

# Annual Report 2021

**lita**

LITA, Society of Authors, Mozartova 9, 811 02 Bratislava

Phone No.: +421 2 67 20 93 01 E-mail: [info@lita.sk](mailto:info@lita.sk) Web: [www.lita.sk](http://www.lita.sk)

Company ID: 00420166 Tax ID: 2020848027 VAT ID: SK2020848027

Editing: Lucia Lejková, Eva Vozárová

Translation: Veronika Matúšová

Proofreading: Darren Chastney

Graphic design: David Chmela

© LITA, 2022

<b>4</b>	EDITORIAL	<b>23</b>	PARTICIPATION IN INTERNATIONAL EVENTS	<b>52</b>	LITA BOARD
<b>7</b>	ABOUT LITA	<b>25</b>	INTERNATIONAL PARTNERSHIPS AND COOPERATION	<b>53</b>	LITA BOARD MEMBERS
<b>9</b>	OVERVIEW OF 2021	<b>26</b>	MAPPING OUT AUTHORS' SITUATION AND PERCEPTION OF LITA	<b>57</b>	DIRECTOR
<b>14</b>	LITA'S ACTIVITIES IN 2021	<b>27</b>	LITA FUND	<b>58</b>	DEPUTY DIRECTOR
<b>15</b>	COLLECTIVE MANAGEMENT OF RIGHTS	<b>44</b>	WORKSHOPS, SEMINARS, DEBATES	<b>59</b>	LITA TEAM
<b>18</b>	DISPUTES AND SETTLEMENT AGREEMENTS	<b>45</b>	NY 2022 – NEW YEAR WITH SLOVAK ART	<b>60</b>	FINANCIAL MANAGEMENT
<b>19</b>	DEPOSIT	<b>49</b>	LITA'S ORGANISATIONAL STRUCTURE	<b>62</b>	ECONOMIC DATA
<b>20</b>	PARTICIPATION IN WORKING GROUPS AND DRAFTING OF LEGISLATION	<b>51</b>	GENERAL ASSEMBLY	<b>80</b>	ANNEXES

# Editorial



# Oh, to live in boring times

I ended last year's Annual Report editorial with the optimistic wish that the situation had to soon improve after the strenuous pandemic year. Yet the spring of 2022 showed how unrealistic this wishful thinking was.

For those born on the wrong side of the Ukrainian border, the times when I'm writing these words – two months after the Russian invasion – have represented the very definition of dread which we could hardly imagine from the comfort of our homes. It is extremely hard to soberly reflect on the perspective that current events bestow on humanity's ongoing hardships of global pandemic and climate crisis, and as individuals in our relationships, occupations, fears and hopes. But we must continue to try.

2021 was yet another in a succession of challenging years. It is time to acknowledge that we're living in the proverbial "interesting times". The full-fledged and seemingly unending Covid pandemic has shown that many of the lifestyle changes we've consequently made have smoothly transitioned to the "new normal". Repeated

and hard-to-predict lockdowns, uncertainty in many sectors, including culture and arts, constant worry and stress... Some may have doubted it back in 2020, but now we simply must concede that culture is an area most affected by the pandemic. However, this keeps being overshadowed by "bigger" topics in the public discourse: after all, culture isn't about saving lives we tell ourselves, as we celebrate hospitals somehow surviving another imminent collapse, that the rule of law more or less holds away, and children have returned to their schools.

Having said that, culture is also vitally important. In principle, culture reflects how we can morally and intellectually deal with both potential and actual crises. And this key role is also very specific: to creators and those making a living from it. Including you, authors.

Unfortunately, the second year of the pandemic continued to impact the amount of certain collected royalties in 2021. We could see the overall fatigue and undernourishment of culture –

in terms of citizens and politicians – in our work for authors on the Copyright Act amendment, which took up a lot of our time and energy in the last year.

