

OSA 2025 YEARBOOK

OSA

For over a century,
we've helped authors
to create freely



Contents

OSA IN 2025 FIGURES	05–10
MACROECONOMIC PERSPECTIVE ON RIGHTS IN 2025	11–16
REPORT OF THE SUPERVISORY BOARD	17–24
AS SEEN BY THE CHAIRMAN OF THE MANAGEMENT BOARD	25–28

01	ABOUT OSA	What OSA is and what it does	29–34
		OSA clients	35–41
		OSA management and employees	42–48
		OSA activities beyond the collective management system	49–50
02	SUPPORT FOR PROJECTS AND CULTURAL ACTIVITIES	OSA Partnership project	51–58
		Autor In	59–60
		OSA annual music awards	61–62
03	ECONOMIC RESULTS	Main economic indicators	63–66
		Collected revenues, costs and average cost deduction	67–76
04	DISTRIBUTION AND PAYMENT	Distributed royalties and private copying levy	77–82
		Payment of royalties	83–84
		Royalties distributed abroad	85–88
05	OSA AND THE LAW		89–94

OSA IN 2025 FIGURES



Year-on-year comparison of principal economic indicators 2025/2024

Revenues collected for OSA and foreign rights holders	CZK 1,709,539,000	+CZK 129,786,000	+8.22%	↗
Total revenues collected for all collective management organizations	CZK 2,010,972,000	+CZK 140,298,000	+7.50%	↗
Total costs	CZK 240,930,000	+CZK 16,405,000	+7.31%	
Costs as a percentage	11.98%		-0.02%	

OSA collected for Czech and foreign composers, lyricists and music publishers

CZK 1,709,539,000



11.98%

is the average cost deduction

CZK 88.02

the author receives from every CZK 100 collected

Structure of revenues of authors and publishers

	2025	2025/2024	
 Public performances in total	CZK 499,426,000	+CZK 60,801,000	+13.86% 
Live performances	CZK 267,268,000	+CZK 56,206,000	+26.63%
Background music	CZK 216,401,000	+CZK 5,150,000	+2.44%
Cinemas	CZK 15,757,000	-CZK 555,000	-3.40%
 Broadcasts and online media in total	CZK 970,146,000	+CZK 70,550,000	+7.84% 
Radio broadcasts	CZK 92,742,000	+CZK 6,455,000	+7.48%
Television broadcast	CZK 350,984,000	+CZK 11,146,000	+3.28%
Cable retransmission	CZK 224,095,000	-CZK 13,196,000	-5.56%
Internet, mobile and similar networks, ringtones	CZK 302,325,000	+CZK 66,145,000	+28.01%

	2025	2025/2024	
 Mechanics and audiovision in total	CZK 103,586,000	-CZK 299,000	-0.29% 
Manufacture and distribution of carriers	CZK 13,695,000	+CZK 1 139,000	+9.07%
Renting and leasing	CZK 5,025,000	-CZK 114,000	-2.22%
Private copying	CZK 84,866,000	-CZK 1,324,000	-1.54%
 Agency representation of authors in total	CZK 12,540,000	+CZK 3,178,000	+33.95% 
Synchronization	CZK 3,302,000	+CZK 952,000	+40.51%
Theater performances	CZK 8,712,000	+CZK 1,832,000	+26.63%
Other (sheet music, concerts etc.)	CZK 526,000	+CZK 394,000	+298.48%
 Collected from abroad (domestic music export)	CZK 76,096,000	-CZK 5,880,000	-7.17% 
 Other income	CZK 47,745,000	+CZK 1,436,000	+3.10% 

MACROECONOMIC PERSPECTIVE ON MUSIC COPYRIGHTS IN 2025



Model examples of royalties totaling CZK 20,800 per month

For the royalties to reach the minimum monthly salary in 2025, authors would need to sell either **18,421 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 **2,810,811 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.

And private nationwide and regional stations, including the stations of the Czech Radio, would have to **play the piece 10,300 times** (the calculation is based on the average revenues collected from individual stations).

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

As concerns music downloads, the piece of music would have to be sold **28,396 times**.



18,421

carriers sold a month



2,810,811

new views on the internet a month



28,396

downloads sold a month

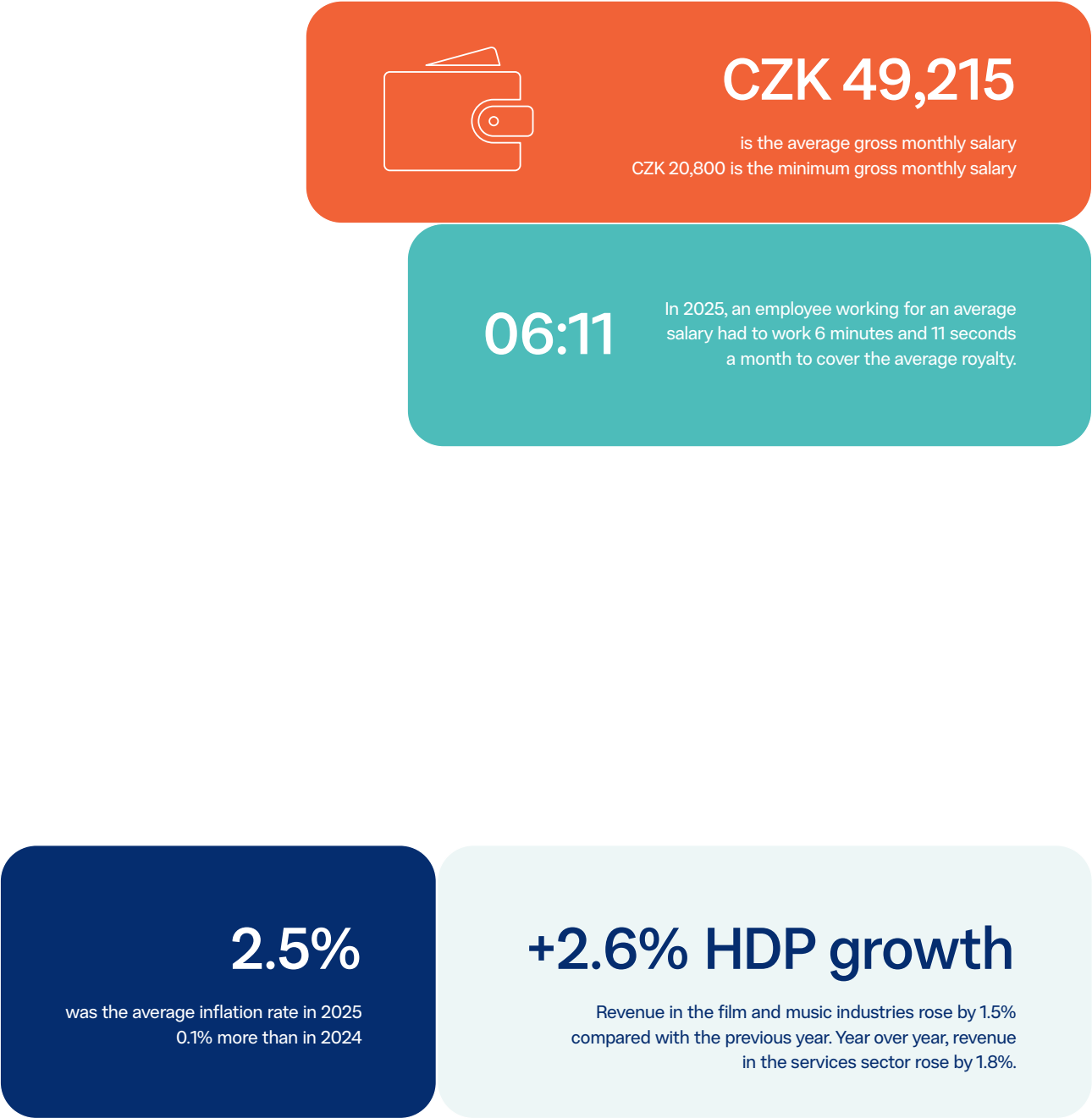


10,300

replays on radio stations a month

Where do we stand?

Situation in 2025



2025 REPORT OF THE SUPERVISORY BOARD



Dear colleagues

(this activity report of the Supervisory Board covers the fiscal period of 2025)

INTRODUCTORY INFORMATION

The OSA Supervisory Board held a total of 11 meetings in 2025. 2025 was an election year. The General Assembly was held on 26 May 2025, at the Grandior Hotel Prague, Na Poříčí 1052/42, Prague 1. Prior to the 2025 OSA General Assembly, the Supervisory Board met five times in its original composition; following the General Assembly, from June through December, it met six times with its newly elected members. A list of the members of the OSA Supervisory Board is on page 43.

The first meeting of the newly elected OSA Supervisory Board was held on 4 June 2025. At this meeting, a secret ballot was held to elect the chairman and vice-chairmen of the **Supervisory Board**. Ivan Kurz was elected the chairman, with Michael Prostějovský (representing the professional group of lyricists) and Jolana Zemanová (representing the professional group of publishers) elected as vice-chairmen.

In addition, **elections were held for members of the various Supervisory Board** committees for the upcoming three-year term. A list of the members of each committee is on page 44-46.



AUDIT

The Management Board is responsible for the preparation of the financial statements. The Supervisory Board is responsible for overseeing the financial reporting process. A regular audit conducted by the independent firm PKF APOGEO Audit, s.r.o., found no irregularities in OSA's 2025 financial statements, and the information presented in the OSA Management Board' annual report is consistent in all respects with the financial statements.

