

**Empowering
authors to create,
more than century**

2024 OSA YEARBOOK

OSA



Empowering
authors to create,
more than century



CONTENTS

OSA IN 2024 FIGURES	6
MACROECONOMIC VIEW ON 2024	10
REPORT OF THE SUPERVISORY BOARD	16
AS SEEN BY THE CHAIRMAN OF THE MANAGEMENT BOARD	22

01
ABOUT OSA

WHAT OSA IS AND WHAT IT DOES	28
CLIENTS OF OSA	30
OSA MANAGEMENT AND EMPLOYEES	36
OSA ACTIVITIES OUTSIDE THE COLLECTIVE MANAGEMENT SYSTEM	41

02
WE SUPPORT

OSA PARTNERSHIP	44
MAGAZINE AUTOR IN	60
OSA MUSIC AWARDS	62
105 YEARS OF OSA	70
PROJECT TRADICE V OBRAZECH	74

03
ECONOMIC RESULTS

MAIN ECONOMIC INDICATORS	78
COLLECTED REVENUES, COSTS AND AVERAGE COST DEDUCTION	79

04
DISTRIBUTION AND PAYMENT

DISTRIBUTED ROYALTIES	90
PAYMENT OF ROYALTIES	93
ROYALTIES DISTRIBUTED ABROAD	95

05
OSA AND THE LAW

OSA ACTIVITIES IN THE FIELD OF LAW	98
CONTACT DETAILS	102



OSA IN 2024 FIGURES

12%

average cost deduction
to cover OSA’s costs

For Czech and foreign composers,
lyricists and music publishers, OSA
collected:

CZK 1,579,753,000







CZK 88

from every CZK 100 collected, the author receives CZK 88

YEAR-ON-YEAR
COMPARISON
OF PRINCIPAL
ECONOMIC
INDICATORS
2024/2023

REVENUES COLLECTED FOR OSA AND FOREIGN RIGHTS HOLDERS	CZK 1,579,753,000	+CZK 138,930,000	+9.64%	↗
TOTAL REVENUES COLLECTED FOR ALL COLLECTIVE MANAGEMENT ORGANIZATIONS	CZK 1,870,674,000	+CZK 154,774,000	+9.02%	↗
TOTAL COSTS	CZK 224,525,000	+CZK 20,944,000	+10.29%	
COSTS AS A PERCENTAGE	12,00%		+0.14%	

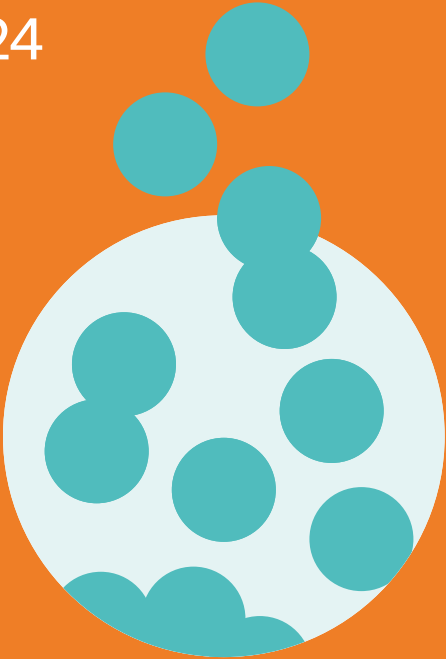
STRUCTURE OF REVENUES OF AUTHORS AND PUBLISHERS

	2024 in CZK	2024/2023 difference in CZK	in %	
 Public performances in total	438,625,000	+21,914,000	+5.26%	↗
Live performances	211,062,000	+15,858,000	+8.12%	
Background music	211,251,000	+8,352,000	+4.12%	
Cinemas	16,312,000	-2,296,000	-12.34%	
 Broadcasts and online media in total	899,596,000	+107,707,000	+13.60%	↗
Radio broadcasts	86,287,000	+10,145,000	+13.32%	
Television broadcasts	339,838,000	+8,404,000	+2.54%	
Cable retransmission	237,291,000	+44,294,000	+22.95%	
Internet, mobile and similar networks, ringtones	236,180,000	+44,864,000	+23.45%	
 Mechanics and audiovision in total	103,885,000	-2,160,000	-2.04%	↘
Physical media	12,556,000	-1,340,000	-9.64%	
Renting and leasing	5,139,000	-78,000	-1.50%	
Private copying	86,190,000	-742,000	-0.85%	
 Agency representation of authors in total	9,362,000	+2,135,000	+29.54%	↗
Synchronization	2,350,000	+1,202,000	+104.70%	
Theater performances	6,880,000	+966,000	+16.33%	
Other (sheet music, concerts etc.)	132,000	-33,000	-20.00%	
 Collected from abroad	81,976,000	+2,961,000	+3.75%	↗
 Other income	46,309,000	+6,373,000	+15.96%	↗

MACROECONOMIC VIEW



Minimum wage in the Czech Republic in 2024

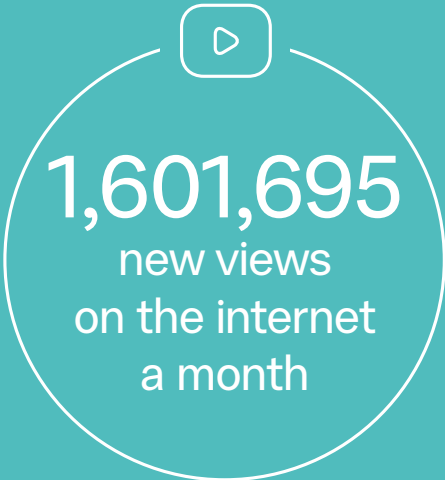


For the royalties to reach the minimum monthly wage in 2024, authors would have to sell either 17,158 carriers a month (calculated based on the assumption that the author has 1 piece of music on a CD with 12 pieces) or the piece of music would have to get 1,601,695 new views a month. This means that if the piece of music had no new views in the previous month, the platform pays no royalty to the author.

As concerns music downloads, the piece of music would have to be sold 16,082 times. And private national and regional stations, including the stations of the Czech Radio, would have to play it 10,893 times (calculation based on the average revenues collected from individual stations).

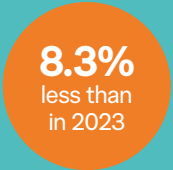
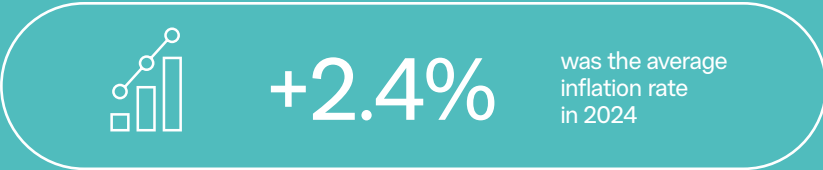
Model examples assume that both music and lyrics were written by one author.

Model examples of royalties totaling CZK 18,900 per month:



Where do we stand?

Situation in 2024



REPORT OF THE SUPERVISORY BOARD



DEAR COLLEAGUES,

this activity report of the Supervisory Board covers the fiscal period of 2024.

Introductory information: The OSA Supervisory Board held a total of 12 meetings, on 23 January, 27 February, 19 March, 2 April, 23 April, 14 May, 11 June, at the registered office of OSA at Čs. armády 786/20, Prague 6 (meetings January–June) and also

on 30 July, 10 September, 22 October, 19 November, 10 December at the temporary registered office in Vinohrady, Bělehradská 222/128, Prague 2, Palác Pyramida (meetings July–December). The temporary registered office will be used during the renovation of OSA’s headquarters in Prague 6 – Dejvice. As 2024 was not an election year, the Supervisory Board remained unchanged from the previous year. The Supervisory Board was composed as follows:

The General Assembly was held on 20 May 2024 at the Mama Shelter Prague hotel, Veletržní 1502/20, Prague 7 – Holešovice.

Audit

The Management Board is responsible for the preparation of the financial statements. The Supervisory Board is responsible for overseeing the financial reporting process. An independent audit conducted by PKF APOGEO Audit, s.r.o. found no deficiencies in the OSA’s 2024 financial statements. The information presented in the OSA

Management Board’s annual report is consistent in all respects with the financial statements.

According to the auditor’s statement, OSA’s financial statements for the year 2024 give a true and fair view of its assets and liabilities, expenses and revenues, financial performance, and cash flows for the year 2024, in accordance with Czech accounting regulations.

Economic results for 2024

For OSA, the past year was economically successful. Despite a number of challenges, OSA’s financial results were very positive. Total collections reached CZK 1,870 million, representing a year-on-year increase of 9%. The main growth occurred in the areas of licensing, live concerts, recorded music, and broadcasting.



Michael Prostějovský

Ivan Kurz

Tomáš Roreček

Zdeněk Nedvěd

Lukáš Matoušek

Jiřina Petrová

Martin Kratochvíl

Jan Hála

Jolana Zemanová

Ondřej Soukup

Jiří Paulů

Michal Prokop

Dan Bárta

For the professional group of composers

- Ivan Kurz, chairman
- Jan Hála
- Martin Kratochvíl
- Lukáš Matoušek
- Michal Prokop
- Ondřej Soukup

For the professional group of lyricists:

- Michael Prostějovský, vice-chairman
- Dan Bárta
- Tomáš Roreček

For the professional group of publishers:

- Jolana Zemanová – Universal Music Publishing, s.r.o., vice-chairman
- Zdeněk Nedvěd
- Jiří Paulů – ProVox Music Publishing, s.r.o.
- Jiřina Petrová – Schubert Music Publishing, s.r.o.

Individual working committees also remained unchanged:

Economic Committee:

Dan Bárta, Tomáš Doležal, Jiří Paulů – ProVox Music Publishing, s.r.o., František Táborský, Jolana Zemanová – Universal Music Publishing, s.r.o.

Distribution Committee:

Martin Kratochvíl, Jiřina Petrová – Schubert Music Publishing, s.r.o., Michael Prostějovský, Miroslav Pudlák

Committee for Creativity Affairs:

Jan Hála, Lukáš Hurník, Michal Košut, Lukáš Matoušek, Vladimír Popelka, Emil Viklický

OSA Annual Awards Committee:

Lukáš Matoušek, Michal Prokop, Michael Prostějovský, Jolana Zemanová – Universal Music Publishing, s.r.o.

Partnership Committee:

Jiří Gemrot, Karel Holas, Ivan Kurz, Martin Němec, Tomáš Roreček, Helena Rytířová – Chevaliere, s.r.o., Milan Svoboda

Autor In Editorial Board:

Jan Krůta, Zdeněk Nedvěd, Michal Prokop, Tomáš Roreček

Total revenues reached

CZK 1,870,000,000

11,977

rightholders represented
by OSA in 2024

The average cost deduction was 12%. A record amount of CZK 1,180 million was attained in the distribution area. This is an excellent result, for which we owe warm thanks to the Management Board, led by Roman Strejček, and to all the departments involved. The Supervisory Board and its working committees, especially the economic and distribution committee, also proved their worth.

Member base

As of 31 December 2024, OSA administered on a contractual basis the copyrights of a total of 11,977 right holders, of which 8,791 living authors, 3,012 heirs and 174 publishers. In the course of the year, OSA agreed to represent 596 new authors and 3 new publishers.

As of 31 December 2024, OSA had 611 members, of which 377 composers of popular music, 54 composers of classical music, 99 songwriters, 50 heirs and 31 publishers. 2 memberships expired (failure to meet financial conditions).

As of 1 January 2025, 23 new members were admitted by the General Assembly in 2024.

Membership conditions were fulfilled by 57 authors (+ 4 are eligible for membership renewal), 5 publishers and heirs of 2 authors.

Supervisory Board activities

In accordance with the OSA Articles, one of the core responsibilities of the Supervisory Board is to deliberate on and

approve, or recommend for General Assembly voting, documents and decisions concerning fundamental matters related to the protection and management of entrusted copyrights. This was also the case throughout 2024. All decisions and proposals for voting by the General Assembly were made in close cooperation with the OSA Management Board. The cooperation was conducted in a spirit of mutual respect and professionalism. As is well known, the principal dividing line between the individual stages of the Supervisory Board's activities – and those of its working committees – is not necessarily aligned with the calendar year. Rather, it is the date of the General Assembly of OSA members that serves as the primary reference point. The General Assembly is also the central focus for the preparation of key materials, proposals, and decisions. Let us now revisit the main areas to which this structure primarily applies:

Legal matters – including legal vigilance in relation to the various intentions and efforts of certain entities seeking to negatively influence the financial claims of OSA, and by

extension the authors, within the framework of parliamentary approval of certain legal norms.

Appreciation of funds – the Supervisory Board approved the continuation of the conservative strategy for the next year (based on an analysis of the development of the appreciation of financial resources during 2024).

Social matters – e.g., proposed amendment to the statutes of the OSA Cultural, Social, and Educational Fund (see proposals for General Assembly vote); the proposal aims to increase the usability of KSVF funds for social and other support purposes.

Current matters related to copyright issues – annual report of the Management Board, auditor's opinion, annual financial statements, profit and loss of OSA's agency activities, etc.



