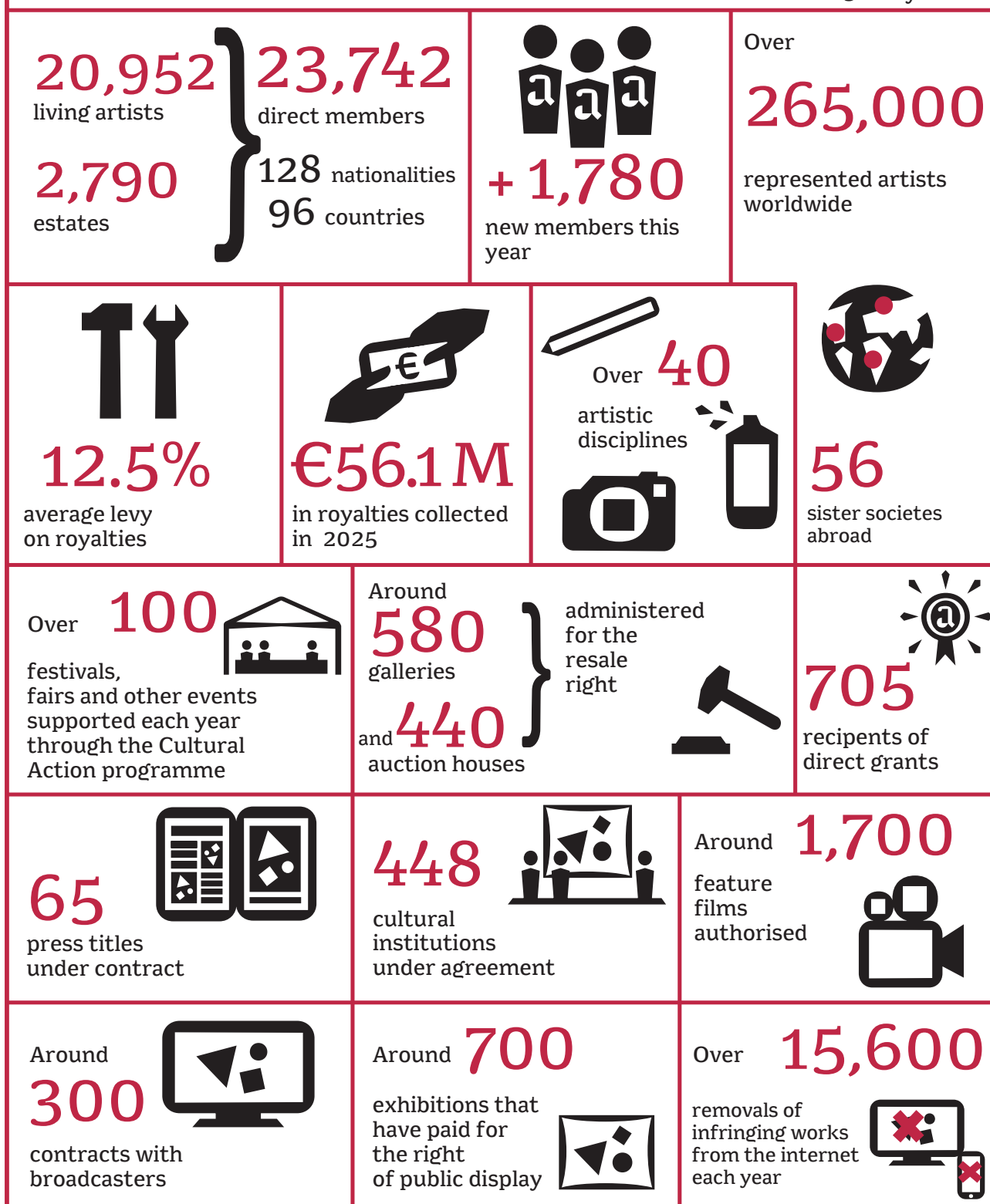




2025 Transparency Report

@dagp key figures

On 31 May 2026



ADAGP also has agreements in place with platforms such as YouTube, Amazon Prime, Netflix, Artprice, etc., employs 16 sworn agents, and is represented on numerous bodies dedicated to discussing and defending copyright: the Commission on Copyright and Related Rights (CDADV), the French Coalition for Cultural

Diversity, the National Council for the Visual Arts Professions (CNPAV), the Committee for the Private Copy Levy, the Permanent Council of Writers (CPE), the Higher Council for Literary and Artistic Property (CSPLA), European Visual Artists (EVA), the World Intellectual Property Organization (WIPO), and others.

Editorial

2025 was a year marked by numerous campaigns, pursued with determination, as well as concrete progress and fresh momentum, all aimed at ensuring that creative work is recognised and rewarded at its true value.

Collections totalled €56.1 million, down 1.9% on 2024. The average levy on royalties rose slightly to 12.5%. A total of 18,697 of you received royalties this year – members whose works have been respected, valued and protected.

As you are aware, the emergence of generative artificial intelligence (GAI) software poses a major challenge to the protection of artists' rights. Many copyright-protected works are being used without any form of oversight to train GAI systems, and this situation remains unacceptable. In 2025, ADAGP continued its commitment in this area through a range of advocacy initiatives with French and European legislative bodies. Two recent developments offer hope for better copyright protection in the years to come: the widespread adoption of MEP Axel Voss's report by the European Parliament on 10 March 2026, and the draft bill on the presumption of use of content by AI, which is likely to become law in France following its approval by the Conseil d'État and its unanimous adoption by the Senate on 8 April 2026. These projects highlight key principles for respecting copyright, such as transparency in training processes, creators' consent and fair remuneration for creators.

Another area to which ADAGP is fully committed is the fight against art forgeries and counterfeits. Our dedicated committee has been active on a regular basis for the past three years: bringing civil and criminal legal proceedings; calling for amendments to the legislation currently governing the fight against forgeries; and providing training for market professionals, law enforcement agencies and public authorities. In June 2026, ADAGP co-organised, together with the Central Office for the Fight against Illicit Traffic in Cultural Goods (*Office central de lutte contre le trafic des biens culturels* - OCBC), a conference entitled *Faux artistiques: vrais problèmes! (Art forgeries: real problems!)* at the Marc Chagall National Museum in Nice. This day of discussions brought together artists, rights holders, magistrates, specialist investigators, lawyers, journalists and art market professionals to share experiences and raise awareness of this topical issue.

