

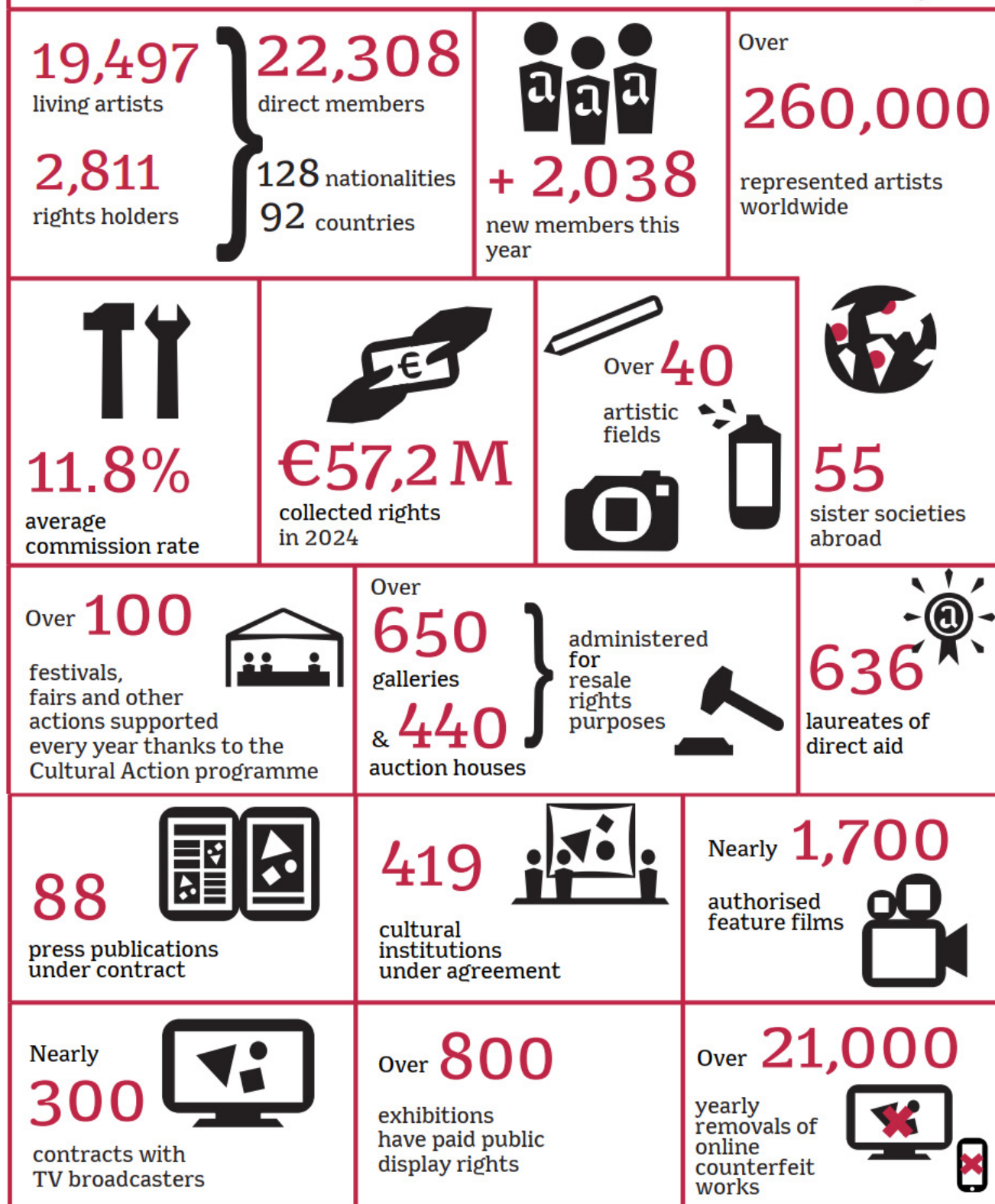


2024 Transparency Report

@dagp
For artists' rights

@dagp key figures

On 31 May 2025



ADAGP has also signed contracts with platforms such as Facebook, Instagram, YouTube, Amazon Prime, Netflix, Artprice, etc., employs 17 sworn officers, is strongly present in several bodies for the defence of copyright: Copyright and neighbouring rights commission (CDADV), French coalition for cultural

diversity, National council for visual arts professions (CNPAV), Commission for the remuneration for private copy, Permanent council for writers (CPE), Superior Council of Artistic and Literary Property (CSPLA), European visual artists (EVA), The World Intellectual Property Organization (WIPO), etc.

Editorial

2024 was a dynamic year for ADAGP, as evidenced by the wealth of actions carried out.

The amount of royalties collected increased by 3.7% to EUR 57.2 million (compared to EUR 55.1 million in 2023) and the average percentage rate of expenses deducted fell to 11.8%. Thus, the rate of sums deducted from the royalties collected to finance ADAGP's operations was down 0.5% this year.

ADAGP is pleased to have welcomed 2,038 new members this year and the total number of direct members now stands at 22,308. Between September 2024 and June 2025, more than 1,600 members benefited from support in their move to professional status through training and information sessions. This support took the form of close to 70 training courses and member meet-ups all over France. These actions are in addition to our projects in artistic structures and schools.

As part of our on-going efforts to adapt to new technologies and ensure copyright law is respected wherever artists' work is broadcast, ADAGP entered into an agreement with Meta in October 2024 to ensure artists and authors were paid for their work without however preventing their works from being shared or promoted on such platforms as Facebook and Instagram.

Nevertheless, the year was marked by one piece of bad news, i.e. the definitive closure of the image bank at the end of December 2024 due to the fall in private copy payments over the last 2 years and therefore a lower budget for Cultural Action.