Proposed amendments and changes to OSA documents (distribution rules, Articles of the General Assembly, and the KSVF etc.) – see the relevant information provided in the materials for the General Assembly (reflecting current priorities).

IT development – so-called technological leap program – work is underway on analyzing and gradually improving the current state in terms of business requirements, creating relevant data models, presentations, and specifications for new functionalities for the entire OSA IT.

Maintenance of OSA's real property – at the end of February 2025, a tender for the contractor for the renovation work was concluded. The entire renovation of the OSA headquarters in Dejvice (Čs. armády 20) should be completed by the end of 2026.

The list could go on, but I believe that the information provided sufficiently represents the activities of the Supervisory Board.

At the end of this report, I would like to thank all members of the Supervisory Board for their very collegial and friendly cooperation throughout 2024, recognizing the need for unity and mutual support among the various professional groups. I would also like to thank the OSA Management Board, led by Roman Strejček, for their excellent handling of all matters and their commitment to the interests of those they represent. I would also like to thank the individual working committees, especially the economic and distribution committee, for their valuable assistance in resolving all issues. I would also like to thank the Supervisory Board's office for its administrative support.

For the OSA Supervisory Board
Ivan Kurz

611

OSA members
in 2024



**AS SEEN BY THE
CHAIRMAN OF THE
MANAGEMENT
BOARD**

AS SEEN BY THE CHAIRMAN OF THE MANAGEMENT BOARD

Last year, the “OSA family” grew by 596 composers and 3 music publishers who joined us as rights holders. In just the first three months of this year, an additional 171 composers and lyricists became members. The trust of more than 12,000 domestic composers, lyricists, and publishers – as well as nearly 5 million authors from around the world – is a tremendous responsibility for us. I believe this trust is, in part, the result of our long-term efforts to strengthen our organizational culture, which is built on a foundation of creative freedom, the high quality of the services we provide, and a deep commitment to trust – placing our employees and authors at the very heart of the organization.

A heartfelt thank you goes to the entire OSA team, which in 2024 managed the rights of music authors and publishers with a total value of CZK 1.533 billion, representing a year-on-year increase of CZK 133 million. From the collected royalties, we were able to allocate and pay out CZK 1.180 billion to more than 200 thousand authors and music publishers around the world. Overall, we operated with an average overhead rate of 12.00%, which continues to place us among the most efficiently managed collective management organizations for music authors in Europe – if not beyond.

As in previous years, radio and television broadcasting remained the strongest source of income for music authors, generating CZK 426 million. When income from cable retransmission is included, the total reaches CZK 663 million, representing a 43% share of

total collections. Revenue from digital platforms surpassed the CZK 200 million mark, reaching CZK 236 million, making it the second-largest source of income for music authors, with a 15% share. The third-largest category was income from live concerts, which, for the first time, exceeded the pre-COVID level of 2019, and background music used in restaurants, shops, and service establishments. Each of these two categories generated CZK 211 million for music authors and publishers. It remains true that we are the only organization in Central and Eastern Europe capable – with our own resources – of both licensing multinational digital platforms and processing their music usage reports from virtually all EU subscribers, enabling us to pay royalties on a monthly basis.

The year 2024 marked the 105th anniversary of OSA, originally founded as the Copyright Protection Association (Ochranné sdružení autorské). In 1919, our predecessors, led by Karel Hašler, established OSA with the ambition to create an economically stable environment and support the development of a functioning music market – one in which composers and lyricists could create freely, and where OSA would ensure they receive fair compensation from those who listen to music or use it in their business activities.

This success would not be possible without the unwavering passion of composers and lyricists to create music and write lyrics that bring us unique emotions, whether in moments of joy or sorrow. Emotions that deepen our experience of watching films and series, that draw us to concerts, or that arise when we hear a favorite song and feel as if it was written just for us. Emotion is a deeply human trait and an

essential ingredient of quality artistic creation, something artificial intelligence can never truly understand or embody.

The debate around artificial intelligence needs a new perspective. It should not focus only on rights, such as copyright in our case. Copyright is sometimes like Jára Cimrman: no one has ever seen it, yet it is everywhere, whether in the form of patents or art. It is part of our culture and our national and human identity. Creative work has value because it is a craft like any other. It is real work. The question is whether we still believe human creativity matters and whether we are willing to protect it. Will creativity remain something people develop through education, or will it become just another task submitted as a prompt?

It is important to keep reminding people why human creativity matters. Learning to play a musical instrument, draw by hand, or write songs is not just a sentimental pursuit. It is a crucial factor in the development of the human brain and personality. On the other hand, constant screen time and endless scrolling through social media weaken our knowledge and reduce our ability to understand things in context.

Human creativity draws inspiration from the past, which we view through the lens of the present. However, companies involved in generative artificial intelligence want to own creative works without asking for permission or paying anyone, while also rejecting the author's and artist's right to say no. They attempt to redefine ownership by industrializing the human urge to engage in a form of plagiarism. These tendencies are

reflected in efforts to make original creative works interchangeable or replaceable. What's more, this growing trend risks severing the connection between the original author and their work. We see this every day when composers or lyricists are often omitted from credits. Undermining the bond between author and their creation inevitably deepens the devaluation of creative activity and ultimately reduces respect for copyright law.

I am an optimist and always try to focus on the positive side. It will be necessary to work hand in hand to create a functional legal framework that secures a fair right to compensation for authors and artists for the data already used to train artificial intelligence data based on their successful work and careers, from which AI profits significantly. I am convinced that new technologies can coexist in harmony with human creativity and emotions. They can offer an even richer world and a new dimension to musical authorship. At OSA, we strive to integrate these new technologies into our processes and information systems to offer composers, lyricists, and music publishers modern services worthy of the 21st century.

Roman Strejček
Chairman of the Management Board

01

ABOUT OSA



1919

establishment
of OSA

Empowering authors to create, more than century

WHAT OSA IS

Ochranný svaz autorský (OSA) is a private professional association that follow up the activities of “Ochranné sdružení spisovatelů, skladatelů a nakladatelů hudebních děl, zapsané společenstvo s ručením omezeným”, which was established by Karel Barvitius, Rudolf Piskáček, Arnošt Herman, Josef Šváb, František Šmíd, Eduard Joudal, Emil Štolc, Otakar Hanuš and Karel Hašler in 1919.

OSA is the so-called collective management organization authorized by the Ministry of Culture of the Czech Republic to represent authors and publishers of musical works in accordance with the Copyright Act. Rights of foreign rights holders are

managed by OSA on the basis of reciprocal cooperation agreements entered into with 84 foreign collective management organizations.

It is also one of the founding members of the International Confederation of Societies of Authors and Composers (CISAC) (in 1926) and the International Bureau of Companies Managing Registration and Mechanical Reproduction Rights (BIEM) (in 1929).

OSA has been a member of the Czech Chamber of Commerce since 2017.

Since July 17, 2024, the company has been operating under the abbreviated name OSA, z.s.

WHAT OSA DOES

Through OSA, users obtain licenses to play pieces of 5.2 million authors from all around the world, including 12 thousand domestic ones. Since 2018, OSA has been a single point of contact for all collective management organizations in the Czech Republic. If you run, for example, a restaurant, shop or hairdressing salon, now you need only a single contract from OSA to play music and TV shows for your customers.

OSA makes sure that authors receive royalties for their music which we hear every day from radio and TV, at concerts, in bars and restaurants, or play on the internet or from music carriers.

The principle of mutual solidarity among authors has been one of the building blocks of OSA since the times of the First Republic. Thanks to the Partnership grant scheme, OSA supports in average 450 music projects and various charitable deeds a year.

OUR VALUES

COMMUNITY

We are a professional association of composers, lyricists and music publishers.

TRADITION

We have been here for you since 1919.

MUSIC

We share feelings through (our) universal language.

ACCESSIBILITY

We make the music world accessible from a single point.

OPENNESS

We promote transparent approach to authors as well as the public.

CLIENTS OF OSA

RIGHTS HOLDERS

composers, lyricists, music publishers and heirs

WHY IS OSA IMPORTANT FOR MUSIC AUTHORS?

With some exceptions, authors do not get paid for writing music or lyrics. They receive their royalties only when their work is used, and the royalties are directly proportional to the success of their piece.

If the piece is successful and often played in radios or at concerts, authors are less capable of taking care of their copyright themselves.

We are here to ensure that the authors we represent can work in piece. We manage their rights and pay fair royalties to them on the basis of the data reported by music users.

A) RIGHTS HOLDERS WHO HAVE ENTERED INTO A CONTRACT WITH OSA

OSA distinguishes 2 forms of relationships:

- ↘ a rights holder who has entered into a contract with OSA
- ↘ a member (having the advantage of voting rights and the possibility to elect their representatives or to stand as a candidate for the Supervisory Board at the General Assembly of OSA members)*

* membership conditions are defined in Article 3 of OSA Articles

B) RIGHTS HOLDERS WHO HAVE ENTERED INTO A CONTRACT WITH A FOREIGN PARTNER ORGANIZATION WITH WHICH OSA HAS CONCLUDED A RECIPROCAL AGREEMENT

In addition, we manage rights by operation of law; for those rights, we pay our royalties to registered rights holders. We do not manage the rights of music performers (singers).

5.2 million

represented authors and publishers from all around the world, including 11,977 domestic ones

TOTAL NUMBER OF RIGHTS HOLDERS AS OF 31 DECEMBER 2024 whose rights we manage on the basis of a contractual relationship directly with the rights holder or with a foreign partner organization: 5.2 million represented authors and publishers from all around the world, including 11,977 domestic ones

Total domestic rights holders	11,977
Authors	8,791
Heirs	3,012
Publishers	174

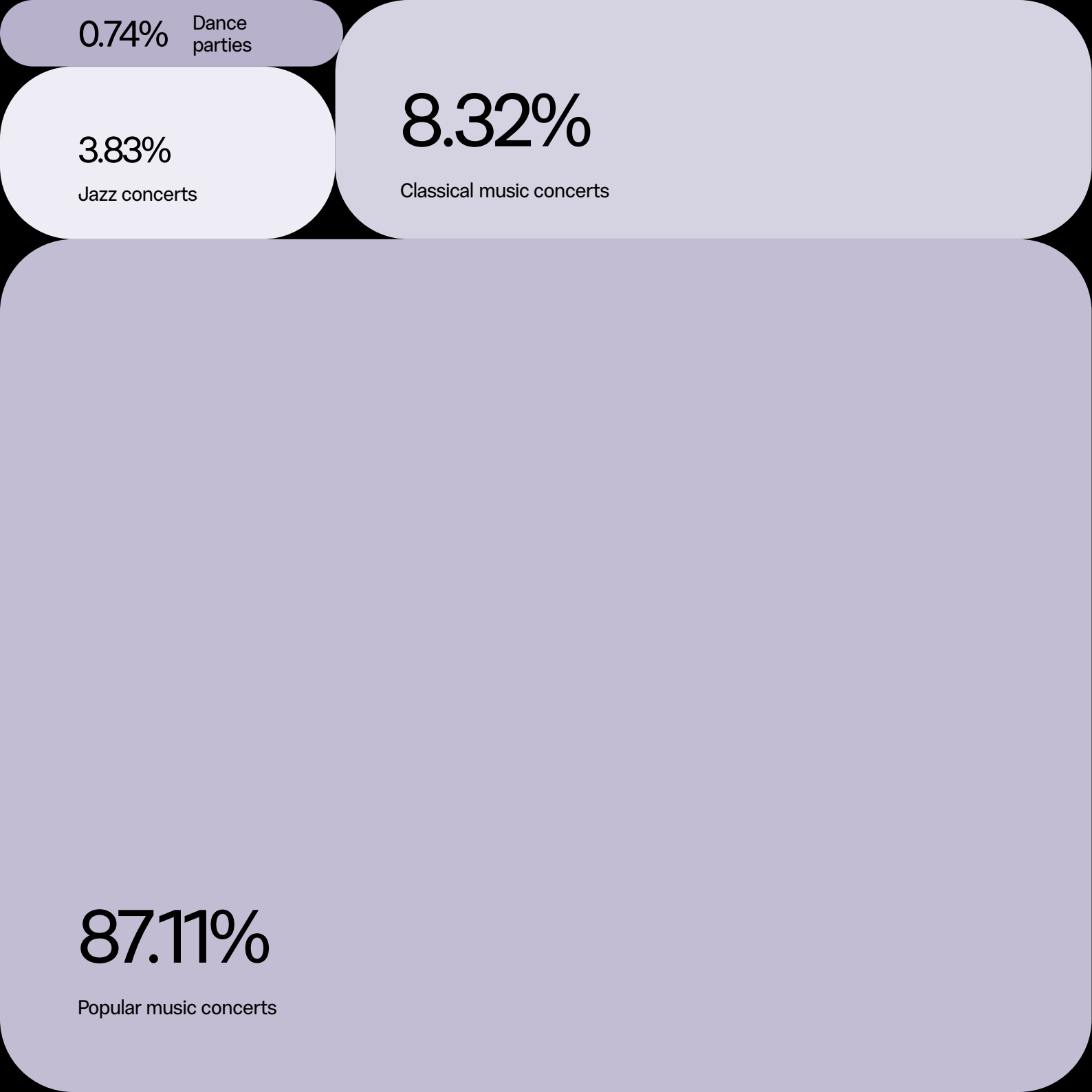
Total newly accepted rights holders	599
Authors	596
Publishers	3

* In addition to the above figures, 76 new contracts with copyright heirs were concluded in 2024.