The past year has also been one of expansion for ADAGP, with the opening of L'Atelier in June 2025, which has enjoyed a remarkable first few months. This space, designed for members – artists and rights holders – is free to access and is situated in Paris, between Montparnasse and Saint-Germain-des-Prés. It has already welcomed more than 335 members since it opened. We are delighted to present this new venue, designed specifically for the archiving and promotion of artworks, which is fully in line with our mission to support artists. This is also the purpose of the Support Fund, which distributed €2.7 million in 2025, bringing the total amount of grants awarded since its creation three years ago to €7.6 million, benefiting 1,874 of you at what were often pivotal moments in your artistic careers.

Because defending copyright also requires a better understanding of the issues arising across the various artistic disciplines, ADAGP has published a new edition of its "Observatoire" survey focusing on the exploitation of rights assigned to book publishers. This survey, produced in collaboration with the Society of French Authors (*Société des Gens de Lettres* - SGDL), in partnership with the National Union of Authors and Composers (*Syndicat national des auteurs et des compositeurs* - SNAC), highlights the significant under-exploitation by publishers of the rights assigned to them by authors, and the resulting loss of income for the latter. This is particularly true of comic book authors, who report particularly wide discrepancies between the value of the rights assigned and the remuneration they receive.

In the world of comic books, however, there is some good news to report: greater recognition of the exhibition right. Indeed, some institutions are beginning to honour this right in a discipline where the practice did not exist until 2025. ADAGP welcomes this long-awaited development and is continuing its work to ensure that the exhibition right is widely recognised.

Year after year, thanks to the trust of its members and the dedication of its teams, ADAGP continues its work to defend copyright and remains committed to serving artists.

With warm regards,
Marie-Anne Ferry-Fall,
Chief Executive Officer

Operations for the year 2025-2026

Information required under Article R.321-14, II-paragraph 2 of the French Intellectual Property Code (CPI)

Artificial Intelligence

Generative artificial intelligence (GAI) has, once again this year, remained a key concern for all those involved in the creative industries (visual arts, audiovisual, publishing, music, etc.).

While generative AI services are expanding and playing an increasingly significant role in both professional and personal use, the operators of these services show no tangible willingness to respect authors' rights. They continue to train their models using works sourced from the internet, without the authors' permission or remuneration, while invoking the exception for text and data mining under European law. Unfortunately, the consultations organised by the public authorities in the second half of 2025 did not produce any conclusive results. In reality, AI companies are only prepared to pay creators for original "content" (i.e. content not available on the internet) or "fresh" content, such as press releases or news articles. As for the rest, they believe they can use it free of charge.

Against this backdrop, ADAGP has launched a number of initiatives, in consultation with collecting societies from other sectors and other professional bodies.

The lack of transparency surrounding the development of artificial intelligence models remains a major problem. It is currently impossible to obtain information on the works used to train AI systems, as the operators maintain that any disclosure would breach trade secrets. Unfortunately, the transparency measures set out in the EU Regulation on Artificial Intelligence, which have been implemented in a conciliatory manner by the European Commission, do not provide a solution to this problem. A way forward was set out in the CSPLA report on remuneration for cultural content, published in July 2025, which proposes introducing a presumption that AI systems are using protected works whenever there are indications that such use is likely. This presumption, which could be challenged by the AI operator (a rebuttable presumption), would reverse the burden of proof: it would no longer be up to rights holders to prove that their works have been used, but rather up to the operator to demonstrate that they have not (for example, by providing details of the sources used). Several senators (Karine Daniel, Laure Darcos, Agnès Evren, Laurent Lafon, Catherine Morin-Desailly and Pierre Ouzoulis) have, on the

basis of this report, drawn up a draft bill concerning the introduction of a presumption of use of cultural content by artificial intelligence providers. ADAGP has lent its support to this bill. Debated in the Senate on 8 April 2026, the bill was passed unanimously, despite the lack of active support from the government, which simply left the matter to the Senate's discretion. This suggests that the bill may face a more difficult passage through the National Assembly.

This mechanism of presumed use is also being considered at European level. This is one of the recommendations set out in the own-initiative report drawn up by MEP Axel Voss and adopted by the European Parliament on 10 March 2026. This report, while non-binding, is of significant political importance and also suggests other ways of improving the European framework: reaffirming the applicability of European law to all AI operators (including foreign ones) offering their services within the EU, revising the opt-out mechanism associated with the data mining exception, and the need to strengthen the regulation of generative AI.

For its part, the European Commission launched the process of reviewing Directive 2019/790 on copyright in the digital single market in early 2026. ADAGP contributed to the consultations carried out in this context, notably through its European federations, EVA (European Visual Artists) and the European Grouping of Societies of Authors and Composers (*Groupeement Européen des Sociétés d'Auteurs et Compositeurs* - GESAC). Following this review, the Commission may decide to revise the legal framework governing the use of works protected by artificial intelligence systems. Essentially, provision should be made to ensure that, given their significant impact on authors' work, generative AI systems cannot be covered by the "data mining" exception to copyright, and that the companies developing them must seek permission to use the works and, where authors consent, pay a fee. ADAGP has put forward to the French and European authorities very strong legal arguments, based on international copyright conventions, which would require such an approach.

Unfortunately, the political climate is not particularly favourable, as the European Commission – like most of the European Union's Member States – is keen to foster the emergence of European leaders in the field of artificial intelligence. ADAGP is, however, working to demonstrate that it is possible to reconcile respect for copyright with technological development: collective management mechanisms make it possible to grant licences covering a very large number of works (excluding those whose authors have formally objected), without hindering the development of AI systems.

Professional and copyright advocacy initiatives

Review of L'Atelier one year on

L'Atelier is a space for members to meet and work collaboratively. Located in Paris, it offers artists, authors and rights holders a welcoming and professional environment, as well as equipment spread across three distinct areas: Le Scanlab, La Fabrique and La Caf  t'.

Le Scanlab

Dedicated to the high-definition digitisation and reproduction of 2D works — drawings, paintings, archives and transparent media (silver halide negative and positive film) — it comprises three workstations equipped with top-of-the-range equipment:

- A workstation for scanning and reproducing large-format opaque and transparent media
- A workstation for scanning and reproducing transparencies: silver halide film (negatives and positives)
- A workstation fitted with a high-definition Epson A3 scanner

The first two workstations are fitted with a professional high-resolution reproduction system. They enable high-definition reproduction of opaque and transparent media, as well as high-definition reproduction of silver halide film (negatives and positives) using a flatbed scanner and a light table. Images are captured using a digital camera fitted with a macro lens, with the entire setup connected to a computer running Capture One software. This system provides an ideal platform for the faithful reproduction of two-dimensional works, ensuring exceptional image quality and a precise rendering of details.