ECONOMIC RESULTS FOR 2025

OSA's financial results for 2025 can be described as unequivocally positive. Despite the very challenging circumstances of our current times, OSA's financial situation has not been affected. Special thanks are due to the OSA Management Board, led by Ing. Roman Strejček. The Supervisory Board and its various committees (particularly the economic committee and the distribution committee) also performed well in their respective roles. In terms of revenue, the past year was OSA's most successful ever. Total revenue exceeded the magic threshold of CZK 2 billion (including collections for other collective management organizations and other collections). Year-over-year, revenue increased by 7.5%. The strongest source of revenue was (as in the previous period) broadcasting, online media, and mechanical rights (57%); followed by revenue from public performances (38%). Cost deductions amounted to 11.98%. For more information, see the "Economic Results" chapter on page 62.

MEMBER BASE

As of 31 December 2025, OSA had **621** members, including 378 popular music composers, 54 classical music composers, 107 lyricists, 48 heirs, and 34 publishers.

As of 1 January 2026, 20 new members were admitted by the General Assembly in 2025.

Due to failure to meet financial requirements, one composer’s membership was terminated as of 31 December 2025 (Cv).

The current total (as of 1 January 2026) is 640 members, including 390 popular music composers, 54 classical music composers, 111 lyricists, 49 heirs, and 36 publishers.

In early 2026, we mourned the passing of one of our members, Helena Žižková, the heir to Alois Aust (composer—pop).

For more information, see the chapter “About OSA” on page 35.

NEW CANDIDATES FOR MEMBERSHIP

This year, 89 authors met the requirements for membership, plus one is eligible for membership renewal (for a total of 90 authors); seven publishers; and the heirs to four authors, plus the heirs to one author, are eligible for membership renewal.

SUPERVISORY BOARD ACTIVITIES

The Supervisory Board primarily focused on current issues related to the needs of the author and publishing communities, and through its decisions sought to achieve the best possible outcomes. In cooperation with the Management Board, the Supervisory Board oversaw the preparation and resolution of all current issues related to copyright matters. It addressed, for example, the following topics:

- appreciation of funds through safe, high-yield time deposits
- legal issues related to copyright matters
- social issues related to the authors represented
- developments in the field of IT and artificial intelligence
- maintenance of OSA’s real properties (ongoing renovation of the OSA headquarters in Prague 6, Čs. Armády 786/20)
- current issues related to copyright law (the Management Board annual report, the auditor’s report, the annual financial statements, the financial results of OSA’s agency activities, etc.).

In preparation for this year’s OSA General Assembly, the Supervisory Board reviewed and prepared the necessary materials for the General Assembly’s vote. Given that the General Assembly will not take place until late May, the Supervisory Board’s activities will necessarily extend into the following calendar year.

A FEW EXAMPLES THAT GO BEYOND
THE GENERAL ASSEMBLY

- Proposal to amend the distribution rules – change in the method of distributing royalties for public performances of musical works used in audiovisual media (“cinemas”) – see amendment to section 5.4.3 of the distribution rules – the Supervisory Board discussed and approved the matter on 9 December 2025, based on a proposal from the distribution committee.
- Setting the cost deduction rate for non-attributable collections – the economic committee’s proposal to set the cost deduction rate for non-attributable collections at 20% was discussed and approved.
- The Supervisory Board discussed and approved a proposal to maintain the conservative strategy (as part of the investment review and the proposal for a strategy for the coming period).

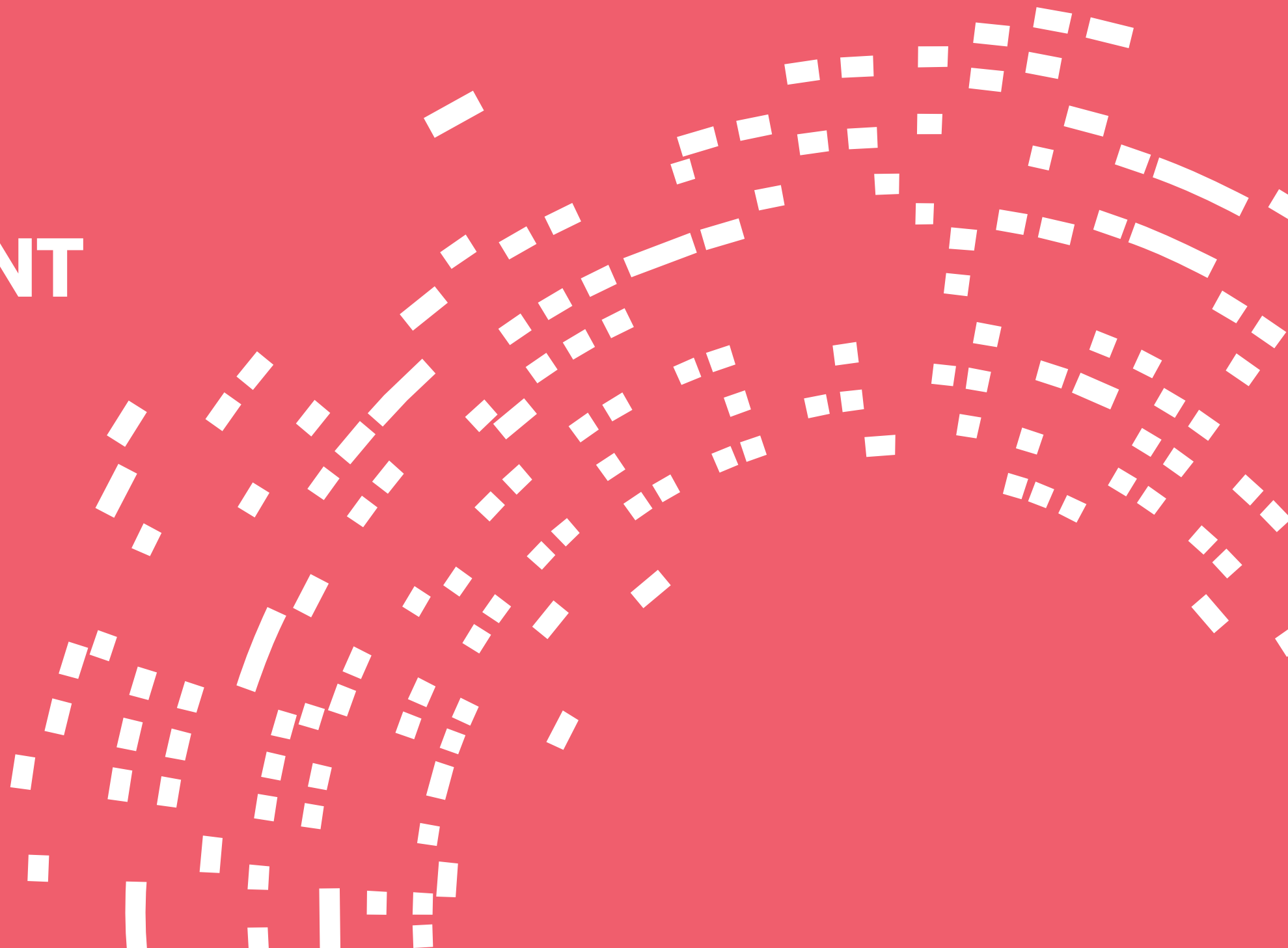
- The Supervisory Board was informed by the Management Board about the resolution of legal issues concerning payments for hotel rooms and expressed its support for the proposed approach.
- The Supervisory Board was also informed of the successful agreement reached with representatives of Czech Radio regarding the license agreement for 2026.
- A manual for registering works created using artificial intelligence (AI) tools and services was discussed and approved on 9 December 2025, see the OSA website.
- Discussion of issues related to the modernization of digital equipment in OSA offices, etc.

The OSA Supervisory Board’s work throughout 2025 was characterized by constructive collegial cooperation, positive working relationships, and a shared commitment to addressing the issues and tasks under discussion. I would like to take this opportunity to thank all members of the Supervisory Board, as well as the OSA Management Board, for their exemplary professional, work-related, and personal dedication. This was, of course, one of the prerequisites for successfully addressing ongoing issues and achieving exceptional financial results. Let us recall once again that 2025 was the most successful year in history in terms of authors’ revenues. I would also like to thank you for the exemplary organization of working meetings and the extensive administrative support associated with the Supervisory Board’s meeting days.



On behalf of the OSA Supervisory Board
Ivan Kurz

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



As seen by the chairman of the management board

The year 2025 was a success economically. We managed to increase copyright revenue in virtually all areas. We would like to thank our ever-growing community of composers, lyricists, and music publishers for their trust. Last year, our community grew by a record 694 music authors and 10 music publishers who signed contracts with us, joining a community of nearly 13 thousand domestic authors and publishers and more than five million authors and publishers from around the world whom we have the honor of representing.

Authors who have recently switched to us from our international partners particularly appreciate the quality of our services, the speed of our payments, and their regularity. We pay royalties from radio and television broadcasts, digital services, and concerts every month. Only three organizations worldwide provide this service.

I believe that our long-term efforts to strengthen our corporate culture are bearing fruit. We are building this culture on the foundations of a free and open environment, high-quality services, and trust, while placing our employees and creators at the heart of the organization.

Thank you to all OSA employees who, in 2025, succeeded in generating CZK 1.662 billion in total value from the licensing of rights on behalf of music authors and publishers. This represents a year-on-year increase of CZK 128 million. From the royalties collected, we distributed and paid out CZK 1.17 billion last year to 219 thousand composers, lyricists, and music publishers from around the world. A further CZK 250 million from last year's collections will be paid out in the first half of this year. In terms of costs, the average cost deduction (the ratio of costs to total collections) reached 11.98%, which has long placed OSA among the most efficiently managed music rights organizations in the world.