23 NEWLY ACCEPTED MEMBERS IN 2024
(accepted by the General Assembly in 2024 with effect from 1 January 2025)

STRUCTURE OF MEMBERS AS OF 31 DECEMBER 2024

Total members	611
Popular music composers	377
Classical music composers	54
Lyricists	99
Publishers	31
Heirs	50



PROTECTION OF MUSICAL WORKS

Musical works are protected from the moment of their registration on the basis of a notification submitted for each musical work by the author.

NEWLY REGISTERED NOTIFICATIONS OF MUSICAL WORKS

Total newly registered notifications	26,626
Popular music composers	22,415
Classical music composers	1,275
Lyricists	2,927
Joint notifications	9

USERS OF MUSIC


entrepreneurs, operators, organizers, professional and general public


WHY IS OSA IMPORTANT FOR USERS OF MUSIC?
Through OSA, users gain access **to legal use of music of all genres from around the world.**


The user enters into a single license agreement for live and recorded music events with OSA, which acts as **a single point of contact for all collective management organizations.** In the Czech Republic, there are **four other organizations managing copyrights of other artists: INTERGRAM** (singers, bands, actors, phonogram producers), **DILIA** (directors, writers, screenwriters, cameramen), **OOA-S** (authors of graphic works of art and visual elements of audiovisual works), **OAZA** (production sound designers).

CONCERTS HELD IN 2024

In 2024, we distributed royalties to authors and publishers in accordance with the lists of musical works used submitted by:

 organizers of **31,042** concerts,

 **50** TV stations that played **157,741** hours of music in 2024,

 **188** radio stations that played **1,037,203** hours of music in 2024.

34,176

total number of business partners in all segments of collection in 2024*

* according to Company ID No.



How does music affect customers and how does it benefit entrepreneurs and traders?



Music fundamentally affects the shopping behavior and decision-making of customers



Music can have a favorable effect on the amount of sales



Music supports positive brand perception



Appropriately chosen music improves working conditions and performance of employees



Music shortens the perceived wait time in queue

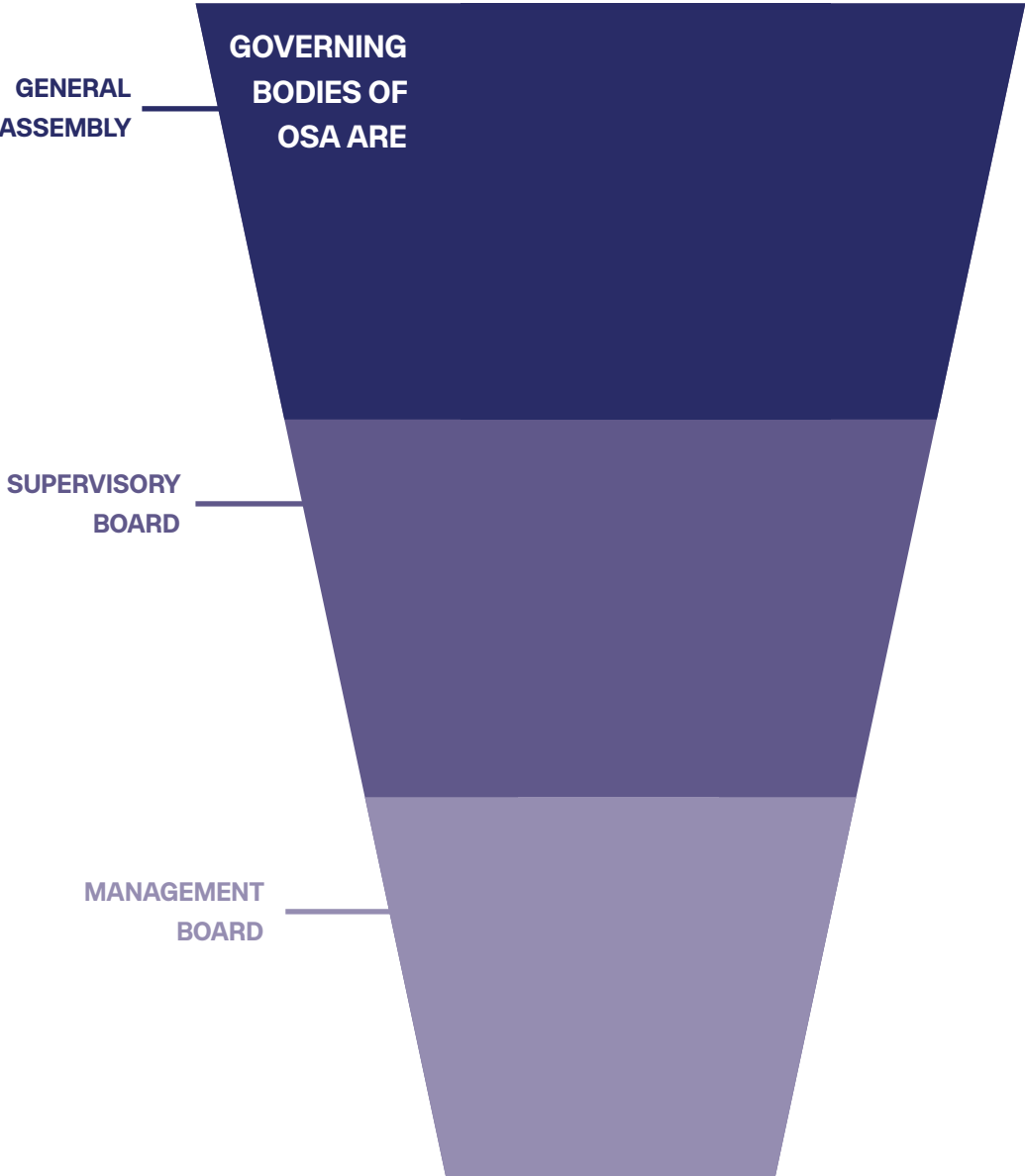
Source: Ipsos Media, Value of Music, France 2008

OSA MANAGEMENT AND EMPLOYEES

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 the closure of the books for the previous year. Powers of the General Assembly are set out in OSA Articles, available at www.osa.cz.

The last General Assembly of OSA members was held on 20 May 2024 in the conference hall of the Mama Shelter Hotel Prague.



SUPERVISORY BOARD

Supervisory Board is the management and control body of OSA in between meetings of the General Assembly. It consists of 13 members who have been members of OSA for at least 3 years – 6 composers, 3 lyricists and 4 publishers. Members of the Supervisory Board are elected by the General Assembly for 3 years, with the possibility of re-election. Powers of the Supervisory Board are defined in OSA Articles, available at www.osa.cz. In 2024, 12 Supervisory Board meetings were held. Three members of the Management Board also attend the meetings. There was no change in the composition of the Supervisory Board in 2024.

SUPERVISORY BOARD MEMBERS AS OF 31 DECEMBER 2024

chairman	Ivan Kurz	composer
vice-chairmen	Michael Prostějovský	lyricist
	Universal Music Publishing, s. r. o. – Jolana Zemanová	publisher
members	Dan Bárta	lyricist
	Jan Hála	composer
	Martin Kratochvíl	composer
	Lukáš Matoušek	composer
	Zdeněk Nedvěd	publisher
	Michal Prokop	composer
	ProVox Music Publishing, s. r. o – Jiří Paulů	publisher
	Tomáš Roreček	lyricist
	Ondřej Soukup	composer
	Schubert Music Publishing, s. r. o. – Jiřina Petrová	publisher

SUPERVISORY BOARD COMMITTEES

Committees are only preparatory, consulting and auxiliary bodies in relation to the Supervisory Board. Their members are appointed by the Supervisory Board and the term of office expires upon the expiry of the term of office of the Supervisory Board which set up the committees. Each committee member must be a member of OSA and at least one committee member must be a member of the Supervisory Board.

COMMITTEE MEMBERS

AS OF 31 DECEMBER 2024

ECONOMIC COMMITTEE

prepares materials, documents and proposals for solutions for the decision-making of the Supervisory Board in the area of OSA management. In particular, it carries out business analyses, collection and cost analyses, looks for savings and deals with tax issues. It monitors tariff levels abroad, economic effects of tariff dates, discusses changes to royalty tariffs and the rate of royalties for new uses of works. In the social area, the committee manages and distributes resources from the Solidarity Fund (as defined in part. 3.2 of the Statutes of OSA Cultural, Social and Educational Fund), and decides on granting social contributions and support and on the amount and pay date of such support. All professional groups of the Supervisory Board must be represented in the committee.

chairwoman	Jolana Zemanová
members	Dan Bárta
	Tomáš Doležal
	Jiří Paulů
	František Táborský

DISTRIBUTION COMMITTEE

prepares in particular proposals for changes to the Distribution Rules, checks all distribution mechanisms, monitors distribution rules of copyright organizations abroad (preferentially in EU countries), analyzes the effects of the Distributions Rules on the relations among rights holders whose rights are managed by OSA, addresses the issues of administrative cost deductions together with the Economic Committee. All professional groups of the Supervisory Board must be represented in the committee.

chairman	rotation principle
members	Martin Kratochvíl
	Jiřina Petrová
	Michael Prostějovský
	Miroslav Pudlák

COMMITTEE FOR CREATIVITY AFFAIRS

in particular classifies compositions on the basis of the score or recoding into the appropriate category according to Annex 1 to the Distribution Rules by genre, form and ensemble for which it is composed. It deals with requests from authors for the inclusion of reported works in a higher category. It comments on disputes over authorship in terms of creativity. It judges the degree of arrangement of works. It assists with the identification of possible plagiarism.

chairman	Emil Viklický
members	Jan Hála
	Lukáš Hurník
	Michal Košut
	Lukáš Matoušek
	Vladimír Popelka

PARTNERSHIP COMMITTEE

was established by the Supervisory Board in 2010 and pursues implementation of the OSA Partnership project. On the basis of a written request from the implementer of a particular project, the committee is authorized to decide on awarding a grant for the project implementation. Together with the OSA Management Board, it addresses the strategy and coverage of a spectrum of cultural events within the implementation of the Partnership project. All professional groups of the Supervisory Board must be represented in the committee.

chairman	Ivan Kurz
members	Jiří Gemrot
	Karel Holas
	Martin Němec
	Tomáš Roreček
	Helena Rytířová
	Milan Svoboda

AUTOR IN EDITORIAL BOARD

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

chairman	rotation principle
members	Jan Krůta
	Zdeněk Nedvěd
	Michal Prokop
	Tomáš Roreček

COMMITTEE
FOR OSA
ANNUAL
AWARDS

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

chairman	Michal Prokop
members	Lukáš Matoušek
	Michael Prostějovský
	Jolana Zemanová

MANAGEMENT
BOARD

Management Board is the governing and executive body of OSA. It has three members and consists of the chairman and two members. The Management Board is elected and removed by the Supervisory Board. It is accountable to the General Assembly and Supervisory Board for its activities. Powers of the Management Board are set out in OSA Articles, available at www.osa.cz.

ČLENOVÉ PŘEDSTAVENSTVA K 31. 12. 2024

chairman	Roman Strejček
members	Jiřina Barello
	Luboš Tesař

OSA
EMPLOYEES

The number of employees remains stable in the long term. In 2024, the number of employees increased by 4 compared to the previous year. The total number of employees as of 31 December 2024 was 150 full-time employees (excluding 3 members of the Management Board). We also employ 7 persons with reduced capacity to work.

OSA ACTIVITIES
OUTSIDE THE COLLECTIVE MANAGEMENT SYSTEM

OSA AGENCY

In addition to the main activities of a collective management organization, OSA also performs secondary agency activities in accordance with the respective trade license. These include primarily the provision of licenses for use of musical works in the creation of advertisements and audiovisual works (the so-called synchronization rights), and use of musical works in theatre performances. The licenses are granted on the basis of a particular authorization by individual rights holders. The acquired agency status complies with the new European trends which provide space for negotiating such conditions for authors that take into account the market situation.

MUSICJET

MusicJet is a Czech service providing a music library that includes millions of pieces from the biggest international and national publishers. MusicJet was established in the Czech Republic in 2011 as the largest music library of licensed and legally distributed music. It is a joint project of big national publishers (Universal Music, Supraphon), OSA (holding 5% of shares), and Bald Brothers as the majority owner.

- It offers recordings for high-quality (FLAC) download or streaming. In addition to an extensive catalogue, it offers technical solutions in digital distribution of music to its partners:
- Music solutions including settlement of license agreements with collective rights management organizations for businesses and chains, restaurants, bars and other environments where music is an indispensable part of pleasant customer atmosphere.
 - A streaming platform with an extensive licensed catalogue, which may be implemented in third party projects.
 - A catalogue organized by genres based on moods, occasions and specific requirements of the partner.
 - A streaming app for Android and iOS.
 - Documents and solutions for monitoring of music playing in the media.

www.musicjet.cz

02

WE SUPPORT



SUPPORT FOR PROJECTS AND CULTURAL ACTIVITIES

OSA has long been committed to developing the music scene, as supporting cultural activities is a key pillar of our work. Our efforts include financial support via grant programs as well as the development of our own projects to raise awareness of the importance of music creators.