This workstation is designed to meet the professional requirements of the graphic arts industry. It enables high-precision scanning, producing sharp, detailed and accurate images. The system is ideal for reproducing works on paper that do not have any raised features (drawings, documents or photographs).

La Fabrique

The Fabrique is a shared workspace that offers an atmosphere that is both studious and friendly. Six workstations equipped with digital tools and professional software are available to members, in a setting designed to encourage discussion and foster inspiration:

- A workstation equipped with a 24-inch iMac
- A workstation equipped with a Wacom Cintiq Pro 17 graphics tablet
- A workstation equipped with a 13-inch iPad Pro
- A workstation equipped with a 16-inch MacBook Pro
- A post-production workstation
- A workstation with no computer equipment

Number of users since opening

From 1 July 2025 to 31 May 2026, 335 members made a booking at L'Atelier, including 308 artists (92%), 17 rights holders (5%) and 10 members who were both artists and rights holders (3%). All members were able to benefit from the support of a technician in using the specialist equipment.

Resale right around the world

New sister society

ADAGP has strengthened its international network through a new reciprocal agreement for the collection of resale royalties. Resale Royalties Aotearoa Toi Huarau (RRA) – a subsidiary of Copyright Licensing New Zealand (CNLZ) based in New Zealand – therefore became ADAGP's 56th sister organisation in July 2026.

Sacem resumes collection of resale royalties in Monaco

Following the enactment of a new law in 2022, and subsequently an order setting out its implementation in 2023, the Monegasque government has authorised Sacem, with effect from January 2026, to collect the resale royalties within its territory. The collection of these royalties, which was previously handled directly by ADAGP in Monaco on behalf of its artists, had been suspended following the 2022 law, which stipulates that organisations authorised to collect the resale royalties must be based in Monaco. The authorisation granted to Sacem Monaco, which collects royalties on behalf of ADAGP members in close collaboration with ADAGP's teams, therefore enables the resumption of the collection of resale royalties. This development provided an opportunity to remind Monegasque galleries and auction houses of their obligation to pay these royalties.

Launch of the online transaction reporting platform

In order to simplify the process and make it easier for galleries to comply with their obligations, ADAGP has developed an online transaction reporting platform: the "DSEL" (Droit de Suite En Ligne). Two objectives guided the development of this platform: to enable galleries to submit their returns more quickly and to centralise their returns and invoices in a single digital space that can be accessed at any time. All transactions subject to resale royalties can now be reported online, using exactly the same information as before.

A significant step forward for the resale right in Canada

The Canadian government has committed to the resale right by including it in the 2025 federal budget for the 2025–2026 financial year, which was approved by the Canadian Parliament in November 2025.

The extension of the resale right to all visual artists represents a major step forward in Canada, particularly for older artists, but also for Indigenous artists, whose works have frequently been resold without them being able to benefit from this growing value on the secondary market. By adopting this right, Canada is aligning itself with more than 90 countries that already recognise this legislative mechanism.

- **News from the World Intellectual Property Organization (WIPO)**

In 2025, WIPO launched a series of conferences aimed at States and collecting societies to strengthen the recognition and enforcement of the resale right at an international level. Organised by continent in collaboration with local partners, these meetings bring together collecting societies, artists and art market professionals to discuss the legal and practical issues surrounding the resale right.

The series kicked off in Morocco in October 2025 with a conference aimed at the African continent. The second conference, aimed at Latin America, was held in Uruguay in April. The third, aimed at the Asia-Pacific region, took place in June in the Philippines.

In a context where the resale right is recognised by many countries but where its implementation is often still in the early stages, these conferences have resulted in concrete recommendations: the development of appropriate regulatory frameworks; the integration of collecting societies into international networks for the protection of artists; and improved communication with artists and professionals in local art markets. ADAGP made a decisive contribution by sharing its operational experience and supporting strategic discussions during the African and Asian conferences.

New contracts and rights

- **New audiovisual contracts**

In partnership with the Society of Dramatic Authors and Composers (*Société des Auteurs et Compositeurs Dramatiques* - SACD), ADAGP signed two new audiovisual contracts in 2025.

In October, an initial agreement was reached with Warner Bros. Discovery France regarding the HBO Max platform, and in December, a second agreement was signed with Paramount+. These agreements authorise the use of works from the directories of both organisations – audiovisual works (drama and animation) for the SACD, and visual arts works for ADAGP – primarily in France, Monaco and Luxembourg.

These agreements guarantee authors a fee for the use of their works, with retroactive effect from the launch of both these platforms in France.

- **The exhibition right continues to gain ground, particularly in the field of comic books**

Since 2019, ADAGP has been publishing its annual survey on the exhibition right (*Baromètre annuel du droit d'exposition*) to monitor progress in the effective implementation of this right in French exhibition venues. This right enables artists to receive a fee in return for the public exhibition of their works. Recognised by law in 1957, but largely ignored for decades, this right has – under the auspices of the Ministry of Culture – become increasingly effective since 2019 and the publication of rates negotiated by ADAGP and exhibition venues.

In 2025, ADAGP collected exhibition royalties from 372 exhibition venues and for more than 690 exhibitions, generating over €739,000 in royalties.

1,884 artists were paid under the exhibition royalty scheme, an increase of 11% compared with 2024, with an average payment of €392 per artist. The number of venues paying exhibition royalties is stabilising, but the average amount of exhibition royalties paid per venue is rising, increasing from €1,730 in 2024 to €1,987 in 2025. It is worth noting that the exhibition right is making particular headway in the field of comic books, thanks to the first invoices being issued in 2025 and then 2026, in a sector where this practice had previously been non-existent.

- **Extended licence for the use of visual art in scientific publications**

As part of the second national plan for open science, the Ministry for Higher Education, Research and Space (MESRE) signed a contract with ADAGP, SAIF and SCAM on 27 November 2025 to implement a mechanism for granting extended licences for the use of copyright-protected images in open-access, non-profit scientific publications. This is the first extended licence of its kind to be implemented in France.