Since 2022, the advent of generative artificial intelligence (GAI) software has been a source of concern as regards copyright compliance and royalty payments to artists. These tools are developed and trained using copyright-protected works and these works are used without the consent of or payment to the authors of these works. In addition, they constitute unfair competition with respect to human creators. There is great concern, as evidenced by the responses from ADAGP members when asked about these issues in the ADAGP-SGDL 2024 Observatory: The impact of generative AI on the activities and income of visual artists and authors, published in September 2024. 60% of you see GAI as a threat today, with illustrators and comic book authors being much more concerned (78%) than photographers (60%) or artists in the plastic arts field (52%).

However, new technologies and copyright compliance are not incompatible: since first recognised in 1793, intellectual property law has been applied without difficulty to emerging technologies such as photography, records, radio, television and the Internet. The agreements that ADAGP has entered into with Google, Meta, Netflix and other platforms demonstrate that copyright and the new technologies used to disseminate works can come together to everyone's benefit in particular through collective management.

Finally, we should commend the fact that the right to represent/exhibit has now been firmly established. This right, which enables artists to receive payment in return for the public representation of their works, is being increasingly complied with as indicated by the *Annual Barometer of the Right to Exhibit/Represent* published in January 2025. It has been applied to more than 800 exhibitions, raising just over €635,000 in 2024. This is a great step forward and we warmly welcome it.

2025 is being driven by the new momentum generated by the opening of a new venue at the end of June: L'Atelier (the Workshop). This is a workspace located at 76 bis rue de Rennes in the 6th arrondissement of Paris, a few minutes from our current premises at 11 rue Duguay-Trouin. L'Atelier has IT equipment dedicated to visual artists and authors and also has work and meeting rooms. It is intended for ADAGP members who can use it free of charge. ADAGP has also just launched a new online tool: the Portfolio. This new service allows members to be more visible to visual arts professionals.

ADAGP continues to expand its operations to serve artists under the impetus of the Board of Directors and through the involvement and expertise of the teams.

With warm regards,
Marie-Anne FERRY-FALL,
Chief Executive Officer

Operations for the year 2024-2025

Items requested under article R.321-14, II-paragraph 2 of the French Intellectual Property Code (CPI)

Artificial Intelligence

Publication of the European Artificial Intelligence (AI) Regulation in July 2024, organisation of the AI Action Summit in February 2025, a rush of images generated in a *Ghibli* style in the spring of 2025, etc., the issue of AI continues to be uppermost in everyone's mind and the past year was once again marked by numerous discussions and initiatives on this thorny subject both in France and at the European level.

Readers must be reminded that AI system operators are resorting to Article 4 of the European copyright directive DAMUN to power their machines and justify massive exploitation of protected works without any prior consent from the rights holders concerned. This is because these rights holders have not specifically prohibited such usage of their works. While many rights holders, such as ADAGP in February 2024, have stated they are opposed to their works being used by AI operators by exercising their right to opt out, the actual technical effectiveness and compliance with this stated opposition by AI operators remain difficult to ascertain. However, the legal provisions surrounding the use of AI are unclear and offer little protection to authors, particularly in terms of transparency and remuneration.

On the European level, the AI Regulation of 13 June 2024 imposes two new obligations on AI providers: an obligation to be transparent about the sources used for training and an obligation to implement an internal copyright compliance policy. The AI Office, a new body created within the European Commission, has been given the task of establishing a template so operators can list the sources used to train their AI systems. Discussions between rights holders and tech companies are still ongoing to determine the degree of granularity of the "sufficiently detailed summary" provided for in the regulation. In this respect, rights holders argue that if AI operators were allowed to limit themselves to indicating a number of scraped content items, without specifying the names of the authors or the types of works used, it would be impossible to know whether the latter have actually complied with their copyright obligations.

In France, the Ministries of Culture and the Economy have launched a consultation in which ADAGP is taking part aimed at bringing together the views of rights holders and AI providers on how to pay for copyrighted data and data ingested by algorithms. In addition, the Ministry of Culture commissioned Professor Tristan Azzi to carry out a new mission for the Higher Council for Literary and Artistic Property (CSPLA) on copyright compliance by AI models marketed in the EU. The professor's report is expected to be submitted in December 2025

and will be in addition to the two other assignments concerning payments to authors for AI exploitation entrusted by the CSPLA to a professor of law (Alexandra Bensamoun) and a professor of economics (Joëlle Farchy). Finally, the Senate's Culture Committee decided to carry out a mission to monitor AI and works of creation and ADAGP gave its testimony to the Committee to ensure the opinion of the authors concerned was heard.

While being fully mobilised in France, ADAGP is also active on the international stage. Several working groups have been set up with sister societies abroad to share analyses and coordinate actions. The topic of generative AI was also at the heart of the annual meeting of the CIAGP (International Council of Creators of Graphic, Plastic and Photographic Arts) in London in November 2024. ADAGP was also involved in organising the AI Action Summit held in Paris in February 2025. ADAGP's Managing Director spoke at a round table discussion organised by the Ministry of Culture on the theme of Culture and AI, the major challenges. ADAGP wishes to thank the Ministry of Culture for its vigilance and support on the issue of copyright and generative AI but regrets the lack of support at the highest government levels.

ADAGP is also getting directly in touch with creators to gain more precise knowledge of their social, legal and economic circumstances. Thus, the *ADAGP-SGDL 2024 Observatory: The impact of generative artificial intelligence on the activities and income of visual artists and authors* highlighted the practices and concerns of creators and enabled the results to be brought to the attention of the authorities.

Professional action and copyright protection

Artificial Intelligence

● ADAGP-SGDL 2024 Observatory: the impact of generative artificial intelligence on artists and authors

In September 2024, ADAGP and the Société des

Gens de Lettres (SGDL), an organisation representing authors and translators in the publishing sector, published the second joint observatory report on *the Impact of generative artificial intelligence on the activities and income of visual artists and authors*.

This new survey reveals the concerns among authors about the future of their professions with the advent of Generative Artificial Intelligence (GAI). The vast majority of artists and authors have come out clearly in favour of a label attached to works that would make it possible to clearly distinguish works created by humans from those produced by AI. Furthermore, two thirds of ADAGP members refuse to have their works used to train GAI software, even if they were to be paid for this. At the time of publication, 16% of the artists and authors surveyed were already seeing a negative effect of GAI systems on their artistic activities.