Part of our activities includes the music magazine Autor In, designed for both authors and the broader music community. Every year, we organize the OSA Annual Awards, the only Czech music awards focused specifically on authors whose work plays a key role in shaping musical culture. In 2024, we celebrated 105 years of OSA by connecting history with the present. In collaboration with the Tradice v obrazech project, we published a book of the same name and prepared an exhibition dedicated to Czech folklore.

Through these initiatives, we want to emphasize that supporting music and culture is not only our responsibility but also a commitment to creators and society as a whole.

OSA PARTNERSHIP GRANT PROJECT

Support for the Czech music scene is the area where positive steps towards our joint vision of cultural and responsible society can be made in the easiest and most tangible way. To this end, the **Partnership project was created in 2010, aimed at supporting authors who are represented by OSA on a contractual basis, and at developing culture not only in the Czech Republic.**

Since 2010, as many as **3,600 music projects** have been supported under **5 schemes** focused on various areas of music activities.



OSA LIVE
support for live music productions
(concerts, festivals)



MADE WITH OSA
support for releasing albums, music videos, sheet music or musical theme materials



OSA PREMIERS
support in the introduction of new musical works



OSA HELPS
support for philanthropic and charity events



OSA TALENT
support in the organization of creative competitions and music courses focused in particular on young music authors, concerts and festivals presenting young authors, study stays for music authors involving creation of a copyrighted musical work

12%

OSA Helps

6.4%

OSA Premiers

6.2%

OSA Talent

27.9%

OSA Live

47.5%

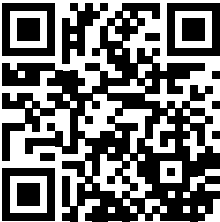
Made with Osa

Partnership is granted on the basis of a partnership application, which is discussed by the Partnership Committee and OSA Management Board. If the decision on granting support to a given project is positive, a grant agreement is concluded with the applicant. The increasing number of filed applications shows that interest in the grant scheme is growing year by year. We contribute financially both to the regularly supported projects and to emerging endeavors, which are no less interesting. In 2023, we saw the highest interest in the category Made with OSA, followed by the category OSA Live.

IN 2024,
438 PROJECTS
WERE SUPPORTED
UNDER OSA
PARTNERSHIP

WHO IS ELIGIBLE TO APPLY FOR A GRANT:

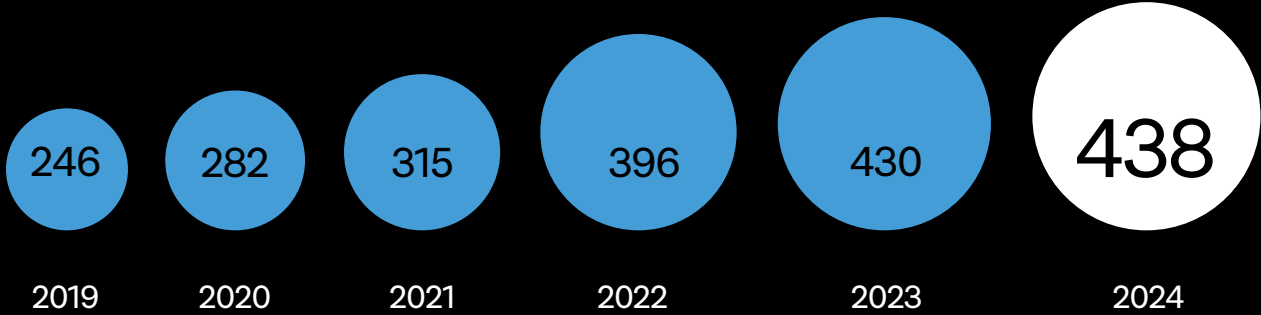
- authors represented by OSA
- organizers of events where music of (not only) Czech contemporary authors is played
- music publishers, publishers of music periodicals or music-themed books



Scan the QR code for more information about the grant program.

Partnership grant scheme	Number of projects
Made with OSA	208
OSA Live	122
OSA Helps	53
OSA Talent	28
OSA Premiers	27
Total	438

TOTAL NUMBER
OF SUPPORTED
PROJECTS







The 7th **Songwriting Camp CZ powered by OSA**, was held with our support, a unique project connecting producers, authors and artists directly in songwriting. Since 2018, the Songwriting camp has proved to be a perfect laboratory that enables Czech authors to move forward and interconnects them with foreign partners through their work. The most visible part of this success is undoubtedly the Eurovision Song Contest, where several songs have been successful – the songs make it to the Czech national round with iron-clad regularity.

In cooperation with **Bohemia JazzFest**, the traditional competition for the best jazz piece by a young author under 35 was announced. The award, together with a check from OSA for CZK 40,000, was presented to Daniel Bulatkin for his piece The Simple Things. We also financially supported the festival as such.

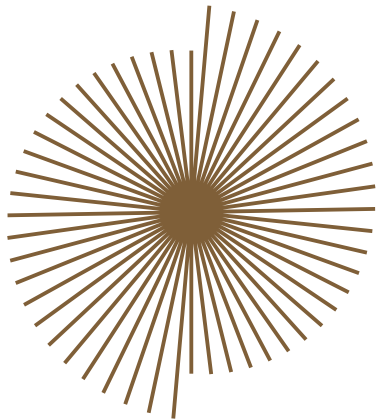


We participated in the 3rd annual **Composers Summit** – an extraordinary multi-day event where prominent Hollywood composers personally led lectures, workshops and music lessons. In mutual collaboration, a competition for young composers of music in audiovisual was announced. 125 composers from Europe, Asia and North America participated in the competition. Michal Worek won a check for CZK 25,000, which we donated. He presented the winning composition to the audience during the opening concert of the Summit on stage next to big Hollywood stars.



Support and collaboration with the **Žebřík**, **Jantar**, and **Anděl** **Coca-Cola** awards continued throughout the year.

Classical Music Showcase



Traditionally, we collaborated with the export promotion office **SoundCzech**, which works to bring Czech bands to international audiences. In 2024, our financial support was crucial for the **Classical Music Showcase**. This project provides young musicians with the opportunity to showcase their talent and artistry to key figures shaping the contemporary classical music scene.

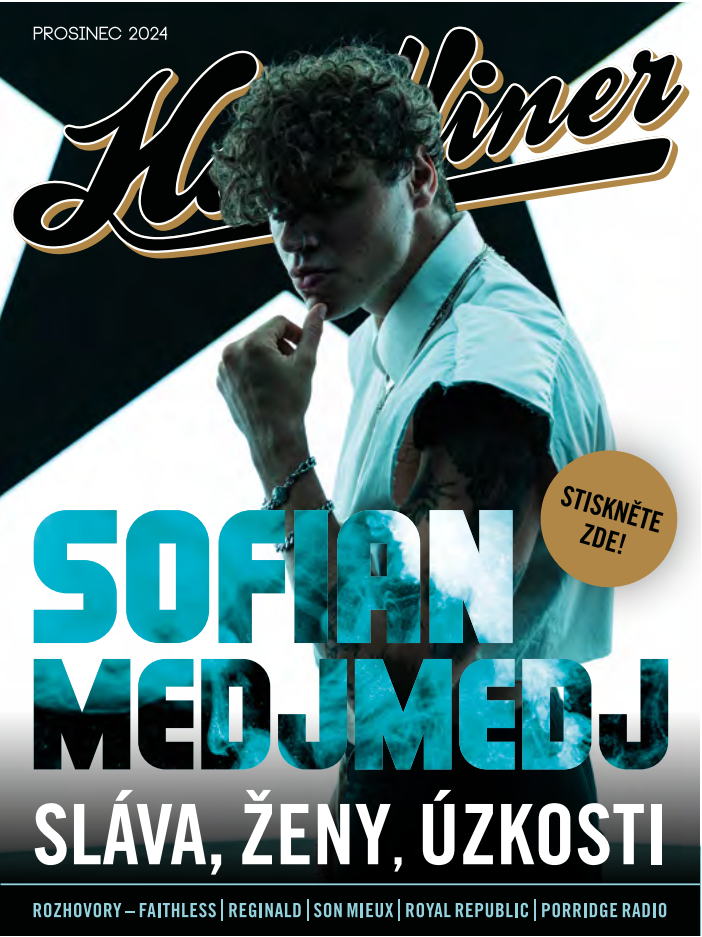
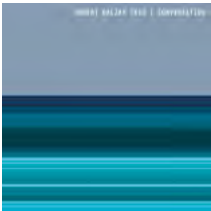
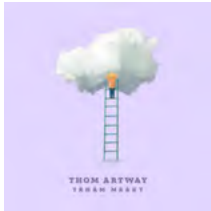
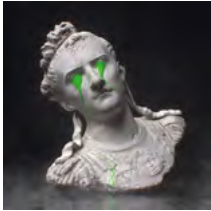
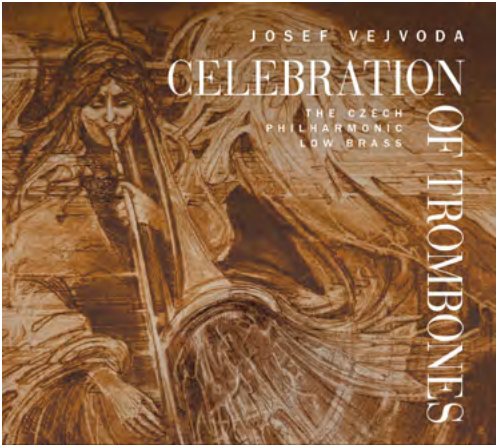


In the OSA Helps category, we supported many charitable and benefit events, such as the Ples na kolečkách, Rok poté, the Laskavec awards, Mezi ploty, and the **Memory of the Nation** awards.

Among the projects we support annually are JazzFestBrno, Motol Motolice, Společně proti bezmoci, Dny Bohuslava Martinů, Orchestr Berg, Anifilm, Porta festival, Kubešova Soběslav, Vtelenská dechparáda, and the magazines Headliner, Dechovka, To Je Naše, and Fajn Rock Music.



A range of newly released CDs and music videos featured and promoted a diverse lineup of artists, including Kateřina Marie Tichá, Klára Vytisková, Monika Načeva, René Dang, Robert Balzar, Rodan, and Tenna. Bands such as Čechomor, Deaf Heart, John Wolfhooker, Nadlimity, Nature Trip, Razam, Tři sestry, Skyline, and Vesna were also among those highlighted.



As part of our support for music magazines, we continued our long-standing collaboration with **Headliner**, the country's leading music magazine. Headliner captures and highlights important musical developments, from mainstream to niche genres, as well as current trends in the Czech music scene. It also provides significant space for young artists and their activities. OSA is a partner of the specialized series Textaři.

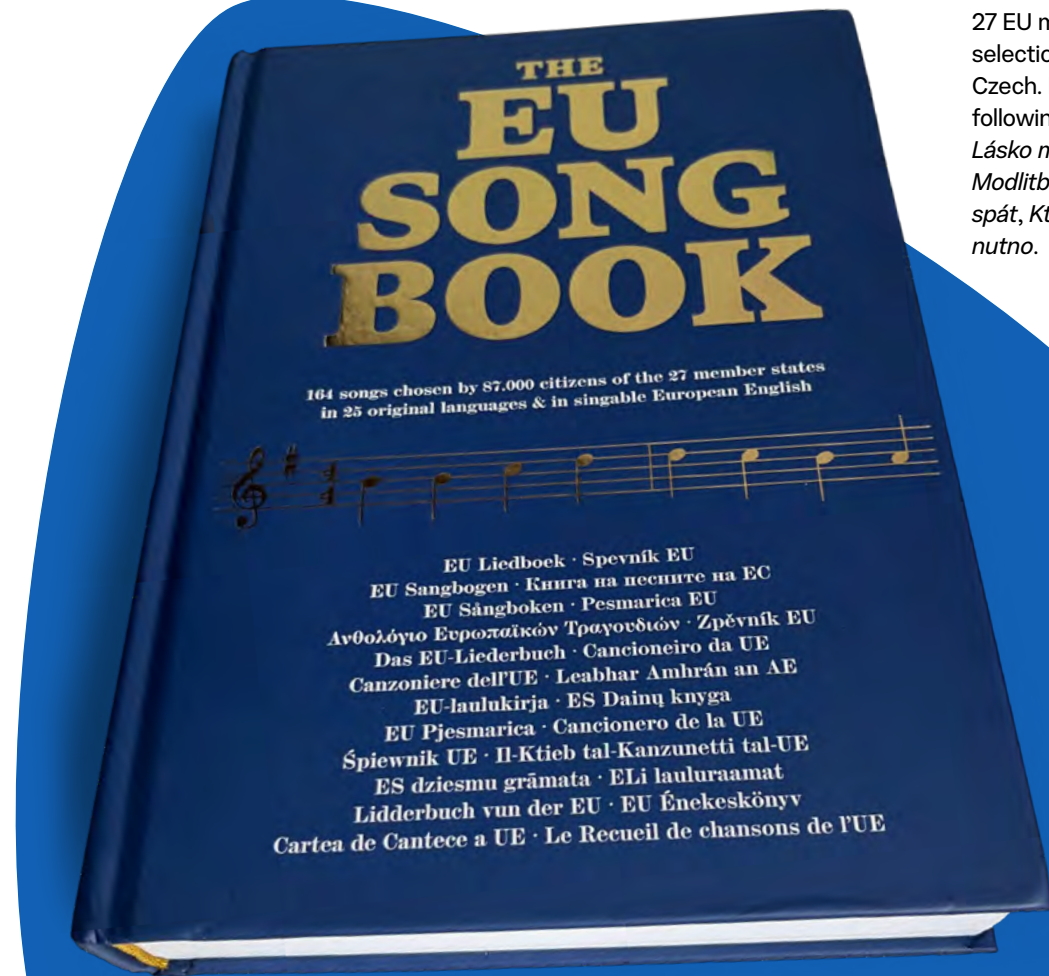
We continue to support **Fajn Rock Music**, a multimedia music project focused on showcasing well-known and emerging Czech rock and pop artists and songwriters across TV, radio, and online platforms. Recently, we also started collaborating with the online magazines **Portýr** and **Frontman**.