The strongest growth momentum in recent years has come from revenues from digital services. Only last year, we managed to increase revenues by CZK 66 million and surpass the threshold of CZK 300 million in this segment. It is becoming clear that our decision to invest in in-house development in order to be able to process high volumes of data from all multinational platforms on a monthly basis was visionary. We made this decision even before the COVID period,

when the popularity of these services was not yet high. In the Central and Eastern European region, we are thus the only organization today capable of using its own technology to process, on a monthly basis, reports on music played for its authors by subscribers of digital platforms across the entire EU.

Digital platforms and social networks have significantly expanded the field of opportunities for music creators and artists. At the same time, however, they have fundamentally transformed the business model. Society has learned to consume copyrighted content quickly, perhaps even too quickly, which can lead to an internal feeling that creative work is of lower quality. There is no time for longer passages, every click counts, and especially younger listeners must be engaged within three seconds. However, the issue of quality cannot be attributed to a lack of talent among young artists, but rather to the business model itself. Artificial intelligence is also increasingly entering this environment.

The debate on artificial intelligence intensified across artistic professions last year. Some artists are beginning to feel its impact on their income. A legal framework and a functioning business model are still missing. A model that would finally and systematically compensate creators and performers for the use of their works and performances in training algorithms.

However, it is also necessary to consider years of building a career, education, investments in the development of one's talent, marketing, and other related efforts. For this reason, I am not advocating a one-time compensation model for damages, but rather a long-term, sustainable partnership between providers of artificial intelligence services and creators and

artists. Only such an approach can ensure a fair and balanced coexistence between a culture founded on human creativity and the artificial intelligence tools that increasingly shape our world. Otherwise, we risk allowing the market to be cannibalized by algorithm-generated content. In effect, this would create a paradoxical situation in which the talent, creativity, and success of authors whose original works were used to train AI systems are turned against them, competing with them and ultimately undermining their livelihoods. As a society, we must not allow ownership of creative works to be redefined in a way that places it in the hands of digital giants while eroding the fundamental connection between the original author and their work.

Our predecessors founded OSA in 1919 with the ambition of creating an economically stable environment and helping to build the music market. An environment in which composers and lyricists would be able to create freely, and where OSA would ensure that they receive fair compensation from those who listen to music and use it in their business activities. And nothing has changed about this mission to this day.



Roman Strejček
Chairman of the Management Board

01

ABOUT OSA



What OSA is

Ochranný svaz autorský (OSA) is a private professional association that follows 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 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**) (**founded 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 17 July 2024, the company has been operating under the abbreviated name **OSA, z.s.**

We are simply OSA,

a modern company that is open to communication.

O

Protection of the legal environment and business activities

S

Solidarity among authors and the international rights management system

A

Musical composition as the essential foundation of the music industry

What OSA does

Through OSA, users obtain licenses to play works by 5.2 million authors from all around the world, including 12.7 thousand domestic authors. 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 project, OSA supports in average **450 music projects and various charitable activities a year**.

For over a century,
we’ve helped authors
to create freely

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.

OSA clients

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 on radios or at concerts, authors are less able to take care of their copyright themselves.

We are here to ensure that the authors we represent can work in peace. 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 A CONTRACT WITH OSA

OSA distinguishes 2 forms of relationships:

- ↗↘ **a rights holder who has 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).*

B) RIGHTS HOLDERS AFFILIATED WITH A FOREIGN PARTNER ORGANIZATION COVERED BY OSA’S RECIPROCAL AGREEMENT

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

* Membership conditions are defined in Article 3 of OSA Articles.

Total number of rights holders
as of 31 december 2025,

whose rights we manage on the basis of
a contractual relationship directly with the rights
holder or with a foreign partner organization:

5.5 MILLION

represented authors and publishers from all
around the world, including 12,660
domestic authors

Total domestic rights holders
Authors
Heirs
Publishers

12,660
9,424
3,054
182

Total newly accepted rights holders
Authors
Publishers

(2024)	599	(2025)	704
	596		694
	3		10

* In addition to the figures above, in 2025 we began managing the economic copyrights of 94 new heirs.

20 NEWLY ACCEPTED
MEMBERS IN 2025

(accepted by the General Assembly in 2025 with effect from 1 January 2026)

STRUCTURE OF MEMBERS AS OF 31 DECEMBER 2025

Total members
Popular music composers
Classical music composer
Lyricists
Publishers
Heirs

621
378
54
107
34
48

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	30,588
Popular music composers	24,636
Classical music composers	1,454
Lyricists	3,911
Joint notifications	7
Publishers for represented and unrepresented authors	580

Music users

businesses, operators, event organizers, professionals, and the general public

WHY IS OSA IMPORTANT FOR MUSIC USERS?

Through OSA, users gain access to **legal use of music of all genres from around the world.** **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).

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**

HOW DOES MUSIC AFFECT CUSTOMERS AND HOW DOES IT BENEFIT BUSINESSES AND SOLE 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

TOTAL NUMBER OF BUSINESS
PARTNERS IN ALL SEGMENTS OF
COLLECTION IN 2025:*

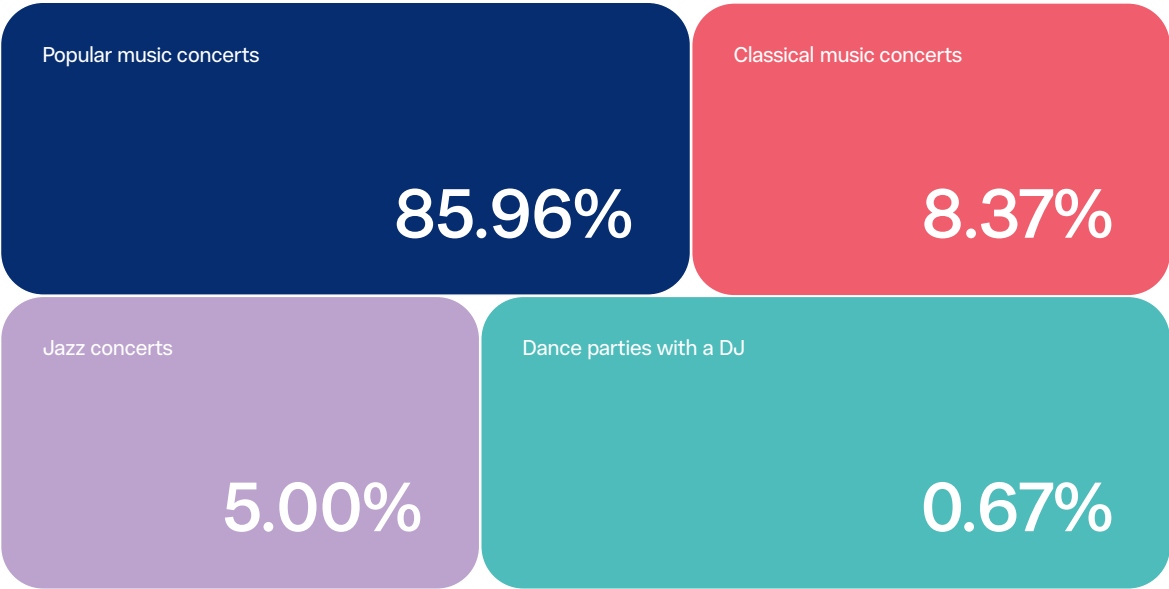
34,330

* based on business ID No.

IN 2025, WE DISTRIBUTED ROYALTIES TO AUTHORS
AND PUBLISHERS IN ACCORDANCE WITH THE LISTS
OF MUSICAL WORKS USED SUBMITTED BY:

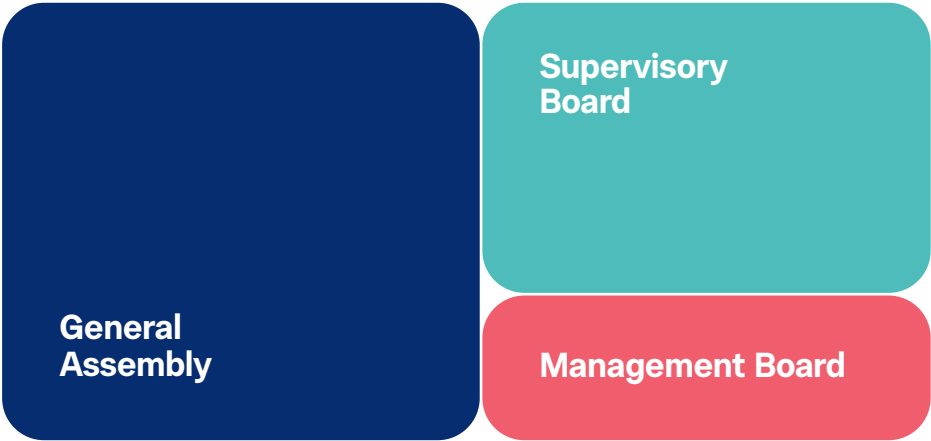
- organizers of 31,853 concerts,
- 52 TV stations that played 161,403 hours of music in 2025,
- 187 radio stations that played 987,281 hours of music in 2025.

CONCERTS HELD
IN 2025



OSA management and employees

GOVERNING BODIES OF OSA:



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 26 May 2025 at the Grandior Hotel Prague, Na Poříčí 1052/42, Prague 1. Since the three-year terms of all Supervisory Board members had expired, the 2025 General Assembly served as an election meeting, at which a new Supervisory Board was elected for the next three-year term.