This new legal instrument, recognised under French law since 2021, enables an accredited collecting society (such as ADAGP) to request that the Ministry for Culture "extend" a licence authorising the use of its members' works to all authors in the same sector.

Authors who are not yet members of a collecting society and who have copyright-protected images published online in open-access scientific publication may therefore come forward to receive the associated royalties to which they are entitled. Authors and rights holders who are not members and who do not wish to benefit from the scheme may lodge an objection.

- **Radio broadcasting right: a new right administered by ADAGP**

Since 10 September 2025 (with retroactive effect from 1 January 2024), ADAGP has been collecting and distributing, through the Civil Society of Multimedia Authors (*Société civile des auteurs multimédia* - SCAM), the royalties due to its members from Radio France for the broadcast of their interviews on its stations.

For 2024, €20,311.97 was therefore paid out to 189 authors under this scheme. This allocation is based on an annual broadcast report provided by SCAM to ADAGP, in which ADAGP identifies its members. This scheme is currently being extended to include interviews with ADAGP members on RFI.

The Support Fund

Grants from the Support Fund

The Support Fund was established following agreements signed with Google in June 2021 and was designed to support the professional development of artists, authors and rights holders who are members of ADAGP. The grants aim to increase the visibility of artists and authors, to document their works, to fund time for artistic research, and to support artists and their estates in the creation or management of their digital archives. To this end, members may apply for grants in six categories (ranging from €1,500 to €6,000) during two annual rounds of applications, one in the spring and the other in the autumn.

Today, nearly three years after it was launched, the Support Fund is largely meeting the needs of the visual arts sector. In 2025, for example, 651 successful applicants received funding totalling €2,719,000.

Portfolio: helping to raise the profile of ADAGP members

Launched in February 2025 to boost artists' online presence, the Portfolio service enables all ADAGP members to showcase a selection of five images, accompanied by a short biography, at adagp.fr/fr/repertoire-des-artistes. During 2025, 1,741 portfolios were published, totalling 8,313 images posted online.

Grants, awards and residencies

30 programmes recognised 69 winning artists and projects during 2025. A detailed overview of the 2025 Cultural Action programme is provided on page 46 of this transparency report.

News

Art sales: fake cheque scam

Following on from NFT scams, cases of fraud involving stolen or bounced cheques are on the rise. The scam involves the buyer purchasing several artworks, paying for them by sending a cheque to the artist by post. Once the cheque has been deposited at the bank, the buyer pretends to have changed their mind and asks to purchase fewer artworks than originally agreed. They therefore ask for a refund for the value of the artworks they no longer wish to buy. They want this refund to be made quickly, by bank transfer. The artist processes the refund, as the money from the cheque is indeed in their bank account and the paintings withdrawn from the sale have not yet been despatched. This is where the scam lies: a stolen or bounced cheque can be cancelled by the bank up to 21 days after it has been deposited. The money appearing in the bank account is therefore no proof of the cheque's validity. All the scammer then needs to do is disappear, as the transfer for the fake refund has been requested and made to a prepaid bank card that cannot be traced.

To protect themselves, it is essential for artists never to despatch artworks or issue a refund until the cheque has been definitively cleared.

It is also recommended to prioritise secure payment methods, such as a standard bank transfer.

The Professional Workshops

Lasting one day, held in person and with a limited number of participants, the Professional Workshops are structured around specific themes and are run by various cultural and artistic organisations.

57 Professional Workshops were held during 2025. Of these, 45 took place in Paris and 12 in the regions: in Annecy, Bordeaux, Dunkirk, Lyon, Marseille, Nantes, Rennes, Saint-Denis (Réunion), Saint-Étienne and Strasbourg. In total, 478 ADAGP members took part in a Professional Workshop in 2025.

ADAGP-SGDL "Observatoire": survey on the exploitation of rights assigned to publishers by book authors

Following the "Observatoire" survey on royalties published in 2023 and the "Observatoire" survey on the impact of generative AI published in 2024, ADAGP and the Society of French Authors (*Société des Gens de Lettres* - SGDL) launched a new survey in January 2026, in partnership with the National Union of Authors and Composers (*Syndicat national des auteurs et des compositeurs* - SNAC), aimed at book authors, in order to measure the discrepancy between, on the one hand, the rights assigned to publishers and, on the other hand, the actual exploitation of those rights by publishers, as well as the royalties this generates for creators.

The findings of this "Observatoire" survey, published in April 2026, reveal a huge discrepancy between the assignment of rights and royalties across all publishing sectors, with publishers evidently taking few steps to ensure that the rights assigned are paid for fairly. While it is not unusual for the scope of the assignment to differ from that of the exploitation, assignments that are too broad prevent authors from maximising the value of their rights and are detrimental to them.

Conference *Faux artistiques: vrais problèmes! (Art forgeries: real problems)*

Following the conferences on the traceability of artworks in 2017 and on the latest legal developments in the fight against forgeries and counterfeits in 2023, ADAGP organised a further awareness-raising day in collaboration with the Central Office for the Fight against Illicit Traffic in Cultural Goods (*Office central de lutte contre le trafic des biens culturels* - OCBC). Entitled *Faux artistiques: vrais problèmes! (Art forgeries: real problems!)*, this conference took place on 9 June 2026 at the Marc Chagall National Museum in Nice. The morning consisted of two round-table discussions, designed to enable various stakeholders in the fight against forgeries (authors, rights holders, police, lawyers, etc.) to share their experiences in public. The afternoon, meanwhile, was devoted to training, in the form of workshops, for a select group of professionals whose work brings them into particular contact with the phenomena of "pop-up galleries" and "beach sales": magistrates, law enforcement officers, art market professionals, staff at luxury hotels and local authority personnel.

Questionnaire for candidates standing in the local elections

As part of the local elections taking place at the start of this year, ADAGP sent a five-point questionnaire to candidates standing in the local elections. Sent to the parties represented in the National Assembly and to candidates standing in 11 towns, or circulated by ADAGP members, this questionnaire invited them to set out their positions and proposals on culture, covering several topics:

- The role of culture and artists in society
- Projects and budgetary commitments for culture and artists
- The balance between public cultural policy and private initiative
- Copyright
- Generative artificial intelligence

Ahead of the 2027 presidential election, ADAGP plans to update its booklet *9 Issues for the Visual Arts* (9 enjeux pour les arts visuels), which was originally published to draw the attention of the public authorities ahead of the 2022 presidential election and to propose measures to support the French arts scene.