WE SUPPORT



We participated in the project **Tribute to Karel Hašler**, created to mark the 145th anniversary of the birth of Karel Hašler, one of OSA's founders. The project featured a diverse program, including a public happening at the Old Castle Stairs, a small mobile exhibition, and a concert titled *Či je Praha? Naše!*. During the concert, the electronic songbook *To nejlepší z Karla Hašlera* was officially launched, presenting the most significant works of this legendary figure in Czech music.



After nine years of preparation, the first **EU Song Book** was published in print, supported by OSA along with other organizations. Independent music communities and organizations from all 27 EU member states compiled a unique selection of 164 songs, six of which are Czech. Based on a public vote, the following Czech songs were chosen: *Láska má, já stůňu*, *Chválím tě, Země má*, *Modlitba pro Martu*, *Černé oči, jděte spát*, *Ktož jsú boží bojovníci*, and *Není nutno*.

SUPPORT FOR CHARITY PROJECTS

Our association is interested in charity and help in need, not only within the framework of one of the Partnership project schemes (OSA Helps) that is focused directly on support for philanthropic and charity events. Once again, we express our support and help through language that is closest to our hearts – music.

OSA has a longstanding cooperation with **Diaconia of the Evangelical Church of Czech Brethren**. Diaconia runs more than 100 facilities across the Czech Republic and its activities are focused on serving people with intellectual and mental disabilities and other people who have found themselves in an adverse life situation. Our cooperation with **Caritas Czech Republic** and **Slezská diakonie** takes place under similar arrangements.

In many cases, OSA reflects the charitable or similar social significance of cultural events in its royalty tariffs, by granting licenses under symbolic or more advantageous conditions. These events include live and recorded music performances. Such contracts have been concluded, for example, with the **Association of Workers at Children and Youth Centers association Pionýr, Association of Elementary Art Schools, Union of Czech Choirs, Polish Culture and Education Association in the Czech Republic, Folklore Union of Prague and Central Bohemian Region, Haná Folklore Association, Society for Folk Traditions of South Moravian Region, National Section of the International Organization of Folk Art in the Czech Republic, Horní Beřkovice Psychiatric Hospital, Tloskov Social Services Centre or Association of Social Service Providers in the Czech Republic**, and allow the use of reproducing apparatus in the establishments of the aforementioned. In a similar way, we also expresses its support for events such as **Bambifest**, organized by the Moravian-Silesian Region Council for Children and Youth.

The feeling of unity and professional solidarity also motivates OSA to search for ways of supporting its own authors who need help, in particular in the form of financial aid from the Solidarity Fund.

AUTHOR EDUCATION

Support for education is one of the most efficient and effective tools that are available to OSA to support the development of the musical world. For this reason, one of the schemes under the aforementioned Partnership project (OSA Talent), intended to support young talents through competitions, courses or study stays, is focused inter alia on education of authors.

In 2024, we traditionally supported **Workshop for the Youngest Composers** and **Composition and Percussion Workshop Trstěnice**, both organized by Association Q, **Generation — international competition for composers under 30**, organized under the patronage of Janáčkův máj, o.p.s, or **Czech Jazz Workshop**, organized by the Czech Jazz Society. This is a week-long workshop that brings together lecturers from around the world each year and is designed for all groups of musicians who want to learn the craft of music from the best in the field.

Karel Velebný Summer Jazz Workshop is a week-long music seminar founded in 1984 by Karel Velebný, where leading Czech jazz soloists and foreign lecturers pass on their knowledge and experience.

Education is supported by long-term cooperation with the **Institute of Modern Music** on music workshops for creative bands. The workshops provide participants with the opportunity to improve on stage and in their overall appearance. OSA also supports the Institute in Educating Elementary School Pupils. These are educational courses using up-to-date computer music programs with which children learn to work and create music. In addition to creating, children are educated to understand the

meaning of intellectual property. After a year of learning, children are able to compose basic music.

We recently joined the **Musicollage** project, organized by the Creative Center Ostrava. This innovative initiative focuses on composition and improvisation courses that emphasize active involvement of performers in the artistic creation process. Close collaboration with composers helps participants better understand the creative process and gain deeper insight into contemporary art.

Prague Music Week was held for the second time in 2024, once again attracting music enthusiasts from across the Czech Republic and abroad. This three-day event featured a diverse program including a conference, a technology fair, and concerts by both Czech and international bands. Representatives of OSA also performed as part of the program. Additionally, as part of our support, we offered a 30% discount on tickets to music authors represented by OSA.

MenART, another of the supported projects, is also dedicated to the education of young musical talents. This is a scholarship scheme for children and students gifted in artistic fields and their teachers. It enables them to work closely with mentors – prominent personalities of the Czech art scene – for one school year. MenART is implemented in the fields of music (classical and non-genre restricted sections), visual arts, literature and drama, and dance.

Support for authors studying and interning abroad is possible thanks to the OSA Talent grant scheme, through which we support several dozen young authors each year.

OUR ACTIVITIES

AUTOR IN

Since 2009, the OSA magazine has been published quarterly and is intended for music authors as well as a wider audience. It is distributed free of charge in print or electronic form to represented rights holders, selected media, and business partners. Its content is overseen by an editorial board made up of OSA members.

The magazine offers:

- news from OSA about current developments in copyright, your royalty payments, music licensing, and other related topics,
- articles and interviews with authors and music professionals across generations and genres,
- sections such as "Songwriters' Drawers" and cultural overview,
- opening editorial from the chairman of the Supervisory Board and a closing editorial from the chairman of the Management Board.



Link: www.osa.cz/autor-in/



Tradice v obrazech

Objevte krásu lidových tradic, krojů i hudby

You can buy the book for CZK 1,919 in the e-shop at www.tradicevobrazech.cz



WE SUPPORT

OSA ANNUAL AWARDS



Scan the QR code to see
video how Milan Cais
designed the the award.

CULTURAL ACTIVITIES

OSA ANNUAL AWARDS

Every year since 2006, OSA has been awarding the most successful Czech composers and lyricists in 15 categories for their work in classical and popular music. The award winners in most categories are decided by OSA statistics from radio and television broadcasters, concert organizers, online music service operators or music media producers and sellers. From 2020 onwards, the charts of the most successful pieces of music and artists are compiled only on the basis of the statistics for the last two years. Young artists under 30 years of age in the field of popular and classical music are also recognized and receive financial awards from OSA to further develop their work.

The categories which are not awarded based on data but by decision of the OSA Supervisory Board include the OSA Golden Award for contribution to Czech music, the OSA Golden Fund for the most played pieces and authors over the long term, and the Award for the Promotion and Propagation of Czech Music.



The awards are based directly on OSA's statistics. According to the rules, they include songs and authors who have, for the first time in the past two years, achieved outstanding success in radio and television broadcasting, live concert performances, sales of recordings, online platforms, and other uses of their music, regardless of the date they were registered with OSA.

The theme of the gala evening was national folklore as a source of inspiration for musical creation. The musical accompaniment was provided by Hrubá Hudba, consisting of: Petr Mička – primáš, violin, vocals; Aleš

Mička – violin, vocals; Marek Smaženka – viola (kontry), vocals; David Řičica – bass, vocals; Martin Drlík – clarinet, tenor saxophone, vocals; Marek Steyer – trumpet, vocals; Martin Čech – drums; Jiří Hradil – keyboards, drum, vocals. They were joined by Dan Bárta and Václav Dufek, Gabriela Eibenová and Adam Viktora, Ondřej Havelka, Katarzia, Kato, and Kamila Tomšejová.

The main media partner of the event was **Czech Television**, which broadcasted the OSA Annual Awards live on its art channel on 10 June 2024, at 8:15 PM, and also made it available on iVysílání. *"I am very pleased with the newly established cooperation with Czech Television and its general director Jan Souček. Broadcasting the OSA Annual Awards live on the art channel is a significant signal to the author community, recognizing their work and its importance for Czech music and culture in general. This collaboration allows us to bring the achievements and contributions of our authors closer to the general public, thereby strengthening awareness of the value of creative authorship in our society,"* adds **Roman Strejček, Chairman of the OSA Management Board**.

The OSA Annual Awards were held under the auspices of the Ministry of Culture.

19TH OSA ANNUAL AWARDS

2023 OSA Annual Awards: Calin won in three categories. Awards were also received by Theodor Vachler, Darja Kukal Moiseeva, ŮBeatz, Jan Slabák, and Karel Vacek.

Nineteenth annual OSA Awards ceremony was held on 10 June, recognizing top Czech music composers and lyricists in popular and classical music across 14 categories.

The trophy for the most successful composer and lyricist of popular music, as well as for the most streamed author, was awarded to Calin. Together with David Kopecký, he also co-wrote the winning popular song of the year, Hannah Montana.

The OSA Golden Award for Lifetime Achievement was presented to the composer and founder of Moravanka, Jan Slabák. The OSA Golden Fund inducted the composer and lyricist Karel Vacek (posthumously), known especially in the field of brass music, as well as the song Stín katedrál, authored by Karel Svoboda and Ivo Fischer.

The gala evening, held on the stage of Archa+, was once again hosted by the duo Petr Prokop and Ondřej Cihlář after a two-year break. The main media partner of the OSA Annual Awards was Czech Television (ČT), making it possible for the first time in the awards' history to watch the ceremony live on ČT art.

In the classical music category, composer Jan Valta stood out as the most successful composer of the year. His piece Kingdom Come: Deliverance – suite for choir and orchestra was also honored as the Classical Composition of the Year. Internationally, Theodor Vachler was recognized as the most successful author. The award for the most successful publisher was presented to A-Tempo Verlag spol. s r. o.

OSA also recognizes young authors under 35 years old. The most successful composer in classical music was Darja Kukal Moiseeva. In popular music, the award went to producer Daniel Suchánek, known as ŮBeatz. Besides receiving a glass statuette designed by the acclaimed musician and artist Milan Cais, both winners were awarded a check for CZK 50,000, a prize OSA annually grants to promising young creators.





WINNERS OF THE 19TH ANNUAL OSA AWARDS:

OSA Golden Award
JAN SLABÁK

OSA Golden Fund (author)
KAREL VACEK

OSA Golden Fund (composition)
STÍN KATEDRÁL
(KAREL SVOBODA, IVO FISCHER)

Award for the Promotion and Propagation of
Czech Music
JIŘÍ CHVÁLA

Popular composition of the year
HANNAH MONTANA
(DAVID KOPECKÝ, ČALÍN PANFIL)

Classical composition of the year
**KINGDOM COME: DELIVERANCE –
SUITE FOR CHOIR AND ORCHESTRA**
(JAN VALTA)

The most successful composer
and lyricist of popular music
CALIN

The most successful
streaming author
CALIN

The most successful author
of classical music
JAN VALTA

The most successful publisher
A-TEMPO VERLAG spol. s r. o.

The most successful young author
of popular music
DANIEL SUCHÁNEK (ÜBEATZ)

The most successful young author
of classical music
DARJA KUKAL MOISEEVA

The most successful author abroad
THEODOR VACHLER



A RECORDING OF THE EVENT
IS AVAILABLE AT:
WWW.CENYOSA.CZ



105 YEARS OF OSA WITH SIGNIFICANT CZECH AUTHORS

On the occasion of its 105th anniversary, OSA honored remarkable figures from the Czech music scene. These artists, recognized for their lifelong contributions, have significantly enriched Czech music and helped shape its diverse genres. Among those celebrated were Dagmar Andrtová-Voňková, Pavel Cmíral, Jana Koubková, Jaroslav Krček, Jan Málek, Vladimír Merta, Lešek Semelka, Ondřej Suchý, Miloš Štědroň, Pavel Váně, and Emil Viklický.