LITA was largely occupied by preparations for this amendment in 2021. Even if we had thought at the beginning of the year that we would have a new and improved Copyright Act by year-end, our hopes were misplaced. The amendment was finally approved in February 2022 and has been effective since 25 March. We met authors, Ministry of Culture of the SR (MC SR) representatives, users, MPs, and other stakeholders affected by the Copyright Act intensely throughout 2021. LITA prepared two drafts of parts of the Act which are important to authors (about adequate and proportionate royalties), and we fine-tuned those drafts based on authors' feedback. We issued statements about numerous points of the draft amendment, and put forward 21 comments for intersectoral consultation that were then discussed with MC SR representatives and MPs. This topic was intensely

communicated since autumn 2021. We now know the outcome of this legislative process: the key requirement of authors and LITA was successfully implemented. The new Copyright Act stipulates adequate and proportionate royalties for every use of works, and makes disadvantageous one-time remuneration for authors only an exception. In so doing, the Act gives authors stronger guarantees than ever before. But the Act also has shortcomings which have not been improved, and the amendment's quantifiable practical results remain to be seen. Such results will only come to light during future discussions with authors and users, so we still have to wait a little to see them.

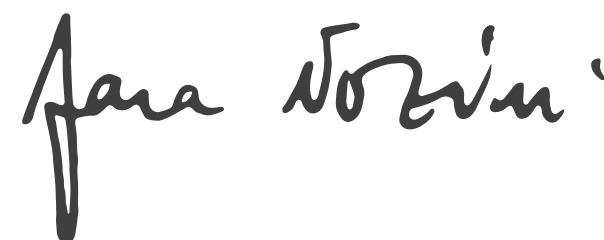
Unfortunately, we had to deal with a drawn-out problem with cable retransmission throughout 2021. In August 2020, the MC SR released a statement which broke the related system of collective collection of royalties for authors which had functioned for decades. This led to contractual terminations by most cable operators and court litigations which, unless settled, could result in a failure to pay royalties to authors in the future and strongly impact the creators of audiovisual works. We have asked the MC SR to amend this several times since autumn 2020, whereby the Ministry's representatives negotiated with collective rights organisations (including LITA) as well as authors. Although solutions were pledged, we still vainly await specific steps, while the situation also hasn't been clarified by the Copyright Act amendment. We will continue seeking a positive resolution in order to keep royalties flowing for authors.

Last year, the MC SR at least responded positively to maintaining the level of royalties for library lending. The pandemic obviously curtailed library visits and the number of borrowed books, which influenced the amount subsidized by the MC SR for royalties. Yet the Ministry responded affirmatively to authors' pleas during these trying times to retain the same amount of royalties as in previous years.

I view it very positively that at LITA we could retain the total amount of collected royalties for authors at the same level as last year. Even more surprising is that we collected slightly more royalties in some areas, while in others they were historically low. For the HORECA sector, which is one of the most affected by the pandemic along with culture, this meant a drop by half compared to the previous year – and that's exactly why we maximally encouraged solidarity and postponed payments and invoices. In comparison with pre-pandemic years, theatres received only a third of the usual amount. Even after two years, the pandemic continues to cause significant hardship to cultural organisations, services, and authors – which LITA, too, finds concerning. One silver lining is at least the new experience we've gained: that even collective rights management organisations can and must try to work differently than before. Our task for the forthcoming period will be to provide services which are useful and beneficial for authors and users at the present time.

We now acknowledge that the end of 2021 and beginning of 2022 ushered in neither a period of calm nor stabilization. Hence, I look forward to us in the culture and arts and wider society living in a slightly boring time for a change. Time to have a breather and recover, to live, create and enjoy quality culture and art – together, free and without fear.

On behalf of LITA  
Jana Vozárová, director




# About LITA

# About LITA

LITA, Society of Authors, is a civic association of authors working in the field of literature, theatre, audiovisual, and fine arts. To improve the status of authors, fair remuneration for their work and respect for copyright, the association's authors collaborate with LITA's legal and administrative team.

We are primarily dedicated to the management of collective rights: representing authors in collecting royalties and remuneration for the various uses of their works. We cooperate with all types of users – theatres, book publishers, libraries, galleries, cable operators, accommodation providers, television (including the public broadcaster RTVS and all major commercial channels), and various smaller users.