● Tribune of authors and artists to defend their rights against artificial intelligence

In February 2025, at the Action Summit on artificial intelligence (AI), organisations representing artists and authors - ADAGP, Adami, Sacem, Scam, SGDL and Spedidam - launched a petition calling for a debate on copyright and related rights in the context of artificial intelligence to ensure this topic becomes a key issue in the development of this technological innovation.

The text was signed by more than 34.000 artists, authors and performers and expresses their concerns about the way human creation is being jeopardised by generative AI. On the question of AI system training, artists are opposed to their work being used without their consent and without any financial consideration. The signatories warn that works produced by generative AI systems could replace the works created by the artists themselves. The essence of this text is as follows: "In the long history of the relationship between art and technology, from printing to streaming, never has any innovation had the ability to jeopardise the very principle of human creation".

● États Généraux de la Photographie : the mobilisation against generative artificial intelligence continues

After the publication in July 2024 of a report summarising the work carried out in various workshops on different themes, the États généraux de la Photographie sought to continue their actions by mobilising members around the subject of artificial intelligence.

A working day with photographers and industry professionals was thus organised on 1 April 2025 on the theme of "the development of artificial intelligence in the commissioning of creative works". At the same time, the members of the États Généraux published an "April Fools" post on Instagram to raise awareness among the general public about the manner in which their works are being used to train generative artificial intelligence systems without any payment in return.

Fighting forgeries

● Pop-up galleries and fake works of art: a major network of counterfeiters dismantled and shut down

In June 2024, a court in Nanterre convicted 8 defendants in a case of forgery and large-scale counterfeiting concerning hundreds of copies of art works made in breach of the rights of more than 30 artists members of ADAGP. The perpetrators were sentenced severely: imprisonment for up to 4 years, fines of up to €400,000, permanent bans on exercising the profession of art dealer or holding company management positions. The defendants were sentenced to pay €588,564 in damages to ADAGP. The court also ordered that the counterfeit works be confiscated.

ADAGP welcomes the dismantlement of this network of counterfeiters who, over several years, exhibited and sold a large number of unauthorised copies of works of art by presenting them as being originals. Investigations carried out by the Office Central de Lutte Contre le Trafic de Biens Culturels (OCBC) brought to light the strategies used to mislead buyers: exhibitions in luxury hotels; sales in pop-up art galleries in Saint-Tropez, Cannes and Paris; drafting of fake certificates, etc. In addition to the losses suffered by the buyers, the harm such practices inflict on the rights of the artists and their assigns is considerable. The proliferation of fake works of art has a significant impact on the art market and is a real plague.

● NFT scams, vigilance on social networks

Faced with the resurgence of NFT scams in 2024, ADAGP invites its members to exercise the greatest caution and in particular artists who use social media and who are directly targeted by these scams. Social media, mainly Instagram and Facebook, were used to perpetrate a new large scale type of scam, exploiting the new NFT format and the little knowledge most artists have about this type of support and the blockchain technology used. These scams mostly consist of extorting money directly from artists, stealing their data or introducing viruses into their smartphones or computers.

In January 2025, ADAGP issued 3 recommendations to help artists avoid falling into these traps: check the credibility of the profile of the person offering to purchase an NFT from them, find out information about the platform on which it is planned to sell this NFT and finally be very vigilant about the suggested selling price, which is often too good to be true.

An agreement between Meta and ADAGP

In October 2024, as a result of the negotiations underway for several years now with online content sharing platforms, ADAGP has entered into an agreement with the multinational Meta to pay artists for the use of their works on Meta's platforms in France. This agreement enables users to continue viewing and freely sharing the works in ADAGP's directory on Meta's Facebook and Instagram platforms. In return, the artists represented by the ADAGP will receive payment. Meta and ADAGP are committed to strengthening the ecosystem for both users and rights holders in France and beyond, and are excited at the prospect of continuing this collaboration to promote the visual arts and protect copyright.

The right to exhibit is expanding, in particular due to museums and private foundations

Since 2019, ADAGP has published the *Annual Barometer of the Right to Exhibit* in order to monitor how it is being put in place in the venues that exhibit works of art in France. This right enables artists to receive payment in return for the public exhibition of their works. Recognised by the law in 1957, but rarely complied with since then, this right is becoming increasingly effective under the aegis of the Ministry of Culture and especially since DAGP started in 2019 to publish the rates negotiated by it with exhibition venues.

In 2024, ADAGP collected exhibition royalties for over 800 exhibitions at 367 venues amounting to more than €635,000 in royalties. Between 2019 and 2024, this figure has been multiplied by 24, demonstrating how this right to exhibit is being implemented in an increasing number of exhibition venues. The strong growth in the number of museums and private foundations paying exhibition royalties is of note. ADAGP supports exhibition practices that respect the right to exhibit, in particular through agreements signed with museums, art centres, Frac collections, etc.

The Support Fund

Grants distributed

The Support Fund was set up following the agreements signed with Google in June 2021 and is designed to support the professional development of ADAGP members. The goal of these grants is to increase the visibility of artists and authors, to document their works, finance research and support artists and their assigns in creating and managing their digital archive collections. There are 6 types of grants (from €1,500 to €6,000) that can be applied for by members in two annual sessions, one in spring and the other in autumn.

In 2024, 588 grants were awarded to artists, authors and their assigns for a total sum of €2,386,500.

Focus on the Cataloguing grant

This grant, formerly referred to as the works and archives collections grant is intended to provide a sum of some €6,000 to finance the cataloguing of collections of works, archives and artists documents, by creating or enhancing a digital inventory and classification system. This grant can be used to: purchase equipment, acquire or subscribe to the necessary software, digitalize and mark works, or pay assistants, documentalists, artists, authors or their assigns.

