)</b>	<b>35</b>	<b>957</b>	<b>0</b>	<b>957</b>		
A.VII.28	Poskytnuté členské příspěvky a příspěvky zúčtované mezi organizačními složkami (58x)	36	957	0	957		
A.VIII.	<b>Dan z příjmů celkem (ř. 48)</b>	<b>37</b>	<b>878</b>	<b>0</b>	<b>878</b>		
A.VIII.2	Dan z příjmů (59x)	38	878	0	878		
	<b>NÁKLADY CELKEM</b>	<b>39</b>	<b>152 129</b>	<b>345</b>	<b>152 474</b>		

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Číslo řádku	Název položky	Číslo řádku	činnost hlavní	činnost hospodářská	celkem
			1	2	
B.	<b>Výnosy (f. 67)</b>	40	<b>152 118</b>	<b>4 596</b>	<b>156 714</b>
B.I.	<b>Provozní dotace (f. 42)</b>	41	0	0	0
B.I.1	Provozní dotace (691)	42	0	0	0
B.II.	<b>Přijaté příspěvky celkem (f. 44 až 46)</b>	43	<b>593</b>	<b>0</b>	<b>593</b>
B.II.2	Přijaté příspěvky zúčtované mezi organizačními složkami (681)	44	0	0	0
B.II.3	Přijaté příspěvky (dary) (682)	45	0	0	0
B.II.4	Přijaté členské příspěvky (684)	46	593	0	593
B.III.	<b>Tržby za vlastní výkony a za zboží celkem (f. 48 až 50)</b>	47	<b>150 341</b>	<b>4 596</b>	<b>154 937</b>
B.III.1	Tržby za vlastní výroby (601)	48	0	0	0
B.III.2	Tržby z prodeje služeb (602)	49	150 341	4 596	154 937
B.III.3	Tržby za prodané zboží (604)	50	0	0	0
B.IV.	<b>Ostatní výnosy celkem (f. 52 až 57)</b>	51	<b>1 184</b>	<b>0</b>	<b>1 184</b>
B.IV.5	Smluvní pokuty, úroky z prodlení a ostatní pokuty a penále (641-2)	52	0	0	0
B.IV.6	Platby za odepsané pohledávky (643)	53	0	0	0
B.IV.7	Výnosové úroky (644)	54	816	0	816
B.IV.8	Kursovne zisky (645)	55	320	0	320
B.IV.9	Zúčtování fondů (648)	56	0	0	0
B.IV.10	Jiné ostatní výnosy (649)	57	48	0	48
B.V.	<b>Tržby z prodeje majetku, zúčtování rezerv a opravných položek celkem (f. 59 až 63)</b>	58	<b>0</b>	<b>0</b>	<b>0</b>
B.V.11	Tržby z prodeje dlouhodobého nehmotného a hmotného majetku (652)	59	0	0	0
B.V.12	Tržby z prodeje cenných papírů a podílů (653)	60	0	0	0
B.V.13	Tržby z prodeje materiálu (654)	61	0	0	0
B.V.14	Výnosy z krátkodobého finančního majetku (655)	62	0	0	0
B.V.15	Výnosy z dlouhodobého finančního majetku (657)	63	0	0	0
	<b>VÝNOSY CELKEM</b>	64	<b>152 118</b>	<b>4 596</b>	<b>156 714</b>
C.	<b>VÝSLEDEK HOSPODAŘENÍ PŘED ZDANĚNÍM (f. 39 - 64 + 38)</b>	65	<b>867</b>	<b>4 251</b>	<b>5 118</b>
A.VIII.29	Daň z příjmů (591)	66	878	0	878
D.	<b>VÝSLEDEK HOSPODAŘENÍ PO ZDANĚNÍ (f. 65 - 66)</b>	67	<b>-11</b>	<b>4 251</b>	<b>4 240</b>
	Kontrolní číslo (f. 1 - 67)	999	1 218 722	28 266	1 246 988

Odesláno dne:  
6. března 2018

Razítko:

Podpis vedoucího úč.jednotky:



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ke dni 31.12.2017

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podnikání účetní jednotky

Čs.armády 786/20  
160 00 Praha 6

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Zpracoval: Ing. Irena Malečková



Yearbook of OSA 2017

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