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 2025, the Supervisory Board held 12 meetings. Three members of the Board of Directors also attend its meetings. Since the Supervisory Board’s term expired in 2025, a new Supervisory Board was elected for the upcoming three-year term at the General Assembly held on 26 May 2025. A-TEMPO VERLAG spol. s r.o., represented by Jitka Bělohávková, was newly elected as publisher, replacing ProVox Music Publishing, s.r.o., represented by Jiří Paulů.

The following alternate members were elected: for the professional group of composers: Karel Holas and Boris Urbánek; for the professional group of lyricists: Jan Krůta; for the professional group of publishers: ProVox Music Publishing, s.r.o., Jiří Paulů.

SUPERVISORY BOARD MEMBERS
AS OF 31 DECEMBER 2025

chairman	Ivan Kurz	composer
vice-chairmen	Michael Prostějovský Universal Music Publishing s.r.o. - Jolana Zemanová	lyricist publisher
members	A-TEMPO VERLAG spol. s r.o. - Jitka Bělohávková Daniel Bárta Jan Hála Martin Kratochvíl Lukáš Matoušek Zdeněk Nedvěd Michal Prokop Tomáš Roreček Ondřej Soukup Schubert Music Publishing s.r.o. - Jiřina Petrová	publisher lyricist composer composer publisher composer publisher lyricist composer

SUPERVISORY BOARD COMMITTEES

Committees are only preparatory, consulting and auxiliary bodies to the Supervisory Board. Their members are appointed by the Supervisory Board and the term of office ends 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 2025

ECONOMIC COMMITTEE

It 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. The committee also 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 social matters, 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). It also decides whether to grant social contributions and support, as well as their amount and payment date. All professional groups of the Supervisory Board must be represented on the committee.

chairwoman	Jolana Zemanová
members	Daniel Bárta Tomáš Doležal Jiří Paulů Ondřej Soukup

DISTRIBUTION COMMITTEE

It is mainly responsible for proposals to change the distribution rules, checking all distribution mechanisms, monitoring distribution rules of copyright organizations abroad (mainly in EU countries), analyzing the effects of the distributions rules on the relations among rights holders whose rights are managed by OSA, addressing the issues of administrative cost deductions in cooperation with the economic committee. All professional groups of the Supervisory Board must be represented on the committee.

chairwoman	Jiřina Petrov
members	Martin Kratochvl Michael Prostjovsky Miroslav Pudlk

COMMITTEE FOR CREATIVITY AFFAIRS

It classifies compositions based on their score or recording and assigns them to the appropriate category under Annex 1 of the distribution rules, according to genre, form, and the ensemble for which they are composed. It considers authors’ requests for works to be included in a higher category, provides opinions on disputes concerning authorship in terms of originality, assesses the extent of adaptation of works, and assists in identifying possible plagiarism.

chairman	Emil Viklicky
members	Jan Hla Lukš Hurnk Michal Kořut Lukš Matouřek Vladimr Popelka
alternates	Jan Ryant Dřzal Boris Urbnek

PARTNERSHIP COMMITTEE

It was established by the Supervisory Board in 2010 and pursues implementation of the OSA Partnership project. Upon a written request from the project applicant, the committee decides whether to award a grant for the project. Together with the OSA Management Board, it addresses the strategy and coverage of a spectrum of cultural events within the Partnership project. All professional groups of the Supervisory Board must be represented on the committee.

chairman	Ivan Kurz
members	Jiř Gemrot Karel Holas Martin Nmec Tomš Roreek Helena Rytřrov Milan Svoboda

AUTOR IN EDITORIAL BOARD

Together with the magazine editors, the board prepares individual issues and ensures a balanced coverage of topics across the professional groups whose rights are managed by OSA.

chairman	Zdenk Nedvd
members	Jan Krta Michal Prokop Tomš Roreek

COMMITTEE FOR OSA ANNUAL AWARDS

A non-permanent committee responsible for organizing the OSA Annual Awards and other anniversary events.

chairman	Michal Prokop
members	Lukáš Matoušek Michal Prostějovský Jolana Zemanová
alternate	Jan Steinsdörfer

MANAGEMENT BOARD

The 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.

MANAGEMENT BOARD MEMBERS
AS OF 31 DECEMBER 2025

chairman	Roman Strejček
members	Jiřina Barello Luboš Tesař

OSA EMPLOYEES

The number of employees remains stable in the long term. As of 31 December 2025, the total number of full-time employees was 155 (excluding the three members of the Management Board). We also employ 8 persons with reduced capacity to work.

OSA activities beyond 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 licences for the use of musical works in advertising and audiovisual productions (the so-called synchronization rights) and in theater performances. The licenses are granted on the basis of specific authorization by individual rights holders. The acquired agency status aligns with new European trends, which allow authors’ conditions to be negotiated in line with market conditions.

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 music playing in the media.

www.musicjet.cz

02

SUPPORT FOR PROJECTS AND CULTURAL ACTIVITIES



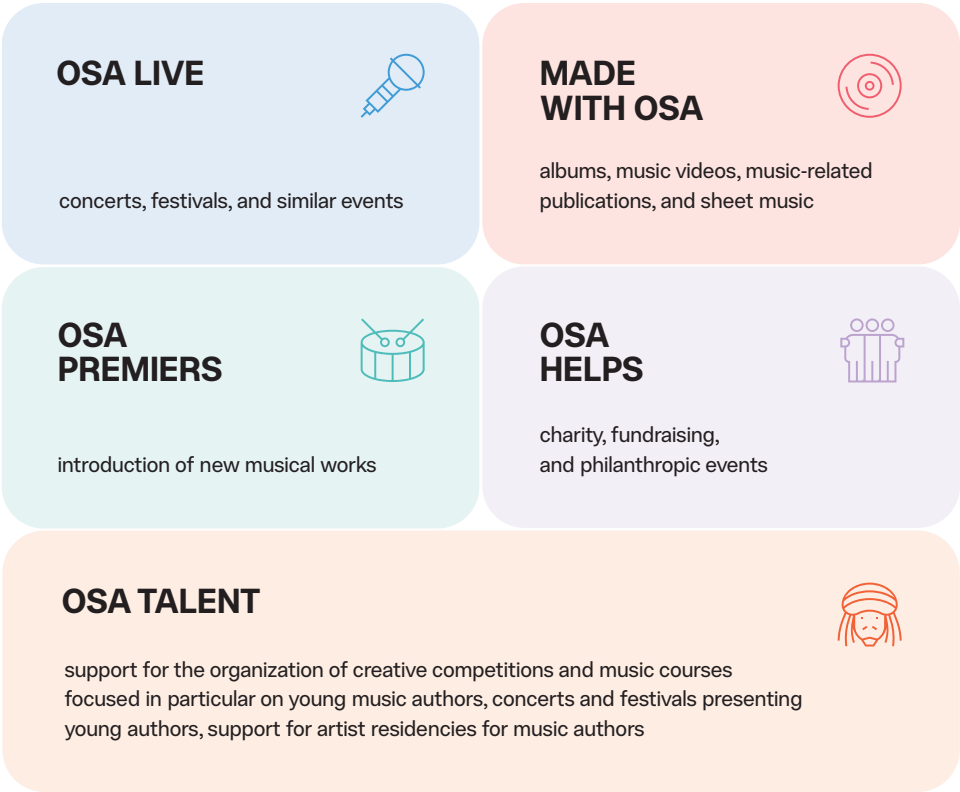
OSA has long been committed to developing the music scene, as supporting cultural activities is a key pillar of our work. Our efforts include financial support via grant programs as well as the development of our own projects to raise awareness of the importance of music creators.

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.

OSA Partnership project

The Partnership Project was launched in 2010 with the aim of supporting artists represented by OSA and developing the Czech music scene. Through its five programs, the project has supported more than 4,000 music projects since its inception.

GRANT FUNDING IS DIVIDED INTO THE FOLLOWING AREAS:



Authors represented by OSA, organizers of music events, and publishers of music recordings, periodicals, or books on music-related topics are eligible to apply for the grant. Applications are reviewed by the Partnership committee and the OSA Management Board. Interest in the project grows every year. In 2025, the most popular programs were “Made with OSA” and “OSA Live.”

In 2025, 479 projects were supported under OSA Partnership.

Partnership grant scheme	Number of projects
Made with OSA	235
OSA Live	122
OSA Helps	63
OSA Talent	34
OSA Premiers	25
Total	479



NOTABLE SUPPORTED PROJECTS

In 2025, we continued to support a number of exceptional musical projects across various genres and regions.

Songwriting Camp CZ, powered by OSA, celebrated its eighth year. Since its inception in 2018, this creative platform has proven to be a unique space where producers, songwriters, and artists collaborate to create new songs with international potential. This has been repeatedly confirmed at the Eurovision Song Contest, where songs from this camp regularly appear in the Czech national selection.

In collaboration with Bohemia JazzFest, we announced a **contest for the best jazz composition by a composer under 35**. The winner, Jan Šesták, received a cash prize of CZK 40,000 for his composition “The Chill.” We also provided financial support to the festival itself.

At the fourth annual **Composers Summit** in Prague, we announced an international composition competition for music in audiovisual productions. The winner was Polish composer Monica Kochanowicz, who received a check for CZK 50,000 and presented her composition at the opening concert alongside Hollywood personalities. We became one of the main partners and secured a discount on accreditation for the composers we represent.

As the main partner, we participated in the third annual **Prague Music Week** 2025 conference and trade show, which welcomed hundreds of music professionals, songwriters, publishers, and representatives of technology companies to the Křižík Pavilions at the Prague Exhibition Grounds. This year, we took on two new roles at the event as the main partner and exhibitor. We also

actively participated in the professional program.