The CIAGP in São Paulo

On 26 and 27 November 2025, the annual meeting of the International Council of Creators of Graphic, Plastic and Photographic Arts (*Conseil International des Créateurs des Arts Graphiques, Plastiques et Photographiques* - CIAGP) - chaired by the artist Kader Attia and with Marie-Anne Ferry-Fall as General Rapporteur - was held in the presence of delegates from more than 50 visual artists' societies from around the world.

A number of strategic topics were discussed during various round-table sessions: the resale right and its progress worldwide; artificial intelligence, a source of both opportunities and threats for visual artists; and the specific challenges posed by generative AI to copyright organisations.

These round-table discussions featured several contributions from ADAGP, through its representatives present in São Paulo: Marie-Anne Ferry-Fall, Director; Hervé Di Rosa, President; and Thierry Maillard, Legal Director.

CISAC 2025 Report on Global Royalty Collections in 2024

Published in November 2025, the report by the International Confederation of Societies of Authors and Composers (*Confédération Internationale des Sociétés d'Auteurs et Compositeurs* - CISAC) shows a marked increase in global royalty collections in 2024 (+6.6%), reaching a record total of nearly €14 billion. This growth is driven primarily by the digital sector, which accounts for 37% of total revenue and has seen its revenue increase sevenfold since 2015, exceeding €5 billion for the first time.

In the visual arts sector, over 90% of revenue was generated in Europe, with modest growth of 0.6%. France remains the sector leader, having collected €49 million (+2.9%), ahead of Germany, the United Kingdom, Sweden and the Netherlands. By contrast, resale royalties fell by 7%, affected by a sharp drop in auction sales (-25% in 2024).

The report also raises serious concerns about generative artificial intelligence: in the absence of regulation, a CISAC study forecasts losses of around 24% for the music sector and 21% for the audiovisual sector by 2028.

Panorama of Cultural and Creative Industries 2025 (*Panorama des Industries Culturelles et Créatives 2025*)

The Panorama of Cultural and Creative Industries (*Panorama des industries créatives et culturelles* (ICC)) has been published for the fourth time, six years after the previous edition. ADAGP is a partner of this EY/We Are Creative Panorama, which is packed with a wealth of information, including a survey of 430 visual artists. It paints a positive picture of the industry in France and highlights its significant contribution to the French economy: the cultural and creative industries generated €102.7 billion in turnover in 2024 and directly employs 586,000 people, in addition to 463,000 indirect jobs. The visual arts and heritage sector is the industry's largest contributor, with €22.3 billion in turnover and growth of 21% between 2019 and 2024.

However, these figures mask significant inequalities. Within the visual arts sector, it is large companies and institutions — such as those in interior design, design and museums — that dominate by a wide margin, while artists, craftspeople and the self-employed remain on the fringes, with a median annual income of just €2,332.

The industry faces a number of challenges: a decline in local public funding, the rise of generative AI, which threatens copyright and is leading to a fall in commissions, and growing international competition in the French cultural market.

WIPO: proposal for new exceptions and limitations to copyright

Within the World Intellectual Property Organization (WIPO), several countries have highlighted the need to establish, in the form of a new international standard, exceptions and limitations to copyright for the benefit of museums, libraries, archives and research institutions, with a view to enabling what is claimed to be better access to their collections.

ADAGP is participating in a working group comprising members of the International Council of Creators of Graphic, Plastic and Photographic Arts (*Conseil International des Créateurs des Arts Graphiques, Plastiques et Photographiques* - CIAGP) in order to raise with WIPO the concerns raised by this proposed set of new copyright exceptions and to highlight alternatives for regulating the use of works by these institutions (agreements, licences, etc.) and collective management. ADAGP wishes to promote access to works and collections and recognises the importance of museums, libraries and archives in this endeavour, but points out that this must not be at the expense of artists' right to authorise or refuse the use of their works, and to receive appropriate remuneration.

News from ADAGP

Homage to Jean-Marc Gutton

ADAGP wishes to pay tribute to its former Chief Executive Officer, Jean-Marc Gutton, who died in December 2025.

Under his leadership, from 1984 to 2007, and that of Christiane Ramonbordes, his deputy, who subsequently succeeded him, the modern foundations of ADAGP were laid. The transformation of the association into a civil society organisation, the signing of the first framework agreements with television channels, the drawing up of agreements with exhibition venues, the establishment of mandates with photo agencies, and the inclusion of the visual arts in remuneration for private copying of audiovisual and subsequently digital works, are just some of the advances achieved under his leadership.

At European level, he spearheaded the campaign within the continental organisations European Visual Artists (EVA) and the European Grouping of Societies of Authors and Composers (*Groupement Européen des Sociétés d'Auteurs et Compositeurs* - GESAC), for the harmonisation of the resale right within the European Union. Internationally, he has contributed significantly to the development of ADAGP's network of sister societies.

Artists and artists' estates owe him a great deal, as do ADAGP's teams, both past and present. Everyone recognises Jean-Marc Gutton as a key figure in the history of ADAGP.

Directory: new members, direct members and internationally represented members

From 1 June 2025 to 31 May 2026, ADAGP admitted 1,780 new members, taking its current membership to 23,742 direct members and 266,305 artists represented through sister societies and photo agencies.

Work of the directory's advisory committees

Fine Arts

Following the call for applications organised between late February and early March 2025, the 12 members of the Fine Arts Committee were appointed by the Board of Directors in April 2025. This new committee, which is aimed at artists and the estates of artists whose practices include, in particular, painting, sculpture and performance art, met for the first time in September 2025. It was consulted to give its opinion on the *Public Procurement Best Practices Guide* (*Guide des bonnes pratiques dans la commande publique*) and the *20 Tips for Visual Artists Guide* (*Guide des 20 conseils aux plasticiens*). The committee is currently reviewing its future direction and actions.

Comics

The Comics Committee has published the calendar featuring comic book artists for the seventh year running. Produced in partnership with Snac BD, this

calendar aims to provide authors with information on administrative, legal and tax matters, among other topics, across 12 themes illustrated by artists selected by the committee members. In 2026, the topic of the exhibition right was added. This subject has, in fact, been the focus of a major project which led to the licensing of exhibitions of comic strip panels – something that had never been done before by ADAGP. Finally, a wide-ranging review of ADAGP's management of comic book writers took place, resulting in decisions regarding membership and the distribution of collective rights and the resale right.