Nine of these distinguished music creators received a unique award commemorating the first registration of a composition, which, in most cases, they filed with Ochranný svaz autorský (OSA) nearly 50 years ago. Unfortunately, singer-songwriter Vladimír Merta and composer Miloš Štědroň were unable to attend the ceremony in person. „Among the awardees are names that have become synonymous with the quality of Czech music across various genres. As a key institution that has supported authors in their creative freedom for over 100 years, OSA expresses its respect and recognition to those who, through their tireless work, contribute to enriching our cultural heritage,” said Roman Strejček, chairman of the OSA Management Board.





EXHIBITION AND BOOK LAUNCH: TRADITIONS IN IMAGES



To mark the 105th anniversary of OSA's founding, the publication **Traditions in Images** was released. This book documents a three-year journey by photographer Václav Šilha across the regions of Bohemia – from Karlovy Vary through Prague and its surroundings to Doudlebsko. Led by the seasoned photographer, a five-member team captured traditional costumes, customs, and stories deeply rooted in Czech folk culture. Through 269 fine art-style photographs, readers are invited to immerse themselves in the world of folklore and cultural heritage. A QR code inside the book provides access to an interactive website that showcases folk music and dances from the regions featured. In recognition of the book's exceptional cultural value, the publication was officially endorsed by the Czech Minister of Culture, Mgr. Martin Baxa.

The book was officially launched during the opening of the exhibition of the same name, held at the historic Water Tower in Prague's Letná district. The event was part of the celebration of OSA's 105th anniversary, and we were the main organizer.

OSA and the Musical Connection with Folklore

We provided both financial and marketing support for the Tradition in Images project. *"Folklore isn't just about costumes and traditions. It's also about music, which we aimed to bring into the project through our support,"* says **Roman Strejček**, chairman of the OSA Management Board. This is already the second publication released by OSA, this time marking the organization's 105th anniversary. *"Through the QR codes on the exhibition panels and inside the Tradition in Images book, visitors can access an interactive website featuring videos and additional materials."* Strejček also highlights the importance of copyright even in folk music: *"People often confuse traditional songs with anonymous folk tunes. But even a seemingly folkloric song like Vínečko bílé has a known author, Fanoš Mikulecký, whose real name was František Hřebačka."*

The book is available in the online store at www.tradicevobrazech.cz. The price of the book refers to the year OSA was founded – it is therefore set at CZK 1,919. In the Kosmas bookstore network, the retail price is CZK 2,600.



03

ECONOMIC RESULTS



ECONOMIC RESULTS OF OSA IN 2024

MAIN ECONOMIC INDICATORS

	2020 ¹⁾	2021 ²⁾	2022	2023	2024 ¹⁾	2024/2023 Difference
Total collected revenues	1,152,748	1,313,412	1,450,480	1,715,900	1,870,674	+154,774
Total costs	155,425	152,806	174,873	203,581	224,525	+20,944
Average cost deduction in %	13.48%	11.63%	12.06%	11.86%	12.00%	+0.14%

* in thousands of CZK / excl. VAT

** The costs mentioned in this report are always stated excluding income tax.

¹⁾ The costs for 2020 and 2024 are presented before accounting for cost deduction. The costs for 2024 are exclusive of two items related to the association's investment activities (sold securities and foreign dividend tax).

²⁾ The collection in 2021 also includes extraordinary additional payments totaling CZK 222,140 thousand, which OSA received based on settlement agreements for previous periods. Without including these payments, the total collection would have amounted to CZK 1,091,272 thousand.

License revenues	1,824,365
Other revenues collected	46,309
Total revenues collected	1,870,674
2024/2023 comparison (in %)	+9.02%
2024/2023 comparison (in CZK)	+154,774

* in thousands CZK / excl. VAT

REVENUES COLLECTED, COSTS AND AVERAGE COST DEDUCTION

Category of rights	Revenues collected	Costs	Average cost deduction in %
Live public performances	211,062	29,190	13.83%
Background music in public premises	227,563	44,239	19.44%
Radio broadcasts	86,287	12,906	14.96%
Television broadcasts	339,838	50,894	14.98%
Cable retransmission	237,291	23,739	10.00%
Internet. mobile and similar networks	236,180	23,603	9.99%
Physical media	12,556	779	6.20%
Renting and leasing	5,139	151	2.94%
Private copying	86,190	6,821	7.91%
From foreign collective management organizations	81,976	4,906	5.98%
For domestic collective management organizations	290,921	23,561	8.10%
Total for collective management	1,815,003	220,789	12.16%
Agency representation of authors	9,362	468	5.00%
Total incl. agency representation of authors	1,824,365	221,257	12.13%
Other income ¹⁾	46,309	3,268	
Total incl. agency representation and other income	1,870,674	224,525	12.00%

* collection in thousands of CZK / excluding VAT, costs in thousands of CZK / excluding VAT / excluding income tax, overhead deductions in thousands of CZK / excluding VAT

** Costs are stated before accounting for cost deduction and excluding two items related to the association's investment activities (sold securities and tax on foreign dividends). After accounting for cost deduction amounting to CZK 1,471 thousand and including sold securities valued at CZK 467,444 thousand and foreign dividend tax of CZK 75 thousand, the total costs recognized in the profit and loss statement amounted to CZK 690,573 thousand (excluding income tax).

¹⁾ Other income includes the actual profit from sold securities and dividend income. For this reason, these items are no longer included in costs. Other income also contains additional revenues (and the corresponding costs) related to the association's investment activities, as well as the publication and sale of a book.

OSA once again rewrote the record books with its collections (also referred to as revenues from the sale of licenses for the use of musical works) achieved in 2024. Over the course of the year, OSA increased its total income (including non-licensing income) by CZK 154,774 thousand year-on-year, representing a 9.02% increase. Of this, collections for music authors rose by CZK 132,557 thousand, and income collected on behalf of other domestic collective management organizations based on authorization grew by CZK 15,844 thousand. At the same time, the average cost deduction rate (the ratio of costs to collections) was successfully maintained at an attractively low level of exactly 12% in 2024. In terms of cost-effectiveness, this places us among the absolute leaders of European copyright music organizations over the long term.

The main driving force in 2024 was the online media segment, with a year-on-year nominal increase in collections of CZK 44,864 thousand (i.e. 23%). Alongside it, the broadcasting transmission licensing segment also dominated, with a slightly lower year-on-year increase in collections of CZK 44,294 thousand (also 23%). Each of these two promising and fastest-growing music segments in 2024 generated higher revenue for music authors than those from live performances or background (recorded) music. This success also confirms and reflects OSA's strategic commercial policy, including its technological capability, to license domestic online repertoire globally.

Last year, the previously double-digit year-on-year growth in revenue from public music performance, an area crucial for OSA in terms of turnover, naturally slowed down. The sharp increase in 2022–2023 had merely been catching up with the COVID-era downturn, during which collections in this segment fell to half of their pre-COVID levels. As a result, total licensing revenue (including revenue for other domestic collective management organizations) from public music performance grew at a more moderate rate of 5% in 2024 (i.e. by CZK 31,666 thousand). Nevertheless, this still nominally surpassed the last pre-COVID year, 2019.

Television broadcasting also performed well, with revenues from TV broadcasters increasing year-on-year by CZK 8,404 thousand (i.e. 3%). However, after adjusting the previous year's baseline for an extraordinary back payment, the actual rate of ongoing growth was significantly higher. Radio broadcasting also saw success, with licensing revenues rising by CZK 10,145 thousand (i.e. 13%) compared to the previous year—though this increase was supported by a retroactive payment. The export of domestic music also remained at a high level, with foreign partner societies sending nearly CZK 82 million for the use of works by Czech authors abroad.

Despite the positive results presented in nominal terms in the previous paragraphs, it is also important to acknowledge the decline in the real value of money, as inflation reached an extraordinary 32.80% between 2020 and 2023. In real terms (i.e. inflation-adjusted), revenues in several key areas have

still not surpassed 2019 levels, including public performance of music, radio broadcasting, mechanical and audiovisual licensing (a segment that has been stagnating for a long time), and foreign royalties. That said, it's worth noting that 2019 was an exceptionally successful year even by historical standards, meaning the comparative baseline for evaluating real income is particularly strong.

The resulting structure of royalties collected for granted licenses (including royalties collected on behalf of other domestic collective management organizations) in 2024 was as follows: broadcasting and online media 49.31% (47.25% in 2023), public performance 37.02% (38.41%), mechanical and audiovisual rights 8.66% (9.20%), international collections 4.49% (4.71%), and agency activity 0.51% (0.43%).

* The amounts collected in the text are exclusive of VAT.

BASIC STRUCTURE OF LICENSE REVENUES

	2020	2021	2022	2023	2024	2024/2023 Difference
Public performances	221,645	197,716	344,504	416,711	438,625	21,914
Broadcasts and online media	572,539	732,767	685,130	791,889	899,596	107,707
Mechanics and audiovision	103,707	110,080	106,559	106,045	103,885	-2,160
From abroad	75,653	52,507	59,037	79,015	81,976	2,961
Agency representation of authors	5,998	3,769	5,973	7,227	9,362	2,135
Total for OSA and foreign rights holders	979,542	1,096,839	1,201,203	1,400,887	1,533,444	132,557
Collected for other domestic collective management organizations	165,457	208,657	230,259	275,077	290,921	15,844
Total incl. other domestic collective management organizations	1,144,999	1,305,496	1,431,462	1,675,964	1,824,365	148,401

* in thousands CZK / excl. VAT

PUBLIC PERFORMANCES IN 2024

In 2024, we collected a total of CZK 675,370 thousand for the public performance of music (including royalties collected on behalf of other domestic collective management organizations), which represents a year-on-year increase of 5% compared to 2023. This means that, nominally, we finally surpassed the last pre-COVID year, 2019. Of this, royalties collected for music authors totaled CZK 438,625 thousand (an increase of CZK 21,914 thousand year-on-year), and royalties for other domestic collective management organizations amounted to CZK 236,745 thousand (an increase of CZK 9,752 thousand year-on-year).

For concerts, i.e. live music performances, we collected CZK 15,858 thousand more in 2024 than in the previous year, representing an 8% increase in royalties. This result was positively influenced by a general rise in ticket prices, which directly affects the calculation of authors’ remuneration. The segment of recorded music licensing (excluding cinemas and jukeboxes), which has had a unified point of contact and collection for all other domestic collective management organizations (DILIA, INTERGRAM, OAZA, and OOA-S) since 2018, improved by CZK 18,121 thousand year-on-year (a 4% increase), even without extraordinary payments and despite a higher comparative base from the previous year, which had been boosted by a one-off back payment. For music authors, OSA collected CZK 8,369 thousand more (a 4% increase) for recorded music (excluding cinemas and jukeboxes), and for the other domestic collective management organizations, the amount collected in the same segment rose by CZK 9,752 thousand (also a 4% increase). The decline in cinema-related revenue reflects a drop in audience numbers.

* The amounts collected in the text are exclusive of VAT.

PUBLIC PERFORMANCES

	2020	2021	2022	2023	2024	2024/2023 Difference
Live performances	94,869	52,238	161,328	195,204	211,062	15,858
Background music (excl. cinemas and jukeboxes)	118,990	136,510	166,504	202,793	211,162	8,369
Cinemas	7,342	8,869	16,571	18,608	16,312	-2,296
Jukeboxes	444	99	101	106	89	-17
Total for OSA and foreign rights holders	221,645	197,716	344,504	416,711	438,625	21,914
Collected for other domestic collective management organizations	118,500	149,615	178,192	226,993	236,745	9,752
Total incl. other domestic collective management organizations	340,145	347,331	522,696	643,704	675,370	31,666

* in thousands CZK / excl. VAT

BROADCASTS, ONLINE MEDIA AND MECHANICS IN 2024

In 2024, the Broadcasting, Online Media, and Mechanical Licensing Department contributed a total of CZK 1,057,657 thousand (including collections for other domestic collective management organizations) to OSA’s overall licensing revenue. The department repeated the 12% growth achieved in 2023, with a year-on-year increase of CZK 111,639 thousand.

* The amounts collected in the text are exclusive of VAT.

BROADCASTING AND ONLINE MEDIA

In 2024, two segments, online media licensing and broadcast transmission licensing, dominated the year’s results completely and without competition. For the very first time, each of these segments surpassed the revenue collected from music authors for licenses granted (i.e., excluding revenue collected for other domestic collective management organizations), whether from public performance (concerts, etc.) or from reproduced music (stores, restaurants, etc.). These results best reflect the shift in trends regarding how music is now massively consumed by the public, and to which rights holders must respond effectively.

The fastest-growing segment in recent years, digital platform licensing, whose continuous growth was further boosted by the COVID crisis, recorded a year-on-year increase of CZK 44,864 thousand (23%) in 2024. The results for online usage are driven by the worldwide popularity of streaming services and their growth, organic increases in user numbers, adjustments to compensation for music subscription services, a new contract with a major operator, and OSA’s business strategy focused on directly licensing our catalog in foreign markets. In the Eastern European region, we are among the few exceptions technologically capable of processing vast amounts of data reported monthly by all major multinational digital platforms, often covering all subscribers across the entire European Union. For music platforms, OSA licenses the domestic repertoire worldwide.