We recently partnered with **Student Fest**, a festival aimed at high school and college students, whose goal is to provide cultural enrichment, foster critical thinking, engage young people, and promote music education. What makes the festival unique is the active involvement of students in the organizing team under the supervision of professionals. It is a student-run event for students that reflects the trends and needs of young people and naturally encourages them to create their own work while engaging in cultural life beyond the online environment. We have actively participated in the accompanying educational program.

We also continued our long-standing collaboration with the **Žebřík, Jantar, and Coca-Cola Anděl Awards**, as well as with projects we support annually, such as **JazzFestBrno, Bohuslav Martinů Days, the Berg Orchestra, Anifilm**, and the **Porta Festival**.

OSA also continued its cooperation with the online music magazine **Headliner**, including participation in the specialist series “Textaři.” Cooperation also continued with the magazines **Portýr** and **Frontman**.

Among the newly released recordings and music videos, we supported artists such as James Cole, Roman Holý, Martin Chobot, Marta Kloučková, Karol Komenda, Mat213, Jan Spálený, Josef Vejvoda, and the bands Dukla, Highland, Poetika, The Tap Tap, Tři Sestry, YASHA 96, and many others.

www.osa.cz/granty-partnerstvi

Support for charity projects

Charitable involvement is a natural part of OSA's activities, and we express it in the language that is closest to our hearts – through music.

As part of the OSA Helps program, we supported a number of charitable events, including **Ball on Wheels, the Jedlička Institute Foundation's Advent Concert, the Light of Understanding concert, the Mezi ploty festival**, and the **Memory of the Nation Awards**.

We have a long-standing partnership with **Diakonie of the Evangelical Church of Czech Brethren, Caritas Czech Republic, and Silesian Diakonia**, which provide assistance to people facing difficult life circumstances throughout the country.

The charitable and social nature of the event is also taken into account in licensing decisions – we provide licenses to a number of organizations on symbolic or favorable terms. These include, for example, the Association of Elementary Art

Schools, the **Union of Czech Choirs, folklore associations, psychiatric hospitals and social service centers**, and the **Association of Social Service Providers of the Czech Republic**.

Last but not least, we also support the authors we represent through the **solidarity fund**, from which we provide financial assistance to those who find themselves in difficult life situations.

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. As part of the Partnership grant project, the **OSA Talent** program is dedicated to this initiative, focusing on supporting young artists through competitions, courses, and study abroad programs.

In 2025, we continued our tradition of supporting the projects **Workshop for Youngest Composers** and **Composition and Percussion Workshop Trstěnice**, organized by the Q Association, as well as the **Generation** competition, an international competition for composers under 30 organized by Janáček May.

We also contributed to the **Czech Jazz Workshop**, a week-long course organized by the Czech Jazz Society featuring instructors from around the world and open to musicians of all levels, and to the **Karel Velebný Summer Jazz Workshop**, a traditional seminar led by leading Czech and international jazz soloists.

Support continued for the **Musicollage project** of the Ostrava Creative Center – innovative

composition and improvisation courses that involve performers directly in the creative process and help them gain a deeper understanding of contemporary art.

We have long been a sponsor of the composition section of the **MenART** scholarship program, which enables students with talent in the arts to work throughout the school year under the guidance of prominent mentors from the Czech arts scene. We also support the final concert, at which participants present their final projects.

Through the OSA Talent program, **we help dozens of young authors each year finance study abroad programs and internships**, where they gain valuable international experience.

Our activities

Autor In

Since 2009, the OSA magazine has been published quarterly 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:

www.osa.cz/autor-in

- 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.





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 OSA Annual Awards are based on OSA statistics that reflect the success of authors and compositions over the past two years – whether in radio and television broadcasts, at concerts, in record sales, on the internet, etc. Young composers under the age of 30 in both popular and classical music are also recognized; they receive an additional financial award from OSA to support the development of their future work.

Awards in categories that are not determined based on statistical data are decided by the OSA Supervisory Board. These 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.

All award recipients receive an original glass statuette designed by the renowned musician and artist Milan Cais. It is produced by the renowned Czech glass manufacturer Preciosa, known for its precise craftsmanship.

20TH OSA ANNUAL AWARDS

Wwinners

- OSA Golden Award
- OSA Golden Fund – autho
- OSA Golden Fund – composition
- Award for the Promotion and Propagation of Czech Music
- Popular composition of the year
- Classical composition of the year
- The most successful composer of popular music
- The most successful lyricist
- The most successful streaming author
- The most successful composer of classical music
- The most successful publisher
- The most successful young author of popular music
- The most successful young author of classical music
- The most successful author of classical music abroad
- The most successful author of popular music abroad

- Ivan Mládek
- Zuzana Navarová (in memoriam)
- Bratříčku, zavírej vrátka (Karel Kryl)
- Mario Klemens (in memoriam)
- Slzy (Sofian Medjmedj, Ben Cristovao, Tomáš Plíšek – Reginald)
- Hle, panna (Jiří Miroslav Procházka)
- Viktor Sheen
- Viktor Sheen
- Viktor Sheen
- Jiří Miroslav Procházka
- A-Tempo Verlag spol. s r.o.
- David Kopecký (D.Kop)
- Noemi Savková
- Jiří Pavlica
- Patricie Kaňok

A recording of the event is available at:

www.cenyosa.cz/fotovideo/2025/video

www.cenyosa.cz

03

ECONOMIC RESULTS



Main economic indicators

Main economic indicators	2021 ⁽¹⁾	2022	2023	2024 ⁽²⁾	2025 ⁽²⁾	2025/2024
Total collected revenues	1,313,412	1,450,480	1,715,900	1,870,674	2,010,972	+140,298
Total costs	152,806	174,873	203,581	224,525	240,930	+16,405
Average cost deduction in %	11.63%	12.06%	11.86%	12.00%	11.98%	-0.02%

** in thousands of CZK / excl. VAT

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

1) 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.

2) The costs for 2024–2025 are presented before accounting for overhead deficit. Costs exclude two items related to the association’s investment activities (sold securities and tax on foreign dividends).

License revenues	1,963,227
Other revenues collected	47,745
Total revenues collected	2,010,972
Comparison of 2025 and 2024 (in %)	+7.50%
Comparison of 2025 a 2024 (in CZK)	+140,298

* in thousands of CZK / excl. VAT

Collection

THE MUSIC COPYRIGHT MARKET IN THE CZECH REPUBLIC IS FOLLOWING THE GROWTH TREND SEEN ABROAD

- OSA successfully licensed the rights of music authors and publishers with a total value of CZK 1.66 billion, representing a year-on-year increase of CZK 128 million.
- Radio and television broadcasting and retransmission rights remained the largest share of collections, with revenues totaling CZK 668 million.
- The streaming services market continued to grow, generating CZK 302 million for music creators which is a 28% increase over 2024.
- Music authors’ revenue from live concerts jumped by 27% to a total of CZK 267 million.
- OSA paid royalties to more than 219 thousand music authors from around the world across all musical genres.
- OSA operated with an average cost deduction rate of 11.98%, meaning that for every CZK 100 collected, authors received an average of CZK 88.

Overall, 2025 was a successful year in terms of licensing revenue for music authors and publishers. Revenue from license sales totaled CZK 1.66 billion. OSA paid out CZK 1.17 billion in royalties to 219 thousand composers, lyricists, and music publishers from around the world. An additional CZK 250 million from last year’s revenue will be paid out in the first half of this year. In terms of costs, the average cost deduction (the ratio of costs to total revenue) reached 11.98%, which has long ranked OSA among the most financially sound music rights organizations in the world.

Broadcasting, including streaming services, remains the main source of income for music authors; OSA collected CZK 668 million on their behalf, as well as on behalf of publishers. Revenues from music streamed on online platforms showed the strongest growth, reaching CZK 302 million, a 28% increase (i.e., CZK 66,145 thousand). “This trend reflects the continued growth of streaming services, the increasing number of subscribers, and the improved commercial terms we have managed to negotiate for the authors we represent,” adds Roman Strejček, chairman of the OSA Management Board.