In striving to help creators manage their copyright and licence issues on their behalf, we give authorisations to use their works. We aim to relieve authors of the administrative burden associated with agreements pertaining to using their works, whilst also helping authors conclude fair licence agreements.

We have been operating as a civic association of authors since 1993. We are registered (no. VVS/1-900/90-7923) with the Ministry of the Interior of the Slovak Republic.

Our activities are performed based on the Statutes in their current wording as approved at the General Assembly Meeting and based on an authorisation from the Ministry of Culture of the Slovak Republic. We operate as a collective rights management organisation, according to the provisions of Part V of Act no. 185/2015 Coll. of the Copyright Act.

The LITA Fund financially supports many key cultural projects and educational events in the arts. We work to raise awareness of copyright issues and the importance of artistic creation, whilst also striving to improve copyright legislation to benefit creators. The Fund's contributions also enable the provision of help to authors and rightsholders in challenging life situations.

As of 31 December 2021, LITA associated 314 members.

# Overview of 2021

# In 2021 we:

- contractually represented **3,926 Slovak rightsholders** (authors and heirs)
- brought together **314 members**
- concluded **988** new licence, collective licence, or extended collective licence agreements, and many agreements concluded before 2021 remained in force during that year
- **paid royalties and remuneration to rightsholders from Slovakia and abroad** through our partner organisations, **totalling over € 4,193,000**
- took **46 items** into deposit and extended the deposit for **82 items** deposited in previous years



- sent **11 #aktuaLITA newsletters** to our members and represented authors, informing them about news related to our organisation
- **conducted a survey about the perception of LITA by the authors' community** in order to improve our future services; the survey was conducted via questionnaire and several in-person interviews with represented and non-represented authors
- **conducted a survey about authors' situation** which pinpointed problematic conditions for artistic creation; the survey confirmed that Slovak authors cannot make a living solely from artistic activity, so creators must find income streams beyond their artistic field
- **participated in ministerial and independent working groups focused on the preparation of the new Copyright Act and individual consultations with MPs, MEPs and the government of the SR**; the Copyright Act amendment, in line with the latest European directives, should ensure stronger protection and appropriate remuneration for authors and performers

- **prepared two drafts of parts of the Act which are important to authors** related to appropriate and proportionate royalties
- **commented on a draft amendment of the Copyright Act by the MC SR**
- participated at **36 international meetings and conferences**; the main topic of which was the implementation of the latest European copyright directives into respective Member States' copyright acts
- supported **51 cultural and educational projects with € 105,100 from the LITA Fund**; we continued to improve the LITA Fund's efficiency and build new and stronger partnerships
- created the fourth greeting for the **New Year with Slovak Art** series, **designed by animated film director Martin Smatana**
- **participated in online and offline discussions, workshops, and presentations of LITA's activities** aimed at creators and users of works, as well as for the wider public



- started a section **On Copyright and Photography with LITA for Fotonoviny magazine**, focusing on photographers' rights
- provided **copyright advice throughout the year** to authors and users of works who contacted LITA staff or contacted us via the LITA Facebook page
- recorded **34,147 unique visitors** to the LITA website, 11% up on 2020; the LITA website ([www.lita.sk](http://www.lita.sk)) had an average of 2,845 monthly visitors; the most popular month was February, when authors most report their works for distribution of royalties for use
- gained new LITA Facebook page followers; increased by 26%, so by the end of the year [facebook.com/LITAautorskapolocnost/](https://facebook.com/LITAautorskapolocnost/) had **1 538** followers

# LITA's Activities in 2021

# Collective Management of Rights

**LITA represents the authors of literary, theatrical, dramatic, musical-dramatic, choreographic, pantomime, photographic works, works of fine arts, architectural works, works of applied art, and audiovisual works. For all these authors, we perform ‘collective rights management’ based on authorisation of the Ministry of Culture of the Slovak Republic nr: MK-1587/2016-232/10421 issued on 18 August 2016 (full text in the Annex to the Slovak version of this Annual Report).**