In January 2025, ADAGP published *Everything you ever wanted to know about the Cataloguing grant* to help guide those artists, authors and their assigns who have to cope with the many issues that archiving raises. This guide supplements the financial assistance available to cover cataloguing expenses and the cost of Pro Workshops and training courses that address the methodological principles of cataloguing works.

In April 2025, the seminar *Document, Organise and Promote an artist's collection of works: challenges and strategies* addressed the topic of cataloguing in 3 round table discussions on the same day on ADAGP's premises. These round table discussions, led by artists, their assigns and other visual arts professionals, were videotaped and are now available on ADAGP's website.

Opening of a new venue: l'Atelier

Since 2022, ADAGP teams, with the artists, authors and assigns on the Board of Directors, discussed the idea of offering new services and these are now embodied in the Workshop. This is a new free service for members that is designed to meet their needs: user-friendly work spaces, IT hardware and tools to digitize their works.

This new venue, opened in June 2025 at 76 bis rue de Rennes in the 6th arrondissement of Paris, between Montparnasse and Saint-Germain-des-Prés, offers 3 separate spaces in a warm and professional setting:

- The Fabrique, the collective workspace;
- The Scanlab, a digital scanning space;
- The Cafèt', conducive to informal chats around a cup of coffee.

The Fabrique and Scanlab can be booked by members in their online Member Space.

Other professional and copyright protection actions

Directory

Between 1 June 2025 to 31 May 2024, ADAGP welcomed 2,038 new members and currently boasts a total of 22,308 direct members and 260,342 artists represented through sister societies and photo agencies.

● A CSPLA mission to secure the NFT market

In June 2024, the Higher Council for Literary and Artistic Property (CSPLA) started to examine the idea of drawing up a Charter of Good Practices for NFTs. This task was entrusted to Maître Jean Martin and Stéphanie Kass-Danno, public auditor for the Cour de Cassation.

Developed with the assistance of legal professionals including ADAGP, in consultation with Web3 stakeholders (blockchain, NFT, etc.), this Charter seeks to ensure greater transparency and security for NFT authors and collectors. Indeed, it aims to clarify and improve practices in this area and should be published in the summer of 2025.

Given the abuse by certain NFT platforms and a resurgence of scams on social networks, ADAGP welcomes the publication of this document, which should help restructure the market and enable the artists concerned to use this technology with greater ease of mind.

● New sister society

In 2024, ADAGP signed a representation agreement with ZAiKS in Poland, a new sister society, thus continuing to expand its international network which currently stands at 55.

● New agreements

ADAGP negotiates and signs individual or collective agreements for its members on a daily basis.

Audiovisual rights

In 2024 more general agreements were negotiated by ADAGP's audiovisual rights department jointly with SACD (Société des Auteurs et Compositeurs Dramatiques), and signed with: Disney Channel (TV) and KuB - Kultur Bretagne (VOD). Currently 298 broadcasters are under contract with ADAGP to remunerate the use of directory works in audiovisual broadcasts. In addition, close to 1,700 feature films have been authorised.

The press

No new agreements were signed in this area in 2024: ADAGP currently has 88 agreements with printed press organizations.

Digital and print uses

As of 31 May 2025, 419 cultural institutions are under agreement and undertake to fully comply with copyright provisions. Last year, 82 new institutions signed up.

In addition, the France Authorisations department has put in place specific pricing terms and conditions for certain categories of users, such as art centres, the Frac collections or friends of museums associations in order to meet their specific needs. These needs are supported and relayed in particular by the unifying structures of each of these network (DCA for art centres, Platform for Frac collections and the French Federation of Friends of Museum associations).

After successful discussions with these different networks on specific pricing terms, these new agreements were finalised between the end of 2024 and the beginning of 2025. They have already been the subject of several dozen agreements signed within each network. 6 agreements have been signed for art centres and 8 rounds of negotiations are currently in progress. 12 agreements have been signed for the Fracs collections. Finally, for friends of museum associations, 6 agreements have been signed and 6 rounds of negotiations are in progress.

Negotiations are also currently underway with the Ministry of Culture for the Joconde Base, the digital platform that brings together French museum collections.

● Related rights: representatives of journalists and non-journalist authors call for compliance with the law

In May 2024, ADAGP joined forces with SNJ, SNJCGT, CFDT-Journalists, SGJ-FO, Scam, UPP and SAIF to sign a joint press release demanding compliance with related rights and fair payment from publishers to journalists and authors contributing to press publications used on the Internet. This release calls for negotiations between publishers and authors to determine the amount of this new fee that should be paid to journalists and other authors, as well as how to strengthen the legal framework to ensure effective application of related rights in the press.

Indeed, since 2019, the European DAMUN directive establishes a related right in favour of press publishers enabling them to obtain payment for the reuse of their publications by online public communication services. In this area, around a dozen agreements have been entered into between some of the French press and the digital giants. However, journalists and other authors still do not receive their share, given that numerous publishers are reluctant to distribute the proceeds fairly.

Negotiations have been underway since 2023 but have not yet made any significant progress.

● Collective action

The Permanent Writers' Council (PEC) comprises around fifteen organisations representing several tens of thousands of authors and visual artists. The CPE took part in setting up Filéas, which offers a tool to monitor book sales to all professionals in the publishing sector (publishers, librarians and authors). The CPE also worked on the project to create a mediation commission that will enable publishers and authors to seek mediation to try to amicably settle any disputes related to the entering into or performance of a publishing agreement. Finally, the CPE denounced the prejudice caused to authors by the second-hand book market, which needs to be discussed to ensure fair payment to authors and publishers.

● Resale rights around the world in 2024-2025

ADAGP was actively involved in different working groups at the WIPO (World Intellectual Property Organisation) and in particular the drafting of a "toolbox" on resale rights. The first part, published in

March 2023, focused on having governments enshrine and enforce resale rights in their own legislation. It was supplemented in 2024 by a second part setting out recommendations on the operational management of resale rights by copyright protection societies. Professor Sam Ricketson (University of Melbourne, Australia) coordinated this work and compiled and analysed all the data collected.