Design - Applied Arts

The Design - Applied Arts Committee is continuing its series of events entitled "Polyvalence", which each semester gives a designer free rein to present a project, alongside those who have contributed to it. Ten events have already taken place at ADAGP, including those dedicated to Ionna Vautrin and her chairs for Notre-Dame Cathedral in Paris, and to Lucile Viaud and her glass weaving project, in April and November 2025 respectively. These "Polyvalence" events can be viewed on ADAGP's YouTube channel. The committee has also renewed the "Dynamo!" grant for a fourth edition, with some changes to the award criteria. The new edition is now aimed at designers at the start of their careers who wish to develop and implement a project that is innovative from a social and environmental perspective, within a specific region of France. Finally, the committee wishes to raise awareness of designers' copyright in public procurement contracts, and a guide to best practice for all public commissioning bodies is currently being drafted.

Children's Books

In 2025, the Children's Books Committee continued its efforts to promote best practice in hosting authors at book fairs and festivals: a third voting campaign was organised during the year, inviting authors to evaluate the events and identify those that demonstrate the best practices. Following the consultation, seven book fairs and festivals were awarded the Children's Book Authors' Label for their 2025 editions: "Délires de lire" in Saint-Gervais-la-Forêt; the Bouscat Children's Book Fair; the Villeurbanne Children's Book Festival; "Croq'lecture" in Magny-en-Vexin; the Cherbourg-en-Cotentin Children's Book and Comic Book Festival; "Les jolis mots de mai" in Montauban; and the Mouans-Sartoux Book Festival. A number of promotional campaigns will highlight these events in 2026. In addition, to clarify the label's objectives, a meeting was organised with the Federation of Children's Book Fairs and Festivals (*Fédération des salons et fêtes du livre de jeunesse*) and the Charter of Children's Book Authors and Illustrators (*Charte des auteurs et illustrateurs jeunesse*). The committee members also commissioned the author Anne Simon to design a third poster illustrating the label's criteria, to be released in 2026. Finally, ADAGP's work towards securing better remuneration for the exhibition right and the management of collective rights was presented to the committee in detail.



Fighting forgeries and counterfeits

In 2025, the committee continued its examination of the phenomenon of "pop-up galleries", which had been brought to light by the "Faussaires 40" case – legal proceedings that had led, in 2024, to the conviction of a major network of forgers. To raise awareness of the scale and disastrous consequences of this phenomenon, the committee decided to organise, in conjunction with the Central Office for the Fight against Illicit Traffic in Cultural Goods (*Office central de lutte contre le trafic des biens culturels - OCBC*), an awareness-raising day on 9 June 2026, in the form of a conference entitled *Faux artistiques: vrais problèmes!* (Art forgeries: real problems!). As south-eastern France is a particular target for counterfeiters' networks, the event took place in Nice, at the Marc Chagall National Museum.



Photography

To celebrate the Bicentenary of Photography, the ADAGP Photography Committee has devised a project aimed at young people aged 15 to 18, highlighting the work of contemporary photographers from the French art scene. The project takes the form of a collection of around fifty one-minute video clips, each devoted to a striking photograph, selected and commented on by its creator. These contributions reveal to the public the "behind-the-scenes" aspects of the image: the context in which the photograph was taken, the artistic intention, the creative process and the conditions of production. The selection will highlight photographers whose works explore and reflect the challenges of the contemporary world. Designed to reach a wide audience, this project showcases the diversity and realities of the photographer's craft in the 21st century, through the photographers' own words.

ADAGP meetings



Visual art meetings

ADAGP frequently hosts meetings and round-table discussions in its auditorium on the major issues shaping the art world. *Causeries*, *Polyvalences*, *La BD dialogue avec...*, *Les apparences*, *Gens d'images workshops*, round table, discussions organised by ADAGP's partners: from street art to comics, via design, art publishing and photography, there is a place for every artistic discipline.

From September 2025 to June 2026, 16 round-table discussions were held in the ADAGP auditorium, with the visual arts central to the discussions. Most of these meetings were filmed and are now available to watch on the ADAGP YouTube channel. ADAGP also provides its auditorium free of charge for events relating to the arts sector.



Training and meetings for members

Every month, ADAGP organises training and information sessions for its members in various formats: ADAGPs in practice, The Angles Droits, Pro Workshops and Google x ADAGP Digital Workshops.

The ADAGP in practice sessions raise members' awareness of the practical aspects of managing their rights and are delivered by ADAGP's departments. The Angles droits sessions cover the basics of copyright and more specific aspects relating to the artistic disciplines targeted by the various workshops. They are run by the Legal Department. The Google x ADAGP Digital Workshops are run by Google trainers to improve the digital skills of any interested members. The Pro Workshops are structured around specific themes and are run by various cultural and artistic organisations. Between September 2025 and June 2026, over 1,400 artist members benefited from these online or face-to-face sessions.

Exploitation of rights

Information required under Article R.321-14, II, paragraphs 7 and 9d of the French Intellectual Property Code (CPI)

2025 Collections

In 2025, collections fell from €57.2 million in 2024 to €56.1 million, a decrease of €1.1 million, or -1.9%. The main highlights of 2025 were as follows:

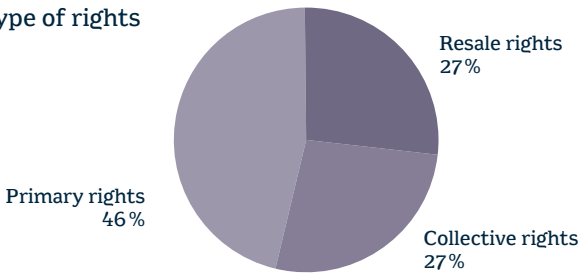
- In France, the sharp fall in audiovisual collections (-€1.9 million, or -24.9%), as well as the continued decline in resale royalty collections (-€0.5 million or -4.1%), while remuneration for private copying recovered significantly (+€1 million or +13.5%);
- A sharp fall in collections from abroad (-€2.1 million, or -16.9%).

Distributions to members – that is, the allocation of royalties from the ADAGP account to artists, authors and rights holders – rose by 2.9%, while payouts also increased to €44.8 million (+5%).

The average levy on royalties stood at 12.5% in 2025, up 0.7 percentage points compared with 2024, when it stood at 11.8%.