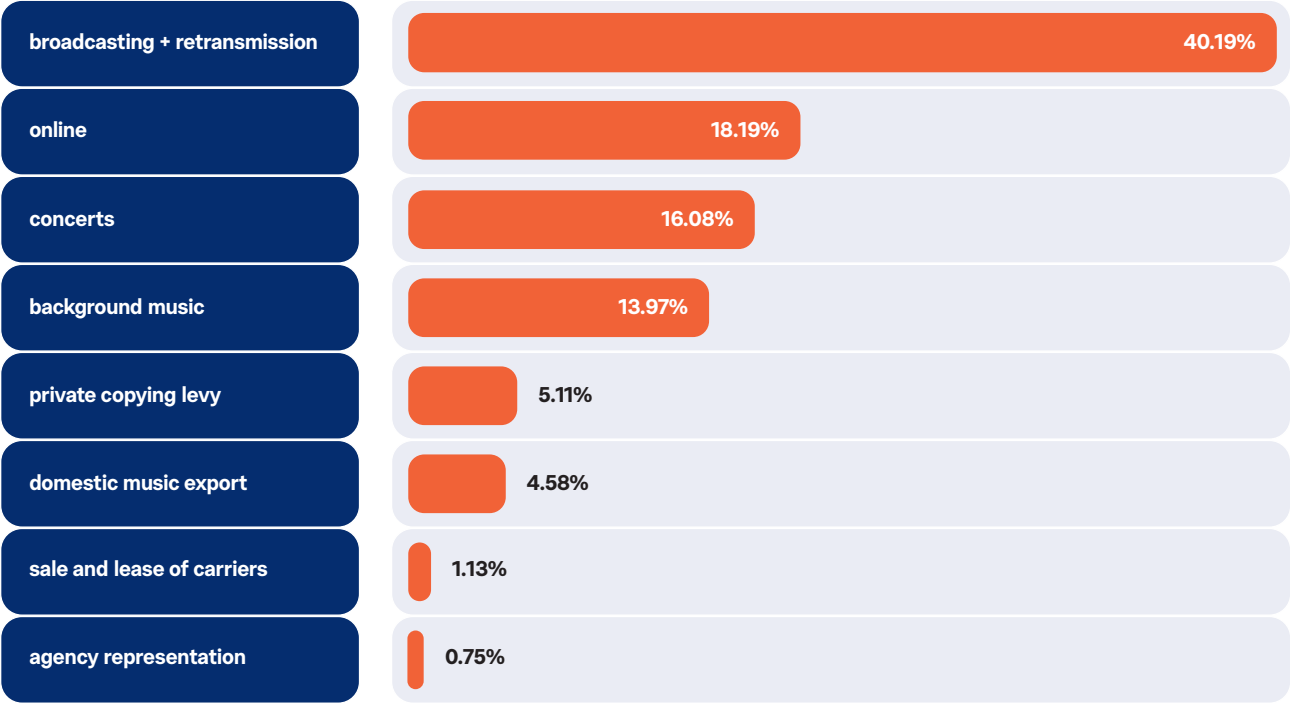
Revenue from concert licensing successfully competed with digital platforms last year, reaching CZK 267 million, which represents a 27% year-over-year increase (i.e., by CZK 56,206 thousand). Revenue from music played in restaurants and stores totaled CZK 216,251 thousand. “The sharp increase in concert revenue is primarily due to a higher number of large concert events. Revenue

from music played in restaurants saw a 3% increase, which essentially matched inflation,” explains Roman Strejček.

Exports of domestic music generated CZK 76 million, representing a 7% year-over-year decline. The strong koruna was the main factor contributing to this decline. The largest share of revenue continues to come from Germany, Slovakia, and Austria, which together account for two-thirds of foreign revenue.

In contrast, the mechanical and audiovisual sectors have remained stagnant for a long time. Total revenue in these sectors rose by only 1%, reflecting the ongoing shift away from physical media toward digital distribution.

Breakdown of Licensing Revenue by Category



Basic structure of licensing revenue	2021	2022	2023	2024	2025	2025/2024
Public performance	197,716	344,504	416,711	438,625	499,426	60,801
Broadcasting and online media	732,767	685,130	791,889	899,596	970,146	70,550
Mechanics and audiovision	110,080	106,559	106,045	103,885	103,586	-299
Collected abroad	52,507	59,037	79,015	81,976	76,096	-5,880
Agency activities	3,769	5,973	7,227	9,362	12,540	3,178
Total for OSA and foreign rights holders	1,096,839	230,259	1,400,887	1,533,444	1,661,794	128,350
Revenue collected on behalf of other domestic collective management organizations	208,657	174,873	275,077	290,921	301,433	10,512
Total, including other domestic collective management organizations	1,305,496	1,431,462	1,675,964	1,824,365	1,963,227	138,862

* in thousands of CZK / excl. VAT

Public performance (e.g. concerts and background music) in 2025

Public performance	2021	2022	2023	2024	2025	2025/2024
Live music	52,238	161,328	195,204	211,062	267,268	56,206
Background music (excl. cinemas and jukeboxes)	136,510	166,504	202,793	211,162	216,251	5,089
Cinemas	8,869	16,571	18,608	16,312	15,757	-555
Jukeboxes	99	101	106	89	150	61
Total for OSA and foreign rights holders	197,716	344,504	416,711	438,625	499,426	60,801
Revenue collected on behalf of other domestic collective management organizations	149,615	178,192	226,993	236,745	245,143	8,398
Total, including other domestic collective management organizations	347,331	522,696	643,704	675,370	744,569	69,199

* in thousands of CZK / excl. VAT

Broadcasting, online media and mechanics in 2025

Broadcasting and online media	2021	2022	2023	2024	2025	2025/2024
Radio broadcasting	77,664	77,798	76,142	86,287	92,742	6,455
Television broadcasting	300,425	304,648	331,434	339,838	350,984	11,146
Cable retransmission	245,481	124,192	192,997	237,291	224,095	-13,196
Internet and mobile networks	109,032	178,310	191,274	236,162	302,051	65,889
Ringtones	165	182	42	18	274	256
Total for OSA and foreign rights holders	732,767	685,130	791,889	899,596	970,146	70,550

* in thousands of CZK / excl. VAT

Mechanics and audiovision	2021	2022	2023	2024	2025	2025/2024
Music carriers	12,953	14,737	13,566	12,290	13,500	1,210
Film carriers	846	379	330	266	195	-71
Renting and leasing	5,073	5,045	5,217	5,139	5,025	-114
Private copying levy	91,208	86,398	86,932	86,190	84,866	-1,324
Total for OSA and foreign rights holders	110,080	106,559	106,045	103,885	103,586	-299
Revenue collected on behalf of other collective management organizations	59,042	52,067	48,084	54,176	56,290	2,114
Total, including other domestic collective management organizations	169,122	158,626	154,129	158,061	159,876	1,815

* in thousands of CZK / excl. VAT

Agency representation of authors in 2025

Agency activities	2021	2022	2023	2024	2025	2025/2024
Synchronization	1,415	2,107	1,148	2,350	3,302	952
Theater performances	1,723	3,631	5,914	6,880	8,712	1,832
Other (sheet music, concerts etc.)	631	235	165	132	526	394
Total for OSA and foreign rights holders	3,769	5,973	7,227	9,362	12,540	3,178

* in thousands of CZK / excl. VAT

Revenue collected abroad in 2025

Revenue collected abroad	2021	2022	2023	2024	2025	2025/2024
Total for OSA	52,507	59,037	79,015	81,976	76,096	-5,880

* in thousands of CZK / excl. VAT

Income from domestic repertoire used abroad in 2025	In thousands of CZK excl. VAT	Share in %
Germany	23,603	31.02%
Slovakia	17,945	23.58%
Austria	7,612	10.00%
Hungary	4,553	5.98%
United States	3,827	5.03%
Switzerland	3,319	4.36%
Poland	2,180	2.87%
Italy	1,946	2.56%
United Kingdom	1,836	2.41%
Netherlands	1,443	1.90%
Others	7,832	10.29%
Total for OSA	76,096	100.00%

OSA operating costs in 2025

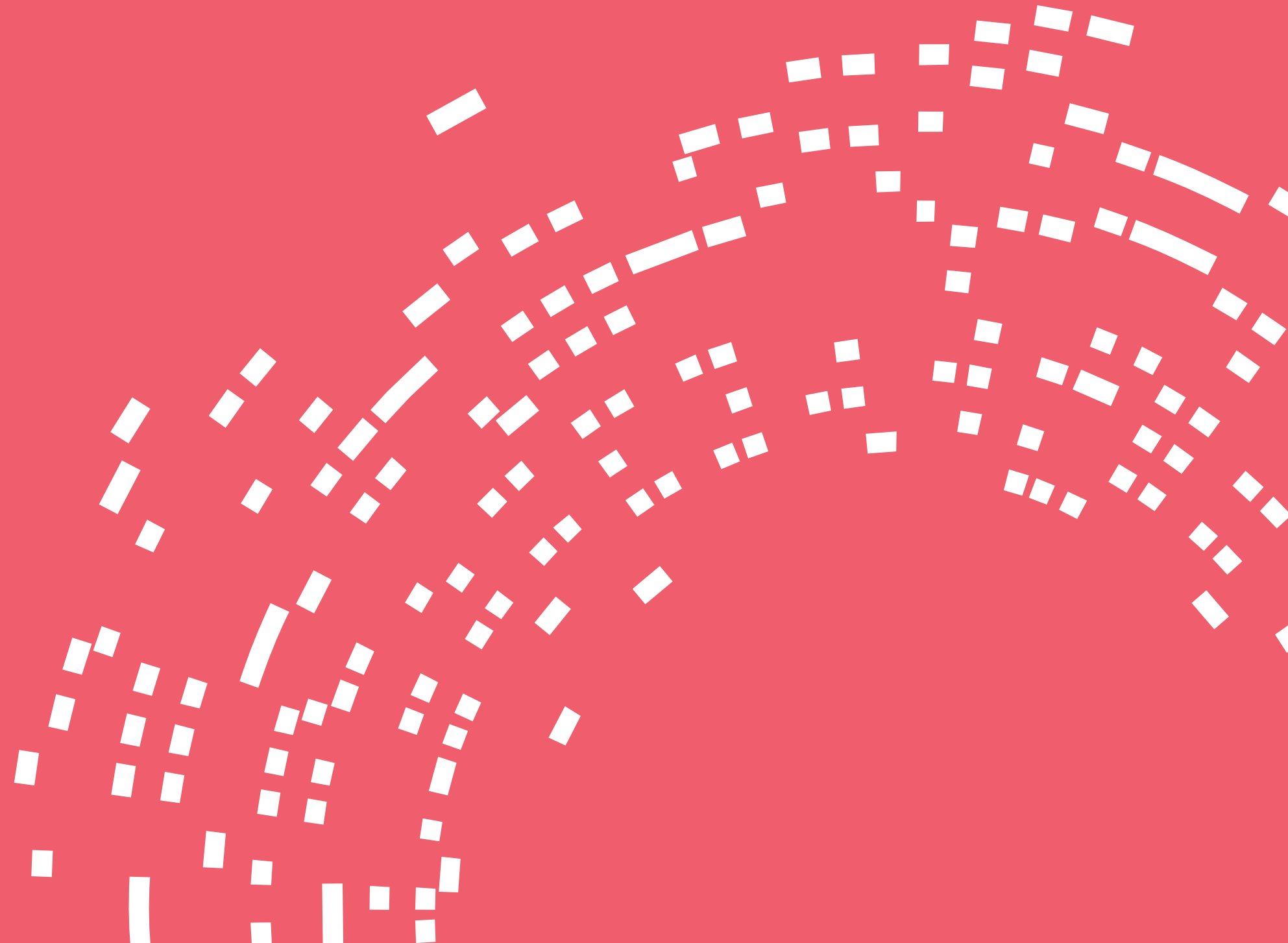
OSA costs	2021	2022	2023	2024 ⁽¹⁾	2025 ⁽¹⁾	2025/2024
Total costs	152,806	174,873	203,581	224,525	240,930	16,405

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

1) The costs for 2024–2025 are presented before accounting for overhead deficit. Costs exclude two items related to the association's investment activities (sold securities and tax on foreign dividends).