BROADCASTS AND ONLINE MEDIA

	2020	2021	2022	2023	2024	2024/2023 Difference
Radio broadcasts	76,081	77,664	77,798	76,142	86,287	10,145
Television broadcasts	310,281	300,425	304,648	331,434	339,838	8,404
Cable retransmission	104,450	245,481	124,192	192,997	237,291	44,294
Internet and mobile networks	81,278	109,032	178,310	191,274	236,162	44,888
Ringtones	449	165	182	42	18	-24
Total for OSA and foreign rights holders	572,539	732,767	685,130	791,889	899,596	107,707

* in thousands CZK / excl. VAT

We also delivered excellent results in licensing broadcast transmissions. Compared to the previous year, licensing revenues from broadcast transmissions increased by CZK 44,294 thousand year-on-year, marking the second consecutive double-digit growth of 23%. This outcome was influenced, similarly to the previous period, by strategic settlements for past periods with some major market operators and, as with other usages, an inflation-adjusted rate increase.

Television broadcasting also performed very well, with year-on-year revenue growth of CZK 8,404 thousand, representing a 3% increase. The real year-on-year growth is significantly higher than these figures suggest if the previous period’s base is adjusted by removing the extraordinary additional payment that increased 2023 revenues. The solid growth pace was supported by new contracts concluded based on a new licensing model and higher broadcaster revenues, which form the basis for calculating author royalties. On the other hand, radio broadcasting, after years of stagnant revenues from radio broadcasters, showed an apparent year-on-year increase of CZK 10,145 thousand (13%), but this growth is actually influenced by a retroactive additional payment for 2023 from a major radio operator.

* The amounts collected in the text are exclusive of VAT.

MECHANICS AND AUDIOVISION

The segment of licensing mechanical rights and audiovisual works remains the most static in the long term. Its decline stems from new trends in the music market, primarily the shift from physical media to digital platforms and streaming music services. Total collections (including those for other domestic collective management organizations) increased year-on-year by 3% in 2024 (i.e., by CZK 3,932 thousand). Revenues for music authors slightly decreased year-on-year across all segments (music carriers, film carriers, libraries, and equitable remuneration), but a 13% growth was recorded in revenues for other domestic collective management organizations, mostly related to private copying levy. This effect was caused by settlements for previous periods, which had already impacted collections for music authors in the prior year. Private copying

levies generally constitute a significant portion of mechanical revenues.

Levies on blank media (such as CDs, USB drives, and external hard drives) and devices capable of reproducing copyrighted content serve to compensate music authors for the legal allowance that lets individuals make personal copies of their favorite music or films without needing the author's consent. These levies are allocated based on revenue generated from the sale of music on both physical media and digital platforms. In this way, equitable remuneration helps, at least in part, to offset the decline in income that authors have experienced due to decreasing music sales. For comparison – while in 1998 the income from sales of music and film media for music authors amounted to CZK 126,511 thousand, by 2023 it had fallen to just a fraction, CZK 12,556 thousand.

* The amounts collected in the text are exclusive of VAT.

MECHANICS AND AUDIOVISION

	2020	2021	2022	2023	2024	2024/2023 Difference
Music carriers	14,909	12,953	14,737	13,566	12,290	-1,276
Audiovisual carriers	101	846	379	330	266	-64
Renting and leasing	4,880	5,073	5,045	5,217	5,139	-78
Private copying (compensations)	83,817	91,208	86,398	86,932	86,190	-742
Total for OSA and foreign rights holders	103,707	110,080	106,559	106,045	103,885	-2,160
Collected for other collective management organizations	46,957	59,042	52,067	48,084	54,176	6,092
Total incl. other domestic collective management organizations	150,664	169,122	158,626	154,129	158,061	3,932

* in thousands CZK / excl. VAT

AGENCY REPRESENTATION OF AUTHORS IN 2024

Agency representation reported year-on-year higher revenues by CZK 2,135 thousand, i.e., 30%, in 2024. This is the best result since the agency's establishment. Revenues from synchronization grew by 105% year-on-year (with a 159% increase from the production of commercials and a 69% increase from the production of audiovisual works, both components now contributing equally to the synchronization rights income). Revenues from theatrical performances increased by 16% year-on-year.

* The amounts collected in the text are exclusive of VAT.

AGENCY REPRESENTATION OF AUTHORS

	2020	2021	2022	2023	2024	2024/2023 Difference
Synchronization	2,622	1,415	2,107	1,148	2,350	1,202
Theatre performances	3,053	1,723	3,631	5,914	6,880	966
Other (sheet music, concerts etc.)	323	631	235	165	132	-33
Total for OSA and foreign rights holders	5,998	3,769	5,973	7,227	9,362	2,135

* in thousands CZK / excl. VAT

+30%
agency
services

year-on-year increase
in revenues of
CZK 2,135,000

105%
increase
in revenue

from synchronization
– advertising spots
and audiovisual works

REVENUES COLLECTED FROM ABROAD IN 2024

This image shows the success of exporting domestic music creation. For the OSA repertoire used abroad, foreign collective management organizations sent us CZK 81,976 thousand in author royalties in 2024, which is nearly 4% more year-on-year. The largest year-on-year increases in collections came mainly from Germany, followed by the United Kingdom and Bulgaria. Conversely, the biggest drops in foreign income in 2024 were mainly from France, as well as Serbia and Slovenia. The weaker koruna also contributed to the improved year-on-year result, as it is more advantageous for exporters of goods and services.

* The amounts collected in the text are exclusive of VAT.

INCOME FROM DOMESTIC REPERTOIRE USED ABROAD IN 2024		
	In thousands of CZK excl. VAT	Share in %
Germany	26,162	31.91%
Slovakia	17,171	20.95%
Austria	10,165	12.40%
USA	5,062	6.17%
Hungary	3,937	4.80%
Switzerland	3,466	4.23%
Netherlands	2,569	3.13%
Great Britan	2,341	2.86%
France	1,959	2.39%
Denmark	1,333	1.63%
Other	7,811	9.53%
Total for OSA	81,976	100.00%

* in thousands CZK / excl. VAT

REVENUES COLLECTED FROM ABROAD

	2020	2021	2022	2023	2024	2024/2023 Difference
Total for OSA	75,653	52,507	59,037	79,015	81,976	2,961

* in thousands CZK / excl. VAT

OSA OPERATING COSTS IN 2024

COST STRUCTURE OF OSA IN 2024

Services	43,505
Depreciation and reserves	14,389
Other operating costs	3,878
Taxes and fees	231
Material consumption	2,715
Energy consumption	1,381
BIEM, CISAC contributions	1,068
Total costs excluding personnel costs	67,167
Personnel costs, including benefits and emolu- ments	121,246
Statutory social security	36,112

* in thousands of CZK / excl. VAT / excl. income tax and before accounting for cost deduction. After accounting for cost deduction of CZK 1,471 thousand, the service costs amounted to CZK 42,034 thousand. After accounting for cost deduction and including two items related to the association's investment activities – sold securities worth CZK 467,444 thousand and foreign dividend tax of CZK 75 thousand – the total expenses recognized in the profit and loss statement amounted to CZK 690,573 thousand (excl. income tax).

The total costs incurred by OSA for its operations in 2024 amounted to CZK 224,525 thousand*, representing a year-on-year increase of more than 10%. However, this higher expenditure was accompanied by an over 18% growth in collections. The cost increase in 2024 was mainly driven by higher personnel expenses (including statutory social insurance, benefits, and emoluments), a significant year-on-year rise in IT service costs, as well as extraordinary expenses related to rent for temporary replacement premises due to the reconstruction of OSA's headquarters, and services connected with clearing out spaces (including archives) and moving. In 2024, we achieved a commendable average cost deduction (calculated as the ratio of costs to collections) of 12.00%, reaffirming our long-term position as one of the most efficiently managed authors' music organizations in Europe. OSA's expenses, net of re-invoiced costs to other domestic collective management organizations, reached CZK 200,964 thousand**.

* excl. VAT / excl. income tax / before accounting for cost deduction and excluding two items related to the association's investment activities (sold securities and tax on foreign dividends). After accounting for cost deduction and including the aforementioned items, total costs amounted to CZK 690 573 thousand.

** excl. VAT / excl. income tax / before accounting for cost deduction and excluding sold securities and tax on foreign dividends.

OSA COSTS

	2020 ¹⁾	2021	2022	2023	2024 ²⁾	2024/2023 Difference
Total costs	155,425	152,806	174,873	203,581	224,525	20,944

* in thousands of CZK / excl. VAT / excl. income tax

1) before accounting for cost deduction in 2020

2) before accounting for cost deduction in 2024 and excluding sold securities and foreign dividend tax (items related to the association's investment activities)

04

DISTRIBUTION AND PAYMENT OF ROYALTIES



DISTRIBUTED ROYALTIES

In 2024, OSA distributed to rights holders and reallocated to other domestic collective management organizations a total of CZK 1,447,321 thousand (excluding funds drawn from reserves). OSA distributed CZK 1,179,961 thousand to music authors and publishers, of which CZK 823,497 thousand went to domestic rights holders (an increase of CZK 142,330 thousand year-on-year) and

CZK 356,464 thousand to foreign rights holders (an increase of CZK 67,798 thousand year-on-year). OSA also reallocated CZK 267,360 thousand to other domestic collective management organizations (based on their authorization to license their repertoire), which is CZK 16,168 thousand more than the previous year. OSA allocated CZK 63,383 thousand in non-distributable amounts in 2024.

DISTRIBUTED ROYALTIES

	2020	2021	2022	2023	2024	2024/2023 Difference
Authors	298,709	294,574	307,475	354,366	439,104	84,738
Publishers	235,148	284,439	288,784	326,801	384,393	57,592
Total domestic rights holders	533,857	579,013	596,259	681,167	823,497	142,330
To abroad	197,314	255,744	252,156	288,666	356,464	67,798
Total distributed for OSA and foreign rights holders	731,171	834,757	848,415	969,833	1,179,961	210,128
Transferred to other domestic collective management organizations	151,625	191,090	210,125	251,192	267,360	16,168
Total distributed, incl. royalties for other domestic collective management organizations	882,796	1,025,847	1,058,540	1,221,025	1,447,321	226,296

* in thousands CZK / excl. VAT / excl. the drawings on funds

212,721

number of authors
and publishers who
received royalties
from distribution

AVERAGE AMOUNT OF ANNUAL ROYALTY IN 2024

	2020	2021	2022	2023	2024	2024/2023 Difference
Total amount distributed to rights holders for the year *	CZK 731,171 thousand	CZK 834,757 thousand	CZK 848,415 thousand	CZK 969,833 thousand	CZK 1,179,961 thousand	CZK 210,128 thousand
Number of rights holders included in distribution for the year**	196,096	213,747	204,132	214,238	212,721	-1,517
Number of distributed musical works for the year***	950,541	1,096,477	1,046,217	1,143,525	1,132,146	-11,379
Average amount of royalties distributed per rights holder to whom the royalties were distributed for the year	CZK 3,729	CZK 3,905	CZK 4,156	CZK 4,527	CZK 5,547	CZK 1,020
Average amount of royalties distributed per distributed title for the year	CZK 769	CZK 761	CZK 811	CZK 848	CZK 1,042	CZK 194

* excl. royalties transferred to other domestic collective management organizations / excl. VAT

** excl. the rights holders who have not entered into a contract with OSA, have not registered themselves or are not represented by any foreign collective management organization.

*** only identified titles are included.

NUMBER OF AUTHORS AND PUBLISHERS WHO RECEIVED ROYALTIES

	2020	2021	2022	2023	2024	2024/2023 Difference
Domestic	7,777	8,035	8,498	8,967	9,389	422
Foreign	188,319	205,712	195,634	205,271	203,332	-1,939
Total	196,096	213,747	204,132	214,238	212,721	-1,517

* excl. the rights holders who have not entered into a contract with OSA, have not registered themselves or are not represented by any foreign collective management organization.

TEN-YEAR COMPARISON FOR 2015–2024

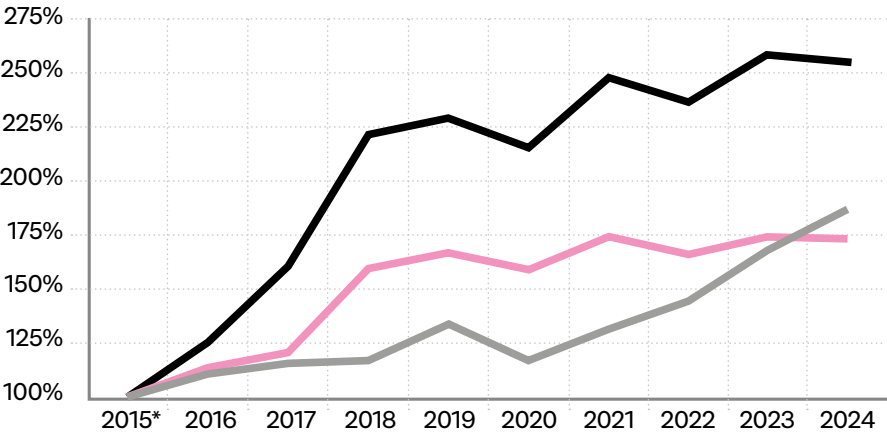
In the long term, the number of musical works included in OSA's royalty distributions has been increasing at a significantly faster rate than collected royalties or the number of authors included in the distributions. As a result, the collected amount has been distributed over time mainly among a much larger number of works. Despite this, the average author's remuneration per composition or per rights holder continues to grow steadily. In recent years, collections have been growing even more dynamically than the number of compositions or authors in the distributions, with the number of authors having remained relatively stable in recent years. In addition to adjustments in our tariff rates or increases in concert ticket prices by organizers due to the recent inflationary episode, this growth has also been supported by OSA's successful resolution of long-standing legal disputes, which resulted in significant extraordinary back

payments for previous periods. These payments effectively served as an extra bonus for authors in addition to the royalties already paid. Another important contributor to the increased pace of collection growth is the rising importance of the online sector, also supported by OSA's successful business policy in licensing its online catalog. The segment of digital platforms and the transformation of the music market are key reasons behind the long-term significant increase in the volume of works included in the distributions. The dynamic increase in the number of songs billed is undoubtedly due to OSA's emphasis on quality technology, which enables us to process the enormously growing amount of data from the online environment and to continuously improve the quality of billing, ensuring the highest possible share of usage-specific distributions, i.e. the fairest possible distribution of revenues collected per specific song used.