ADAGP has also set up two working groups within the CISAC (International Confederation of Societies of Authors and Composers), which it co-chairs, one dedicated to having resale rights recognized and the other on managing resale rights. This work testifies to its commitment to achieve a universal resale right and to promote increased cooperation between sister societies.

Finally, ADAGP is continuing its actions to support numerous countries in providing legal recognition for resale rights by providing advice and reviewing bills, such as those in Colombia and Canada which are currently in the drafting stage. This internationalisation of resale rights is a major challenge for ADAGP who welcomes the recent recognition of these rights by Morocco, South Korea and New Zealand, and the extension of the law in Australia at the end of March 2024. This law now enables ADAGP to collect resale royalties for Australian and Aboriginal authors in France and, by reciprocity, enables its Australian sister society - Copyright Agency - to collect resale royalties for French authors in Australia. In Europe, Luxembourg is moving forward with effective implementation of resale rights; in Monaco, ADAGP will take over management of this right in mid-2025 after being temporarily suspended since the summer of 2022 by a legislative change.

● Negotiations on private copy royalties

These royalties are collected from manufacturers and importers of digital storage media such as USB sticks, memory cards, but also, and above all, multimedia phones and tablets, due to copies of protected works (music, videos, images and texts) that are made on these devices by the general public. The royalties are redistributed to rights holders by the various collective management organisations (CMO) including ADAGP, and help finance Cultural Actions (Revelations, residencies, scholarships, festival support and structures that disseminate works).

The amount of private copy royalties is set by an independent committee composed of representatives of rights holders, including ADAGP, storage media manufacturers and consumer associations and bases their decisions in particular on statistics from surveys among the population on how copies are used.

Following recent usage surveys carried out in 2024, the Committee will now start to draw up the new rates. Negotiations should last for several months before private copy royalty rates are fully revised for multimedia phones and tablets and established for computers which up to now were not subject to these royalties.

News from ADAGP

Homage to Véronique Vienne

ADAGP and c-album, a graphic creation agency, want to pay tribute to a great artist and long-standing accomplice: the author, writer and critic Véronique Vienne, whose passing in January 2025 left them feeling very lonely indeed.

Born in 1942 in Paris, this tireless word gymnast, who wrote *The Art of Doing Nothing* in 2002 never stopped working; in fact she wrote the text for ADAGP's greetings card for 2025. She started her career as an artistic director and chief editor of magazines in the United States. After writing a multitude of articles, tests and books in French and English, she helped develop the graphic arts but also design, architecture, photography and communication. She had a unique type of wisdom, and the ability to inform crucial debates using the simplest of words, to reveal the unexpected and the intelligence in the most trivial of everyday events. Her boundless curiosity made her a limitless source of open-mindedness and graphical games for c-album. Véronique considered "working" for c-album as being synonymous with "having fun".

From editorial products to local signage on our premises 11 rue Duguay-Trouin (Paris 6), ADAGP's identity will continue to be marked by her contribution, her experienced eye and unique sense of humour. It was Véronique who devised all of ADAGP's famous slogans.

● The CIAGP in London

The meeting of the International Council of Creators of Graphic, Plastic and Photographic arts (CIAGP) which brings together the visual arts authors' societies from around the world once a year, was held in London on 6 and 7 November 2024.

The meeting, coordinated by ADAGP, was opened by CIAGP Chairman, artist Kader Attia, and address several key questions concerning the defense of artists' rights: the role of collective management organisations in building a sustainable artistic community, the most effective means of collaborating with policy makers and governments to achieve better protection for artists and the actions to be taken given the advent of generative artificial intelligence. The chairs of the working groups set up by the CIAGP on various strategic or operational topics (resale rights, copyright exceptions, business models, rights distribution, etc.) presented the progress being made in the initiatives under discussion.

As every year, the CIAGP - which meets under the auspices of the International Confederation of Societies of Authors and Composers (CISAC) - enables the links within the international network of societies of authors to be strengthened and invaluable experience to be shared in order to improve rights management.

● Changes to royalty distribution rules

Royalty distribution rules determine how royalties collected are allocated to each artist, author and their assigns who are ADAGP members. Their large number

of methods by which graphic, plastic art and photographic works are exploited and the wide range of different business models have resulted in different royalties collection and allocation methods being developed depending on the types of royalties concerned. This has also led to changes being made based on the rights exploitation data available and factual corrections.

Thus, in 2024, the royalties distribution rules for private copying have changed in some areas. A new criterion is now applied for mangas, children's albums and comic strips: the number of albums published in France. *Webtoons* are now taken into account in royalties distributed for mangas with an equivalence of 1,000 *webtoon* images for 1 manga album. And finally, colourists are taken into account in the distribution at the same level as illustrators and scriptwriters, i.e. one half share per album.

Finally, the distribution rules agreed between Meta and ADAGP were adopted by the Board of Directors meeting on 29 April 2025.

The proceedings of the directory's advisory committees

Renewal of consultative committees

The ADAGP Board of Directors has set up 5 directory committees each with 12 members who are tasked with advising and making proposals to the Board on specific topics within their remit. The committees meet 3 to 5 times a year. These 5 committees are for Comics, Fine Arts, Design - Applied Arts, Children's books and Photography. Following a call for candidates made between the end of February and the beginning of March 2025, new members were appointed to these committees for a 3-year term of office. These candidates were first nominated by the Board of Directors meeting on 29 April 2025 that took into account the opinion of the outgoing committees on the full and eligible applications received.

Creation of the Fine Arts committee

The ADAGP Board of Directors set up a new committee in 2025. This is the Fine Arts committee which is intended for artists and their assigns who practice painting, sculpture, installations, performances, etc.