04

DISTRIBUTION AND PAYMENT



Distributed royalties

Distributed royalties	2021	2022	2023	2024	2025	2025/2024
Authors	294,574	307,475	354,366	439,104	426,970	-12,134
Publishers	284,439	288,784	326,801	384,393	386,202	1,809
Total domestic rights holders	579,013	596,259	681,167	823,497	813,172	-10,325
Distributed abroad	25,744	252,156	288,666	356,464	351,312	-5,152
Total distributions for OSA and foreign rights holders	834,757	848,415	969,833	1,179,961	1,164,484	-15,477
Transferred to other domestic collective management organizations	191,090	210,125	251,192	267,360	277,351	9,991
Total distributions, incl. royalties for other domestic collective management organizations	1,025,847	1,058,540	1,221,025	1,447,321	1,441,835	-5,486

* in thousands of CZK / excl. VAT / excluding amounts drawn from funds

Number of authors and publishers who received royalties

	2021	2022	2023	2024	2025	2025/2024
Domestic	8,035	8,498	8,967	9,389	10,010	621
Foreign	205,712	195,634	205,271	203,332	209,363	6,031
Total	213,747	204,132	214,238	212,721	219,373	6,652

* Excl. rights holders without a contract with OSA, not registered with OSA and not represented by a foreign collective management organization.

Average amount of annual royalty in 2025

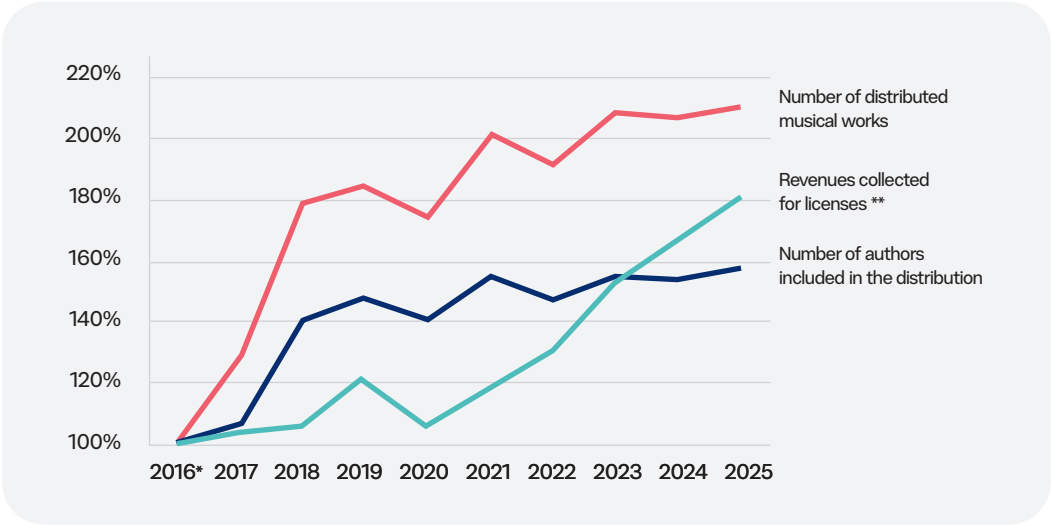
	2021	2022	2023	2024	2025	2025/2024
Total amount distributed to rights holders for the year *	CZK 834,757	CZK 848,415	CZK 969,833	CZK 1,179,961	CZK 1,164,484	-CZK 15,477
Number of rights holders included in distribution for the year**	213,747	204,132	214,238	212,721	219,373	6,652
Number of distributed musical works for the year***	1,096,477	1,046,217	1,143,525	1,132,146	1,149,983	17,837
Average royalties distributed per rights holder during the year	CZK 3,905	CZK 4,156	CZK 4,527	CZK 5,547	CZK 5,308	-CZK 239
Average amount of royalties distributed per title during the year	CZK 761	CZK 811	CZK 848	CZK 1,042	CZK 1,013	- CZK 29

* Excl. royalties transferred to other domestic collective management organizations / excl. VAT
** Excl. rights holders without a contract with OSA, not registered with OSA and not represented by a foreign collective management organization.
*** Only identified titles are included.

Ten year comparison for 2016–2025

Number of authors included in distribution	+81,035	+59%
Number of distributed musical works	+603,961	+111%
Revenues collected for licenses **	+CZK 743,509	+81%

* Reference year 2016 = 100 %.
** Excl. revenues collected for other domestic collective management organizations and excl. other revenues collected / excl. VAT.



Payment of royalties

In 2021, we switched from quarterly to monthly royalty payments in most categories of use, further reducing the time between the use of musical works and the payment of royalties. We make monthly royalty payments to domestic rights holders and offer the same payment schedule to foreign collective management organizations. OSA thus sets the standard for the speed of royalty payments. In international comparison, we rank among the ultimate world leaders in this respect.

When to expect payment for the use of music?

We pay out royalties on a **MONTHLY BASIS**.

Where was the piece of music used?					
When were royalties for the use of the piece of music paid out in 2025?	Live public performance *	Background music in public areas	Television	Radio	Internet, mobile and similar networks + carriers **
Payment	When was the piece of music used?				
January	19.11.–10.12.		September	October	continuously
February	11.12.–17.1.		October	November	continuously
March	18.1.–17.2.	Q4	November	December	continuously
April	18.2.–17.3.		December	January	continuously
May	18.3.–21.4.		January	February	continuously
June	22.4.–19.5.	Q1	February	March	continuously
July	20.5.–14.6.		March	April	continuously
August	15.6.–15.7.		April	May	continuously
September	16.7.–15.8.	Q2	May	June	continuously
October	16.8.–23.9.		June	July	continuously
November	24.9.–17.10.		July	August	continuously
December	18.10.–18.11.	Q3	August	September	continuously

* Effectively, it refers to the period when the payment was received.
** Royalties for online use, manufacture and distribution of carriers and for agency activities are paid out on a monthly basis dependent on the payment and reporting.

Royalties distributed abroad

In 2025, we distributed royalties to **98** countries around the world.

The largest foreign recipients of royalties collected in the Czech Republic	In thousands of CZK	Share in %
United States	129,302	36.81%
United Kingdom	72,341	20.59%
Germany	31,862	9.07%
France	23,948	6.82%
Slovakia	16,350	4.65%
Italy	11,836	3.37%
Australia	9,949	2.83%
Canada	9,364	2.66%
Austria	7,683	2.19%
Sweden	6,747	1.92%
Other*	31,930	9.09%
Total	351,312	100.00%

*Other – Albania, Algeria, Argentina, Armenia, Australia, Azerbaijan, Barbados, Belgium, Belarus, Benin, Bolivia, Bosnia and Herzegovina, Brazil, Bulgaria, Burkina Faso, Montenegro, China, Denmark, the Dominican Republic, Egypt, Ecuador, Estonia, the Philippines, Finland, France, Ghana, Georgia, Guinea, Hong Kong, Chile, Croatia, India, Indonesia, Ireland, Iceland, Italy, Israel, Jamaica, Japan, South Africa, South Korea, Canada, Kazakhstan, Kenya, Colombia, Costa Rica, Cuba, Lithuania, Latvia, Macau, Madagascar, Hungary, Macedonia, Malaysia, Mali, Morocco, Mauritius, Mexico, Moldova, Namibia, Germany, the Netherlands, Norway, New Caledonia, New Zealand, Panama, Paraguay, Peru, Ivory Coast, Poland, Portugal, Austria, Romania, Russia, Greece, Senegal, Singapore, Slovakia, Slovenia, Serbia, Saint Lucia, Spain, Sweden, Switzerland, Tanzania, Thailand, Taiwan, Trinidad and Tobago, Turkey, Uganda, Ukraine, Uruguay, USA, United Kingdom, Venezuela, Vietnam, Zambia, Zimbabwe, including other territories “managed by local partner organizations.