	Difference 2024/2015	
Number of authors included in distribution	+90,409	+74%
Number of distributed musical works	+690,791	+157%
Revenues collected for licenses**	CZK +703,623 thousand	+85%

* reference year 2015 = 100 %

** excl. revenues collected for other domestic collective management organizations and excl. other revenues collected / excl. VAT



Number of distributed musical works

Revenues collected for licenses**

Number of authors included in distribution

PAYMENT OF ROYALTIES

In 2021, we switched from the original quarterly payment of royalties to a monthly payment in most categories of use, which has further reduced the period between the use of music and its payment. We provide monthly payments to domestic rights holders as well as offer it to foreign collective management organizations. OSA thus sets the trend in the swiftness of royalty payment. In international comparison, we rank among the ultimate world leaders in this respect.

WE PAY OUT ROYALTIES ON A MONTHLY BASIS

2024	Where was the piece of music used?				
	Concerts and live public performances	Background music in public areas	Television	Radio	Internet, mobile and similar networks + carriers*
Payment for use of a song	When was the piece of music used?				
January	16. 11. –14. 12.		September	October	continuously
February	15. 12. –14. 1.		October	November	continuously
March	15. 1. –13. 2.	4 th quarter	November	December	continuously
April	14. 2. –15. 3.		December	January	continuously
May	16. 3. –12. 4.		January	February	continuously
June	13. 4. –14. 5.	1 st quarter	February	March	continuously
July	15. 5. –13. 6.		March	April	continuously
August	14. 6. –18. 7.		April	May	continuously
September	19. 7. –13. 8.	2 nd quarter	May	June	continuously
October	14. 8. –19. 9.		June	July	continuously
November	20. 9. –17. 10.		July	August	continuously
December	18. 10. –18. 11.	3 rd quarter	August	September	continuously

* royalties for online use and for physical media are paid out on a monthly basis dependent on the payment and reporting.

IN 2024, WE
DISTRIBUTED
ROYALTIES TO
100 COUNTRIES
AROUND THE
WORLD.

A TOTAL OF 193 UN MEMBER STATES

100 COUNTRIES

93 COUNTRIES

ROYALTIES DISTRIBUTED ABROAD

THE LARGEST FOREIGN RECIPIENTS OF ROYALTIES COLLECTED IN THE CZECH REPUBLIC

	In thousands CZK	Share in %
USA	124 368	34,89 %
Great Britain	74 580	20,92 %
Germany	37 605	10,55 %
France	24 639	6,91 %
Slovakia	19 048	5,34 %
Italy	10 456	2,93 %
Canada	9 991	2,80 %
Austria	8 512	2,39 %
Australia	6 040	1,70 %
Sweden	5 601	1,57 %
Other*	35 624	10,00 %
Total	356 464	100,00 %

* other – Albania, Algeria, Argentina, Armenia, Azerbaijan, Barbados, Belarus, Belgium, Benin, Bolivia, Bosnia and Herzegovina, Brazil, Bulgaria, Burkina Faso, Colombia, Costa Rica, Croatia, Cuba, Denmark, Dominican Republic, Ecuador, Egypt, Estonia, Finland, Georgia, Ghana, Greece, Guatemala, Guinea, Hong Kong, Chile, China, Iceland, India, Indonesia, Ireland, Israel, Ivory Coast, Jamaica, Japan, Kazakhstan, Kenya, Latvia, Lithuania, Macedonia, Malaysia, Mali, Mauritius, Mexico, Moldova, Montenegro, Namibia, Netherlands, New Caledonia, Nigeria, Norway, Panama, Paraguay, Peru, Poland, Portugal, Romania, Russia, Saint Lucia, Senegal, Serbia, Singapore, Slovenia, South Africa, South Korea, Spain, Switzerland, Taiwan, Tanzania, Thailand, Trinidad and Tobago, Turkey, Uganda, Ukraine, Uruguay, Venezuela, Vietnam, Zambia, Zimbabwe, including other territories administered by partner foreign companies based in the aforementioned territories.

COMPLETE LIST OF PARTNER FOREIGN COLLECTIVE MANAGEMENT ORGANIZATIONS TO WHICH WE SENT ROYALTIES IN 2024 FOR RIGHTS HOLDERS WHOSE RIGHTS THE ORGANIZATIONS MANAGE:

Společnost	Country
ABRAMUS	Brazil
ACUM	Israel
AKKA/LAA	Latvia
AKM	Austria
AMCOS	Australia + New Zealand
AMUS	Bosna and Hercegovina
ANCO	Moldova
APRA	Australia + New Zealand
ARTISJUS	Hungary
ASCAP	USA
AUME	Austria
AUTODIA	Greece
BMI	USA
BUMA	Netherlands
CASH	Hongkong
EAU	Estonia
GEMA	Germany
HDS-ZAMP	Croatia
IMRO	Ireland
IPRS	Indie
JASRAC	Japan
KODA	Denmark
LATGA-A	Lithuania
MCPS	United Kingdom
MCSC	China
MESAM	Turkey
MSG	Turkey
MUSICAUTOR	Bulgaria

Společnost	Stát
NCB	Denmark
PRS	United Kingdom
SABAM	Belgium
SACEM	France
SACM	Mexico
SADAIC	Argentina
SAMRO	South Africa
SAYCO	Colombia
SAZAS	Slovenia
SBACEM	Brazil
SESAC	USA
SGAE	Spain
SIAE	Italy
SOCAN/SODRAC	Canada
SOCINPRO	Brazil
SOKOJ	Serbia
SOZA	Slovakia
SPA	Portugalsko
STEF	Island
STEMRA	Netherlands
STIM	Sweden
SUISA	Switzerland
TEOSTO	Finland
TONO	Norway
UBC	Brazil
UCMR-ADA	Romania
UNISON	Spain
VCPMC	Vietnam
ZAIS	Poland

05

OSA
AND THE LAW



LEGAL RISKS

Virtually no area of human activity is exempt from potential legal risks, and the collective management of copyright is no exception. These risks arise primarily from unclear interpretation of legal rules, which is manifested in negotiations with right holders and users and especially in decisions of the courts. Legal rules are of subject to amendments, whether at national or European level, which of course reflect various particular interests, and even the best intentions may not be satisfactorily implemented in the text of the new legislation.

The identified risks unfortunately extend beyond copyright law and also encompass broader areas of civil law (such as inheritance law and the regulation of licensing agreements), as well as aspects of criminal law, tax law, and competition law. Ambiguities in inheritance proceedings – particularly when they concern copyrights owned by rightsholders contracted with OSA – are relatively common, as is the occasional lack of clarity in the regulation of income and value-added tax. Labor law is also undergoing significant changes. Given OSA's extensive international cooperation with foreign collective management organizations, OSA also deals with legal obligations related to cross-border exchange of information and payments of copyright royalties. Additional challenges include the increasing number of compliance-related obligations and the development of artificial intelligence, both in its use in music creation and in its application to internal operational processes.



LEGISLATION

Interpretative difficulties unfortunately persist into the following year, even after the adoption of the amendment to the Copyright Act and the Civil Code No. 429/2022 Sb., which was intended to implement EU Directives (EU) 2019/789 and (EU) 2019/790 into Czech law and was passed in December 2022. In particular, OSA continues to encounter differing interpretations of statutory provisions by users in the area of direct signal transmission, which gives rise to ongoing disputes. This issue also carries a pronounced cross-border dimension.

The seemingly minor adjustment of the new statutory exception from copyright for text and data mining has proven in practice to be a crucial point in the debate surrounding the emergence of so-called generative artificial intelligence, which necessarily learns from existing protected works. Many producers of generative AI models can thus rely on the legal basis of processing copyrighted works, or there arises a burden of proof issue for rights holders, where it is difficult to prove whether the use of the work during AI training occurred before the statutory exception came into effect or after, or whether the training took place in another jurisdiction where such use is legal (e.g., Japan). Although the legal framework allows rights holders to reserve their relevant rights in this field, there is currently no satisfactory way to make such reservations both effective and machine-readable. This is evident from the slow and limited publication of rights reservations by collective management organizations, typically only in the form of press releases on websites, and from ongoing discussions about creating a central registry of rights reservations, which would apply only within the EU). Artificial intelligence is thus a major legal challenge in this regard, and although the EU was one of the first in the world to issue a regulation on artificial

intelligence in 2024 (Regulation (EU) 2024/1689), the copyright area remains somewhat sidelined in legislative work so far.

Interpretation issues also arise in the collection of so-called private copying levy, where OSA faces challenges due to outdated language in the relevant implementing decree. Combined with ongoing technological developments, this leads to disputes over interpretation with parties obliged to pay the levies. Beyond this, some users continue to challenge certain OSA authorizations to perform collective management, citing the 2017 amendment to the Copyright Act. OSA is actively responding to these claims through appropriate legal procedures.

JUDICIAL DECISIONS

There is an ongoing dispute between OSA and one of the mobile phone importers regarding the interpretation of Decree No. 488/2006 Sb., which defines the types of devices and media subject to the private copying levy. At the beginning of 2023, an appeal was filed with the Supreme Court, which did not rule on the case until 31 October 2024. The Supreme Court sided with OSA and overturned the decisions of both the Metropolitan and High Court in Prague. The Court confirmed that a multifunctional device, such as today's smartphone, cannot be exempted from the private copying levy merely because it has a telephony function (one of many functions), and thus it cannot enjoy the exception provided for in Section 6(2) of the above decree. In line with the so-called euro-conform interpretation of domestic law, the decisive factor for the entitlement to private copying levy is not the multifunctionality (or degree thereof) of a product but rather its very capability to allow users to make copies of works for their personal use. The dispute has therefore been referred back to the Metropolitan Court in Prague, which is now bound by the Supreme Court's ruling in further proceedings.

In its decision of 18 December 2019, the Office for the Protection of Competition imposed a fine of CZK 10 676 thousand on OSA. The Office for the Protection of Competition accuses OSA of failing to account for room occupancy rates when collecting royalties from accommodation establishments between 2008 and 2014, which allegedly constitutes an abuse of a dominant

position. OSA lodged an appeal, which was rejected by the President of the Office on 23 November 2020, thus affirming the original decision whereby OSA was ordered to pay the fine. OSA is defending itself against the decision of the Office by bringing an action before the administrative courts. The Regional Court in Brno granted OSA's action, finding that the Office for the Protection of Competition, or rather its President, was not competent to issue the decision in question due to lack of subject matter jurisdiction. However, the decision of the Regional Court was subsequently overturned by the Supreme Administrative Court and the case was referred to the Regional Court for further proceedings. These proceedings are currently suspended as the Regional Court has referred so-called preliminary questions to the Court of Justice of the EU. The Court of Justice's decision is expected at the end of 2025, with the Advocate General of the CJEU delivering his opinion on the matter in June 2025.

In 2024, the Court of Justice of the European Union (CJEU) issued a number of landmark rulings that further shaped copyright law and the field of collective rights management on a European scale. In cases C-723/22 (Citadines) and C-135/23 (GEMA), the Court further elaborated on the concept of „communication to the public“ in hotel rooms and short-term rental accommodations (e.g., Airbnb). It confirmed that placing televisions in hotel premises or rooms and distributing the TV signal to these televisions constitutes a communication of the work to the public, as the operator's intentional conduct is a key factor. The same conclusion applies to short-term rental accommodations. In case C-179/23 (Credidam), the Court addressed the application of VAT to services provided

by collective management organizations (i.e., effectively the application of VAT to the administrative deduction of the collective management organization). In ruling C-227/23 (Kwantum), which concerned works of applied art (specifically, the design of a chair), the Court held that EU member states cannot, through their national law, exclude or restrict copyright protection for creators or works from third countries if the area is harmonized under EU law. Finally, in case C-230/23 (Reprobel), the Court concluded that the EU provisions establishing the right to private copying and the associated compensation have direct effect in national law, meaning they can be invoked in disputes between individuals.



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