Comics

The Comics Committee has distributed the calendar of comic book authors for the sixth consecutive year. In partnership with the SnacBD, this calendar features tips for authors. From tax returns to grants available to them, including publishing contracts and artificial intelligence, the subjects are drawn by illustrators chosen by the members of the committee. The committee also completed integrating webtoon authors in the distribution of royalties for digital private copying and this will be effective for the distributions in 2025. The Member Space has been updated with the possibility for members to declare web toons that are under contract with the platforms

in question. Strips were also commissioned from an author to communicate on ADAGP's social media.

Design - Applied arts

The Design - Applied Arts committee is continuing its round of Polyvalence presentations every six months in which a designer is given carte blanche to present a project alongside all those who contributed to it. ADAGP has already organized 9 of these Polyvalence presentations, including those dedicated to Mathieu Lehanneur and his Olympic Cauldron in November 2024, and to ionna vautrin and the seating she designed for Notre-Dame Cathedral in April 2025. These Polyvalence presentations can be watched on the ADAGP YouTube channel. The committee also renewed the Dynamo! scholarship. Intended to reward an innovative innovative social or environmental project, this scholarship is awarded to a designer and professional structure pair. Finally, the committee wants to raise awareness about designer copyright in public procurement contracts and is in the process of drafting a best practice guide for all contracting authorities.

Children's books

In 2024, the Children's books committee launched a second voting campaign among children's books authors on the label-auteurs-jeunesse.fr website in order to assess the conditions in which they were received in book fairs and festivals. At the end of the year, 4 fairs were awarded a label for their fairs in 2024: Lire sous les Pins (Saint-Brevin-les-Pins), Les P'tits POIS (Objat), the Festival du Livre de jeunesse et de Bande dessinée (Children's books and Comic Book festival) (Cherbourg-en-Cotentin) and the Salon du Livre (Chaumont). They were celebrated at an evening event dedicated to the authors of Children's books at ADAGP in March 2025. A new poster has been commissioned from Camille Jourdy showing the criteria for evaluating events for the next consultation with the authors. Finally, the committee organised a round table discussion on the theme of generative artificial intelligence at the Montreuil Children's Book and Press Fair in December 2024.

Fighting forgeries and counterfeits

Throughout 2024, the committee continued its work on the parliamentary bill to reform the Art Fraud Act of 1895. In particular the committee proposed amendments to the bill when the CSPLA report on the fight against counterfeiting was presented by Professor Tristan Azzi, and met with French MP Mr Christophe Blanchet in order to raise awareness about these issues and the importance of the bill. Furthermore, the committee continued to work on traceability and marking of works. Through this committee, ADAGP took part for the first time in the annual training course organised by the OCBC (Central Office for the Prevention of rafficking in Cultural Goods) in November 2024 and intended for judges who wish to stay informed about the overall problem of breaches of cultural property law. The judges then visited the IDEM art printing house, located rue du Montparnasse in Paris, for an introduction to the art of original lithography (techniques, numbering, etc.).

● Photography

In 2024, the Photography Committee launched its third communication campaign "Photos must be paid for". The campaign has again brought together the Agents Associés, CLAP, Les Filles de la Photo, France PhotoBook, the Diagonal network, SAIF and the Union of Professional Photographers (UPP). The aim of this campaign was to raise awareness among a greater number of people as to photographers rights and amplify the message in the last two parts of the campaign. So, in addition to the posts on social media, flyers and posters have been produced, as well as stickers, media inserts and a press release.

ADAGP meetings

● Visual art meetings

ADAGP regularly hosts meetings and round table discussions in its auditorium on the major issues in the world of arts. *Causeries, Polyvalences, La BD dialogue avec...*, *Les apparences, Gens d'Images workshops*, round tables, discussions initiated by ADAGP partners: from urban art to comic books, taking in design, art publishing and photography, all artistic disciplines are welcomed here.

Thus, from September 2024 to June 2025, 14 round table discussions were held in the ADAGP auditorium with the visual arts being at the core of the discussions. A large number of these meetings are filmed and can then be viewed on ADAGP's YouTube channel.

ADAGP also makes its auditorium available free of charge for events related to the artistic sector.

● Training and meetings for members

ADAGP organises monthly training and information events for its members, in 4 formats: ADAGPs in practice, the Angles Droits, Pro Workshops and Google x ADAGP Digital Workshops. ADAGPs in practice raise members' awareness about the concrete methods used to manage their royalties and are dispensed by ADAGP services.

The Angles Droits discuss copyright basics and more specific points depending on the artistic disciplines concerned by the different workshops. They are run by the Legal Department. The Google x ADAGP Digital Workshops are led by Google trainers to improve the digital skills of the members who so wish.

Between September 2024 and June 2025, over 1,600 members benefited from these moments of online or in-person discussions. These training courses are in addition to the 61 Pro one-day Workshops organised by ADAGP in Paris and the provinces and limited to 8 participants per session. These Pro Workshops are built around targeted themes and are led by different cultural and artistic structures.

Cultural initiatives

● Portfolio, a new service for members

Since February 2025, all ADAGP members have the option of presenting a portfolio of 5 images on the adagp.fr/en/repertoire-des-artistes website along with a short biography.

● New partnership with 100% L'EXPO à La Villette

ADAGP's Plastic Arts Revelation award recognizes the work of an emerging artist and this award was given in partnership with the Salon de Montrouge right from the time it was first created. For the first time this year, ADAGP joined forces with 100% L'EXPO à La Villette in Paris, to give this Revelation award.

Every year, La Villette collaborates with art schools in order to present newly graduated artists and shed light on the challenges facing them at the start of their careers. Designed to be a professional springboard and a showcase of the emerging scene, 100% L'EXPO brings together the work of around forty artists in a 3,500 m² space through a scenography entirely consisting of elements recovered from previous events. ADAGP is delighted with this new partnership.

Use of rights

Items requested under article R.321-14, II-paragraphs 7 and 9d of the French Intellectual Property Code (CPI)

2024 Collections

We are pleased to note that royalties collected are up by €2.1 million, i.e. +3.7%, and have increased from €55.1 million in 2023 to €57.2 million in 2024.