Amounts in €	2024	2025	Variation in €	Variation in %
RESALE RIGHTS	16 361 357	15 266 562	-1 094 795	-6,7%
France	11 483 037	11 007 380	-475 657	-4,1%
Abroad	4 878 320	4 259 182	-619 138	-12,7%
REPRODUCTION AND RELATED RIGHTS	23 376 258	24 824 190	1 447 932	6,2%
France	12 535 549	15 023 656	2 488 107	19,8%
Primary rights:	4 424 172	5 961 884	1 537 713	34,8%
Reproduction rights - Publishing	2 315 691	3 392 375	1 076 684	46,5%
Reproduction rights - Press	657 162	554 780	-102 382	-15,6%
Exhibition	638 886	747 575	108 690	17,0%
Educational usages	812 433	1 267 154	454 721	56,0%
Collective rights	8 111 378	9 061 772	950 394	11,7%
Abroad	10 840 709	9 800 534	-1 040 175	-9,6%
Primary rights	3 954 304	3 920 692	-33 612	-0,9%
Collective rights and Fonds de soutien	6 886 405	5 879 842	-1 006 563	-14,6%
REPRESENTATION RIGHTS	17 456 519	15 998 975	-1 457 544	-8,3%
France	10 239 889	8 724 811	-1 515 078	-14,8%
Television broadcasting and cinema	7 735 026	5 809 465	-1 925 561	-24,9%
Multimedia	2 504 863	2 915 346	410 484	16,4%
Abroad	7 216 630	7 274 164	57 534	0,8%
Television broadcasting and cinema	1 121 928	898 930	-222 998	-19,9%
Multimedia	6 094 702	6 375 235	280 532	4,6%
BILLED RIGHTS TOTAL	57 194 134	56 089 727	-1 104 407	-1,9%

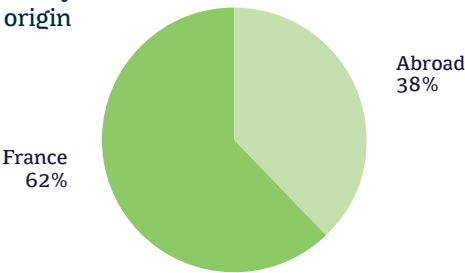
2025 collections by type of rights



Resale right

Total collections, in France and abroad, under the resale right amounted to €15.3 million, down €1.1 million (-6.7%) on the previous year. This decline is less pronounced for royalties in France, which fell by 4.1% to €11 million, than for royalties from abroad, which fell by 12.9% to €4.2 million. In France, collections from auctions, which accounted for 72% of collections, fell by 9%, while gallery sales (22% of collections) fell by 6%. Conversely, over-the-counter sales rose by 190% thanks to private sales organised by the two largest auction houses.

2025 collections by geographical origin



Moreover, sales in Paris, which accounted for 81% of collections, fell by 8% while sales outside Paris rose by 17%.

Abroad, resale rights fell by €0.6 million (-12.9%) mainly due to a significant decrease in royalties from Italy (-€0.4 million, or -32%) and Germany (-€0.2 million, or -27%).



Reproduction and related rights

Collections were up 6.2% on 2024, or €1.4 million, to €24.8 million.

This result reflects contrasting trends, as French royalties rose by €2.5 million (+19.8%) while foreign royalties fell by €1 million (-9.6%). At national level, primary royalties rose by €1.5 million (+34.8%) to €6 million. In detail, this increase breaks down as follows:

- reproduction - publishing: +€1.1 million, or +46.5% compared with 2024;
- reproduction - press: -€0.1 million, or -15.6% compared with 2024;
- exhibition royalties: +€0.1 million, or +17% compared with 2024;
- education: +€0.5 million, or +56% compared with 2024.

Reproduction and publishing royalties rose sharply, thanks in particular to a major case involving artificial intelligence (+€0.3 million) and the favourable outcome of a lawsuit brought by ADAGP in a case of forgery and counterfeiting (+€0.2 million). It should also be noted that revenue from users in the luxury sector rose sharply in 2025.

Exhibition royalties continued to grow in 2025, with €0.7 million invoiced, representing an increase of €0.1 million (+17%) compared with 2024.

Royalties relating to educational use increased mainly due to the conclusion of an extended collective licensing agreement with the Ministry of Higher Education, Research and Space (+€0.3 million). Collective royalties, totalling €9.1 million, rebounded with an increase of €1 million (+11.7%) due to the collection of private copying royalties. With the recovery observed in 2025, it appears that the trend seen between 2022 and 2024 – during which private copying had recorded a cumulative decline of 27% due to the slump in sales observed in the mobile phone market – has begun to ease.

International collections were down by €1 million (-8.3%). In detail, these were:

- primary royalties, which stood at €3.9 million, were virtually unchanged (-0.9%);
- collective royalties fell by €1 million (-14.6%) and dropped from €6.9 million in 2024 to €5.9 million in 2025.

This decline is mainly due to reproduction and private copying royalties from Germany, which fell by €0.9 million. These same royalties had increased in 2024 due to exceptional collections resulting from the recovery of royalties from previous years.



Performance royalties: audiovisual and multimedia royalties

Overall, performance royalties fell by €1.5 million (or -8.3%), dropping from €17.5 million in 2024 to €16 million in 2025. In France, audiovisual royalties recorded a sharp fall this year of €1.9 million (-24.9%), with €5.8 million invoiced. There are several reasons for this decline:

- a delay in invoicing by certain internet service providers (-€0.8 million);
- an adjustment to invoicing for one internet operator in 2024, which was not repeated in 2025 (-€0.4 million);
- the cancellation of an invoice from a cultural organisation following a dispute (-€0.3 million);
- a fall in invoicing for film and series productions (-€0.3 million).