List of foreign collective management organizations receiving royalties in 2025 for their rights holders:

Organization	Country	Organization	Country	Organization	Country
ABRAMUS	Brazil	IPRS	India	SAZAS	Slovenia
ACAM	Costa Rica	JACAP	Jamaica	SCD	Chile
AGADU	Uruguay	JASRAC	Japan	SESAC	United States
AKKA/LAA	Latvia	KODA	Denmark	SGAE	Spain
AKM	Austria	KOMCA	South Korea	SIAE	Italy
ALBAUTOR	Albania	LATGA-A	Lithuania	SOCAN	Canada
AMCOS	Australia + New Zealand	MCPS	United Kingdom	SOCINPRO	Brazil
ANCO	Moldova	MCSC	China	SOKOJ	Serbia

Organization	Country	Organization	Country	Organization	Country
APDAYC	Peru	MESAM	Turkey	SOZA	Slovakia
APRA	Australia + New Zealand	MSG	Turkey	SPA	Portugal
ARTISJUS	Hungary	MUSICAUTOR	Bulgaria	STEF	Iceland
ASCAP	United States	MUST	Taiwan	STIM	Sweden
AUME	Austria	NCB	Denmark	SUISA	Switzerland
AUTODIA	Greece	PAM GG	Montenegro	TEOSTO	Finland
BMI	United States	PRS	United Kingdom	TONO	Norway
CASH	Hong Kong	SABAM	Belgium	UBC	Brazil
COMPASS	Singapore	SACEM	France	UCMR-ADA	Romania
EAU	Estonia	SACM	Mexico	UNISON	Spain
GEMA	Germany	SADAIC	Argentina	ZAIKS	Poland
HDS-ZAMP	Croatia	SAMRO	South Africa		
IMRO	Ireland	SAYCO	Colombia		

05

OSA AND THE LAW



Legal risks

Virtually no area of human activity is free from potential legal risks, and collective rights management is no exception. These risks arise primarily from the ambiguous interpretation of legal provisions, as reflected in negotiations with rights holders and users, and particularly in court decisions. Legal frameworks are subject to amendments at both national and European level, reflecting a range of interests, and even well-intentioned reforms may not always be satisfactorily reflected in the final wording of legislation.

Unfortunately, these risks are not limited to copyright law but extend more broadly across civil law (including inheritance law and the interpretation of licensing agreements), as well as the application of criminal law, tax law, and competition law. It is not uncommon to encounter ambiguities in probate

proceedings involving the copyrights of a rights holder who had a contract with OSA, or to find that income tax and value-added tax regulations are not always entirely clear. Labor law is also subject to ongoing changes. Given OSA's extensive international cooperation with foreign collective management organizations, it also addresses legal obligations arising from the cross-border exchange of information and royalty payments. A further major challenge is the growing number of compliance requirements and developments related to artificial intelligence, whether in relation to music creation or its use in internal processes. The importance of cybersecurity and related legislation is also increasing, and technological progress more generally is placing greater demands on the quality and precision of contractual documentation for IT projects.

Artificial intelligence

The development of artificial intelligence (and generative artificial intelligence in particular) is putting significant pressure on the current framework of copyright law. Discussions are underway regarding possible ways to address this technology from a legal perspective and to ensure appropriate compensation for creators whose works were used for machine learning by artificial intelligence, or to secure the right to opt out of such machine learning. We also see a growing number of legal disputes (including those initiated by the collective management organizations GEMA and KODA, OSA's counterpart organizations in Germany and

Denmark, respectively). Courts have so far held that that the outputs of generative artificial intelligence produced without human intervention cannot be subject to copyright protection and that platforms operating generative artificial intelligence models are engaging in the reproduction of copyrighted works. This led to the adoption of a European Parliament resolution in March 2026, which calls on the European Commission to revise copyright law and ensure fair compensation for rights holders in connection with the use of their works by artificial intelligence. In this context, OSA adopted a manual for the registration of works created using artificial intelligence.

Legislation

In the area of legislation, interpretive difficulties continue to arise following the adoption of the amendment to the Copyright Act and the Civil Code, Act No. 429/2022 Sb., which transposes the European Directives (EU) 2019/789 and (EU) 2019/790 into Czech law and was adopted in December 2022. Particularly in the area of direct signal transmission, OSA continues to face varying legal interpretations from the user community, already resulting in several disputes. Furthermore, this issue carries a significant cross-border dimension.

Interpretation issues can also be observed in the area of the private copying levy, where OSA is constrained by

the outdated wording of the relevant secondary legislation, which, in combination with technological

developments, leads to disputes over its interpretation with levy payers. Unfortunately, OSA's success before the Supreme Court in the case involving a mobile phone importer appears to have prompted efforts to legislatively restrict the collection of private copying levy through legislative riders added to unrelated laws. However, these efforts were unsuccessful.

Judicial decisions

Last year, the dispute between OSA and a mobile phone importer regarding the interpretation of Decree No. 488/2006 Sb., which specifies the types of devices and media subject to the so-called private copying levy, was finally resolved. In this case, an appeal was filed in early 2023 with the Supreme Court which did not issue a ruling until 31 October 2024. The Supreme Court ruled in favor of OSA and overturned the decisions of both the Metropolitan Court and the High Court in Prague. The Court confirmed that a multifunctional device, such as today's smartphone, cannot under any circumstances be excluded from the private copying levy on the basis of its telephone function (as one of many functions) and therefore does not qualify for the exception set forth in Section 6(2) of the aforementioned decree. In accordance with the so-called "Euro-conform" interpretation of domestic legislation, the decisive factor for the existence of the right to charge a private copying levy is not the multifunctionality (or degree of multifunctionality) of a particular product, but whether the product enables users to reproduce recordings of works for their personal use. This

decision therefore opens up further revenue potential for OSA.

In a dispute with a broadcaster that transmits its signal to broadcast transmission operators via direct delivery, OSA obtained an initial, as yet non-final court ruling granting OSA's claim and, in particular, the methodology for calculating the royalty rate for this type of use. The broadcaster has filed an appeal in the dispute.

OSA is also in litigation with the organizer of a live music event where the performing artist was also the author of the works performed, and was represented by OSA. The Regional Court concluded that by performing, the author had given consent to the use of the work, and therefore OSA could not assert the author's claim, even though the author in question had complained about unpaid royalties from that performance. OSA appealed this decision, and the High Court ruled in OSA's favor, determining that the author is represented by OSA and has authorized OSA to license

the use of his works and collect royalties. The performance itself cannot be equated with a license to use the works.

At the end of 2024, the Supreme Court issued a significant ruling in Case No. 23 Cdo 55/2024, holding that the author’s right to receive information under Section 40(1)(c) of the Copyright Act (i.e., particularly in the event of unauthorized use of the author’s work) is not subject to a statute of limitations.

In its decision of 18 December 2019, the Office for the Protection of Competition (ÚOHS) imposed a fine of CZK 10,676 thousand on OSA. The ÚOHS accuses OSA of failing to take room occupancy rates into account when collecting copyright royalties from lodging facilities between 2008 and 2014, thereby allegedly abusing its dominant position. OSA filed an appeal against the decision, but it was rejected by the Office’s president on 23 November 2020, thereby upholding the original decision. Based on the decision, OSA was required to pay the fine in question. OSA is challenging the ÚOHS decision through an administrative action. The Regional Court in Brno granted OSA’s action, concluding that the ÚOHS or, more specifically, the president of the ÚOHS, was not competent to issue the decision in question due to a lack of subject-matter jurisdiction. However, the Regional Court’s decision was subsequently overturned by the Supreme Administrative Court, and the case was referred back to the Regional Court for further proceedings. The Regional Court subsequently referred so-called preliminary questions to the Court of Justice of the European Union. The Court of Justice issued its decision in Case C-161/24 on 18 December 2025 and, in particular, ruled that the conduct in question must be examined through the lens of the so-called “excessive pricing test,” rather than through the application of an unfair commercial term. The case therefore returns to the Regional Court for further proceedings.

Over the past year, the Court of Justice of the European Union has issued a number of other landmark rulings that further shape copyright law and the field of collective management at the European level. In Case C-575/23

(ONB), it addressed the rights of performing artists who are employees and members of an orchestra. The decision in Case C-37/24 (DADA Music) confirmed that applying a minimum fair remuneration regime for television broadcasters is consistent with European law. In its long-awaited decision in Joined Cases C-580/23 and C-795/23 (Mio/konektra), the CJEU addressed the originality requirement for copyright protection and its relationship with protection for utility models (industrial designs). The Court confirmed that a work is original if it is the expression of free and creative decisions that reflect the author’s personality. At the same time, it held that the mere possibility of a similar work existing cannot justify a refusal of copyright protection, thereby further undermining the Czech concept of the uniqueness of a copyrighted work. In Case C-182/24 (SACD), the Court addressed the issue of multiple rights holders in legal proceedings and the requirement for a unified approach by co-authors or “co-holders” of rights. According to the Court, national law may establish such a requirement (as is the case in the Czech Republic), but its interpretation must not lead to excessively costly or complex proceedings.

NAME

LEGAL FORM

REGISTERED OFFICE

ID NO.

VAT NO.

OSA, z.s.

registered association

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

63839997

CZ63839997



Registered in the Associations Register of the Metropolitan Court
in Prague, Section L, file 7277

Contact details

CENTRAL OFFICE

E-MAIL

+420 220 315 111

osa@osa.cz

CALL CENTER

E-MAIL

+420 220 315 000

vp@osa.cz

WEB OSA

OSA ANNUAL AWARDS

AUTOR IN

osa.cz

cenyosa.cz

autorin.cz

FACEBOOK

INSTAGRAM

TWITTER

LINKEDIN

YOUTUBE

facebook.com/osazs

instagram.com/ochranny_svaz_autorsky

twitter.com/OSA_zs

linkedin.com/company/osazs

youtube.com/user/ochrannysvazautorsky

CUSTOMER CENTER

Nádražní 397, 580 01 Havlíčkův Brod

2025 OSA YEARBOOK

released by: © OSA, z.s., Marketing and PR Department
concept and design: © 2026 Patrick Beznoska
photos: © 2026 Roman Černý, Matyáš Habanec,
Pavla Hartmanová, Daniel Hromada, Petr Klapper,
Filip Kůstka, Marina Ritz, YKIM Production,
Project archive Partnerství