The main highlights of 2024 were as follows:

- In France, the sharp drop in the amount of royalties collected for resale rights (-€1.8 million, i.e. -13.2%), as well as the on-going decrease in payments for private copying (-€0.5 million, i.e. -6.1%);
- A sharp increase in royalties collected from abroad (+€3.4 million, i.e. +48%), due to new digital contracts.

The amount of royalties distributed to artists, authors or assigns having ADAGP accounts fell by 4% due to the decrease in collection volumes excluding agreements signed at the end of the year the royalties of which had not yet been allocated at the close of the financial year.

The average percentage rate of management costs was 11.8% in 2024, down 0.5 points on 2023 when it stood at 12.3%.

● Resale rights

Total collections, in France and abroad, of resale royalties amounted to €16.4 million in 2024, down €2.2 million (-12.1%) on the previous year.

This decline was more marked for French royalties (-13.2%) than for foreign royalties (-9.3%). In France, collections from auctions, which account for 76% of collections, fell by 16%, while gallery sales (22% of collections) increased slightly (+3%). The decline in royalties from auctions is less than the global trend (-33% in 2024). France accounts for 15% of sales in terms of number of lots worldwide, but only 7% of turnover. Moreover, sales in Paris, which still account for 85% of collections, fell in the same proportion as sales outside Paris (-13%).

Abroad, resale royalties fell by €0.5 million (-9.3%) mainly due to a significant decrease in royalties from the United Kingdom.

● Reproduction and related rights

Royalties collected were slightly up by €0.1 million on 2023, i.e. 0.4% amounting to a total of €23.4 million in 2024.

This result stems from contrasting developments as French royalties are down by €0.9 million (-7%) while foreign royalties rose by €1 million (+10.7%).

- At national level, primary royalties fell by €0.5 million (-11%) down to €4.4 million.

In detail, they are broken down and changed as follows:

- reproduction-publication: -€0.4 million, i.e. -15% compared to 2023;
- reproduction-press: -€0.1 million, i.e. -16.5% compared to 2023;

- exhibition royalties: +€0.1 million, i.e. +15.5% compared to 2023;
- education: -€0.1 million, i.e. -10.3% compared to 2023.

€8.1 million in collective royalties were billed but continue to slow down with a drop of €0.4 million (-4.6%) due to the fall in private copying royalties. Since 2022, private copying has fallen a total of 27%.

- International collections were up by €1 million (+10.7%).

In detail, these are:

- primary royalties, which stand at €3.9 million, increased by €0.1 million (+2.9%), most of which came from our Italian sister society;
- collective royalties increased by €0.9 million (+15.7%) and went from €6 million in 2023 to €6.9 million in 2024.

This increase is mainly down to reproduction royalties and private copy royalties from Germany, which increased by €0.6 million.

● Representation rights: audiovisual and multimedia rights

Overall, these royalties grew by €4.2 million (i.e. 31.6%) going from €13.2 million in 2023 to €17.4 million in 2024.

In France, audiovisual royalties collected increased by €0.9 million (+13.7%) this year up to a total of €7.7 million. The increase can be explained in several ways:

- a catch-up phenomenon for royalties from previous years from a video platform, cable operator and cultural organisation (+€0.6 million);
- an increase in royalties collected from a VOD platform (+€0.1 million) and a TV channel (+€0.2 million).

National multimedia royalties collected fell by €0.1 million (-4.3%), down from €2.6 million in 2023 to €2.5 million in 2024 with a slowdown in collections from social networks, online video and websites.

Abroad, television broadcasting rights were up 9.2% to €1.1 million from €1 million in 2023, with multimedia royalties increasing by 116.7% to €6.1 million up from €2.8 million in 2023. This increase comes mainly from agreements with the leading digital players.

● The number of refusals to grant an operating authorisation

Items requested under article R.324-7, II paragraph 3 of the French Intellectual Property Code (CPI)

There were no authorisation refusals in the form of a general contract in 2024.

105 individual operating requests were rejected during the year.

Main reasons for authorisation refusals in 2024:

- work significantly modified (cropping, overprinting, etc.);

- use of the work in certain derivative works with a depreciative character or insufficient production quality;

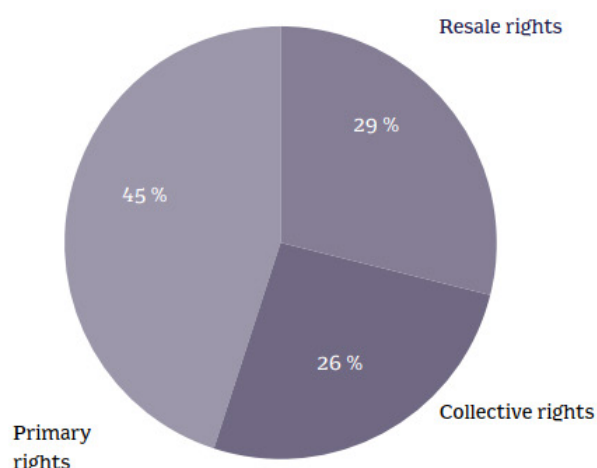
- use of the work to promote products or services;

- use of the work as a cover for a work with which the author or their assigns do not wish to be associated;

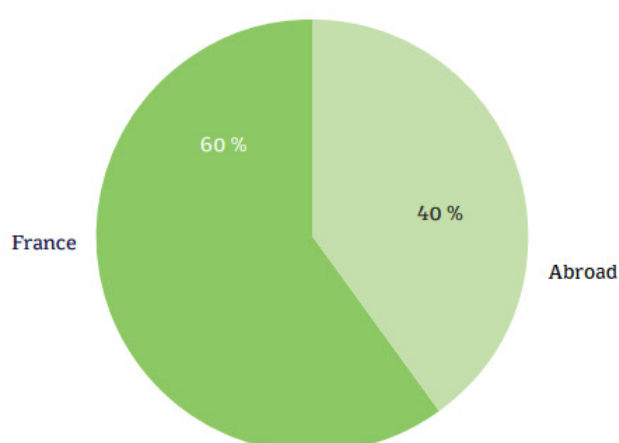
- use of the work for a project of a political or religious nature or which depicts acts of violence.