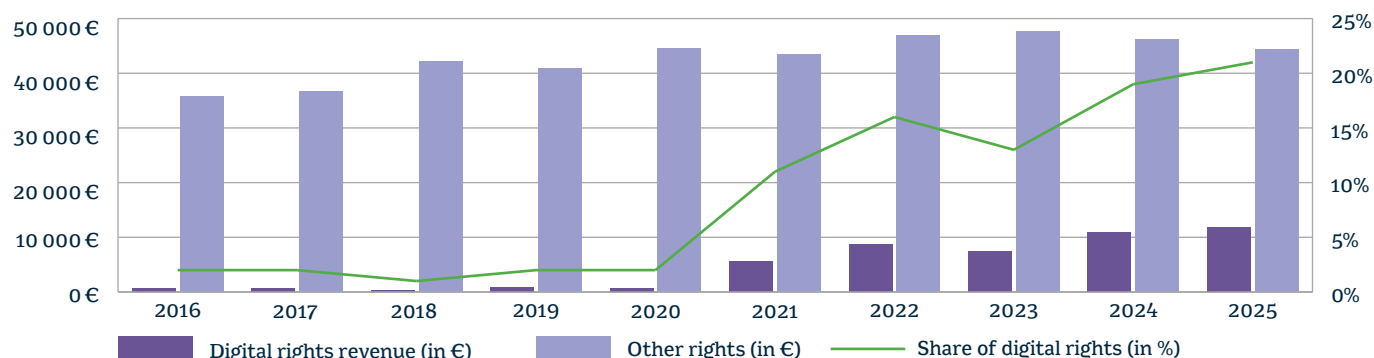
Multimedia royalties rose by €0.4 million (+16.4%), from €2.5 million in 2024 to €2.9 million in 2025. Websites, along with outdoor advertising and advertising campaigns carried out by companies in the luxury sector, were the products that saw the greatest growth. From abroad, television broadcasting royalties fell by 19.9% to €0.9 million, compared with €1.1 million in 2024, while multimedia royalties rose by 4.6% to €6.4 million, compared with €6.1 million in 2024.



Share of royalties from digital sources compared with other sources

At the request of the Committee for the Supervision of Organisations Managing Copyright and Related Rights (Commission de contrôle des organismes de gestion des droits d'auteur et des droits voisins - CCOGDA), it is noted that collections from digital sources, which has accounted for a growing share of total collections since 2021, continued to rise in 2025, reaching €11.3 million in 2025 compared with €10.9 million in 2024 (+7.9%). Royalties from digital sources accounted for 20% of total royalties in 2025.

Evolution of the share of digital rights compared with other rights





Number of refusals to grant an exploitation licence

Information required under Article R.324-7, II paragraph 3 of the French Intellectual Property Code (CPI)

No applications for a licence in the form of a general contract were refused in 2025. 100 applications for individual exploitation licences were refused during the same year. Main reasons for refusing a licence in 2025:

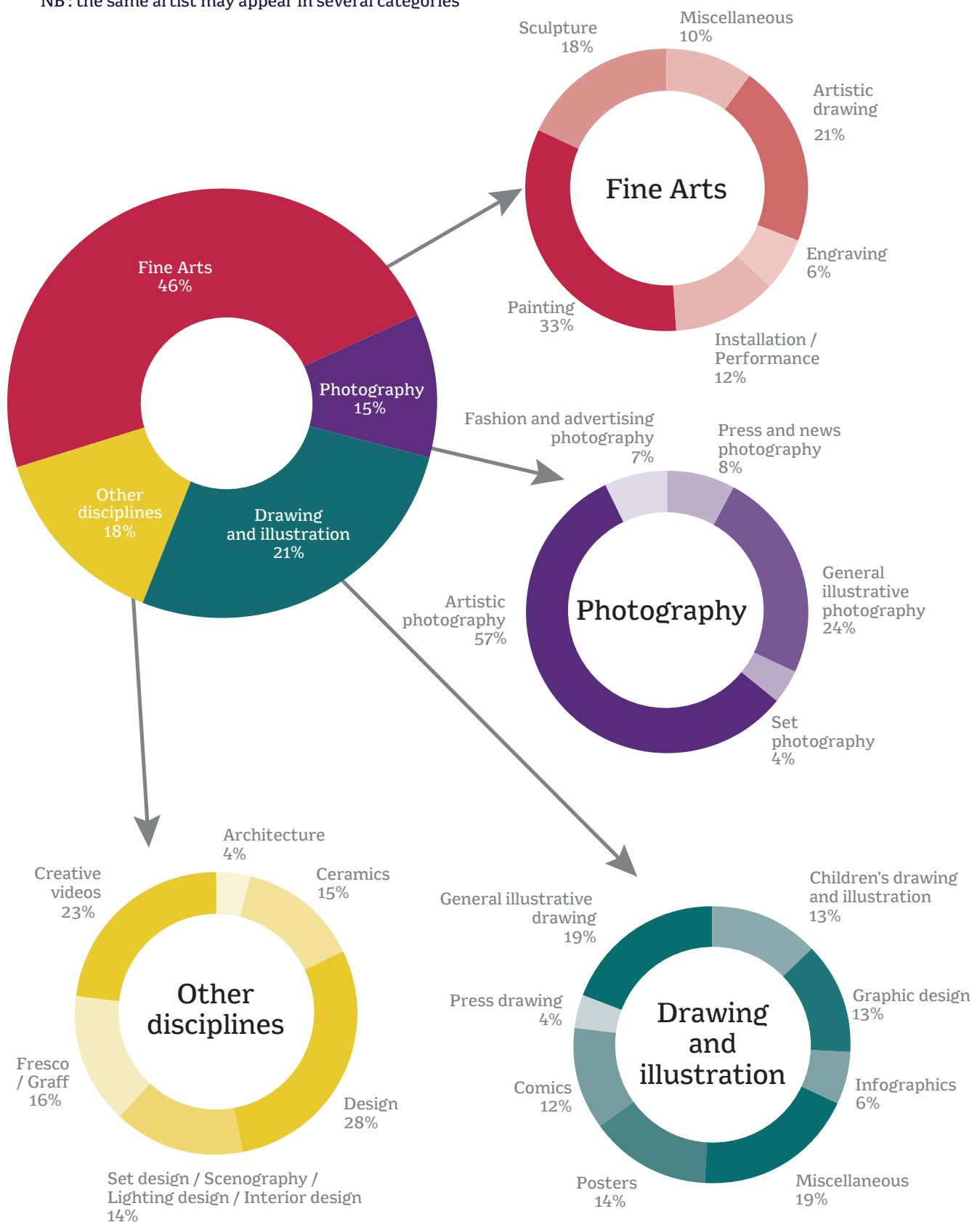
- the work had been significantly altered (cropping, overprinting, etc.);
- use of the work on certain derivative products of a derogatory nature or of insufficient quality;

- use of the work to promote products or services;
- use of the work on the cover of a publication with which the author or rights holder does not wish to be associated;
- use of the work for a project of a political or religious nature or which depicts acts of violence.

Activity of @dagp artists by discipline

on 31 May 2026

NB : the same artist may appear in several categories





Transparency report
Year 2025

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