Amounts in €	2024	2023	Variation in €	Variation in %
RESALE RIGHTS	16 361 357	18 604 032	-2 242 675	-12,1 %
France	11 483 037	13 228 463	-1 745 426	-13,2 %
Abroad	4 878 320	5 375 569	-497 249	-9,3 %
REPRODUCTION AND RELATED RIGHTS	23 376 258	23 272 255	104 003	0,4 %
France	12 535 549	13 475 216	-939 667	-7,0 %
Primary rights	4 424 172	4 970 251	-546 079	-11,0 %
Reproduction rights - Publishing	2 315 691	2 723 889	-408 198	-15,0 %
Reproduction rights - Press	657 162	787 262	-130 099	-16,5 %
Exhibition	638 886	553 330	85 556	15,5 %
Educational usages	812 433	905 771	-93 338	-10,3 %
Collective rights	8 111 378	8 504 965	-393 587	-4,6 %
Abroad	10 840 709	9 797 039	1 043 670	10,7 %
Primary rights	3 954 304	3 843 647	110 657	2,9 %
Collective rights and Fonds de soutien	6 886 405	5 953 392	933 013	15,7 %
Representation rights	17 456 519	13 259 835	4 196 684	31,6 %
France	10 239 889	9 419 703	820 185	8,7 %
Television broadcasting and cinema	7 735 026	6 803 481	931 545	13,7 %
Multimedia	2 504 863	2 616 222	-111 360	-4,3 %
Abroad	7 216 630	3 840 132	3 376 498	87,9 %
Television broadcasting and cinema	1 121 928	1 027 726	94 201	9,2 %
Multimedia	6 094 702	2 812 406	3 282 297	116,7 %
BILLED RIGHTS TOTAL	57 194 134	55 136 122	2 058 012	3,7 %

2024 collections by type of rights



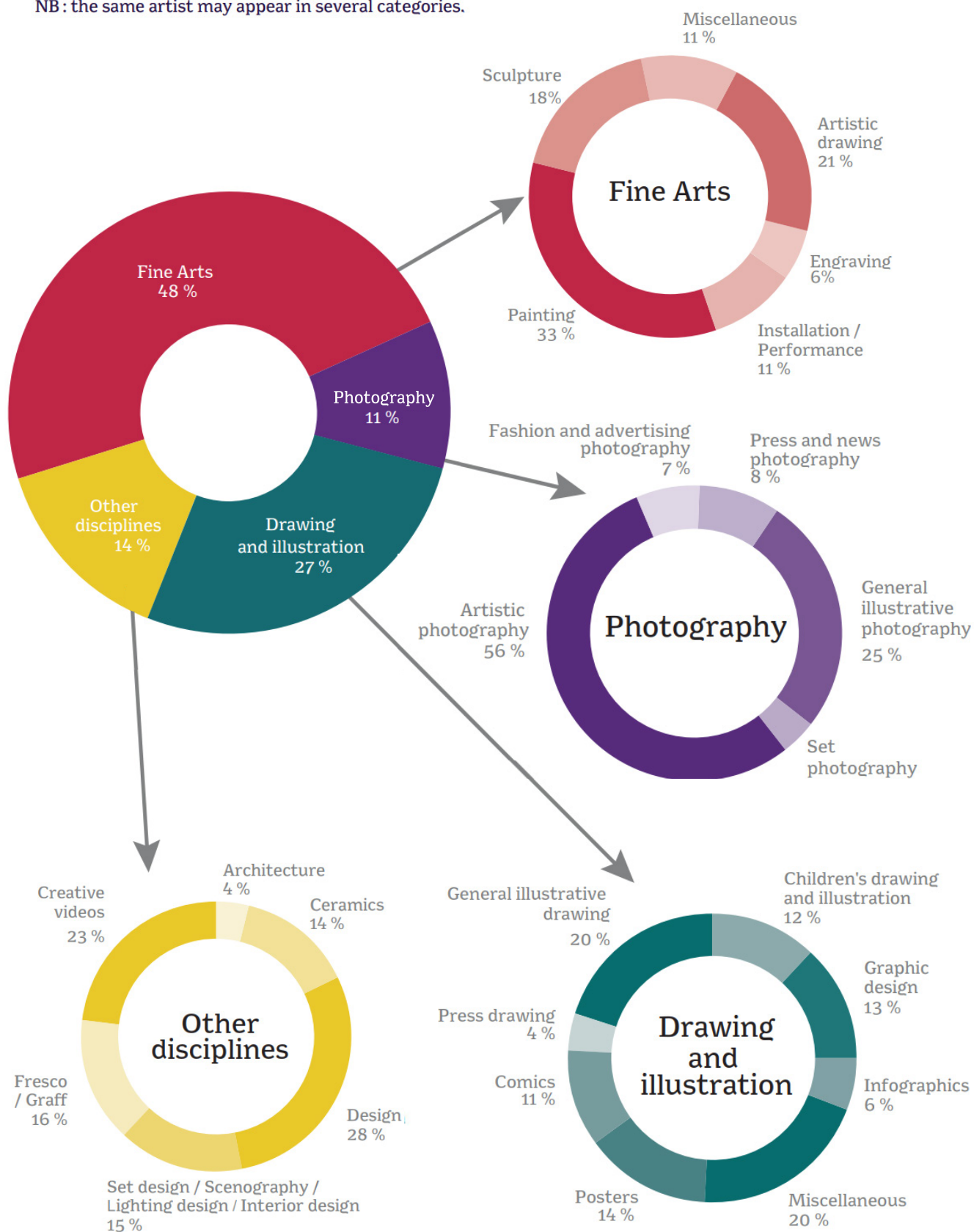
2024 collections by geographical origin



Activity of @dagp artists by discipline

On 31 May 2025

NB : the same artist may appear in several categories.





For artists' rights

Transparency report
Year 2024

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