There are several ways an author can manage their rights. In most cases, authors can do so individually. Yet some specific uses require the collective exercise of rights by law, i.e., the collective representation of authors through collective management organisations (CMOs), such as LITA. In other areas the collective enforcement of rights is not mandatory, but seems the most effective. These are cases when an author alone cannot follow all uses of their works nor negotiate appropriate remuneration (e.g., for television broadcasting). The principle of collective rights management is the collective collection of royalties and their distribution to authors through CMOs, such as LITA.

## **Mandatory Collective Management of Rights**

Mandatory management applies in the following four cases: use of works by cable operators (cable retransmission); reprographic reproduction of works (e.g., copying, scanning, printing); private copying (e.g., CD, DVD, USB); and resale of original works of fine art on the art market (“droit de suite”). In these cases, the Copyright Act states that authors are entitled to a certain royalty. Since they would not be able to get it individually, the law imposes an obligation on LITA to administer the rights of authors collectively, and to collect remuneration for them for the use of their works en masse.

In 2021, we thus collected remuneration for the reprographic reproduction of works from 60 copy shop operators, 52 libraries, and 50 manufacturers or importers of copying equipment. We collected remuneration for authors of works from 15 Slovak galleries and auction houses, and three foreign partner organisations for the resale of original works on the art market (“droit de suite”).

Royalties and remuneration for further use (use of works by cable operators and private copying) are collected for all rightsholders by the Slovak Performing and Mechanical Rights

Society (SOZA) within the cooperation of collective management organisations (CMOs). CMOs then distribute the remuneration between themselves according to the areas of art, and thereafter send it to their respective artists and rightsholders – i.e., the joint management of rights. More about the joint management system and the manner of annual distribution of royalties to authors on page 17 of this Annual Report.

## **Voluntary Collective Management of Rights**

For the management of uses outside the model of the mandatory collective management of rights, authors may enter into an individual representation agreement with LITA to relieve themselves of the administration involved in licencing and collecting royalties for the use of their works. We also conclude collective licence agreements for authors represented in this way, which simplify the work of authors and users of works in the case of the collective use of works, i.e., when a large number of works and authors are involved.

As of 31 December 2021, LITA represented 3,926 rightsholders based on concluded representation agreements.

### Rightsholders represented based on representation agreements as of 31 December 2021

Represented living creators (without members)	1,939
Represented deceased creators	659
Represented heirs	1,014
Members	314
<b>Total number of represented rightsholders</b>	<b>3,926</b>

### Individual Licences

Upon agreement with represented authors, we negotiate fair individual licence agreements with users of their works, oversee compliance with contractual conditions, and payment of the agreed licence fees to authors. For creators represented by LITA, we concluded 191 licencing agreements for dramatic works this year. Of this number, 186 were for the use of works in the Slovak Republic, the remaining five agreements dealt with the use of Slovak works abroad – in Poland, Czechia and Ukraine. “Exported” authors included Róbert Mankovecký, Jaroslav Moravčík, and Ľibuša Lopejská. In addition, we concluded 71 licencing agreements for literary works. In 2021, there was increased interest in licences for audiobook publishing – for example including works by Krista Bendová, Peter Krištúfek, Dobroslav Chrobák, and Milan Rúfus. We also licensed several editions of translations of Slovak books abroad such as by Monika Kompaníková (for a forthcoming release in Latvia, North Macedonia and Armenia), Uršula Kovalyk (Serbia and Greece), Martin Milan Šimečka (Ukraine), and Peter Šulej (Slovenia). We also concluded 10 individual licencing agreements for audiovisual works, and 35 for visual and photographic works, including the use of Veronika Klímová's illustrations from the book *Hlbokomorské rozprávky* (Deep Sea Fairy Tales) for visuals for the

Viva Musica! 2021 festival. The users we work with mainly include theatres, all the major broadcasters, book publishers, magazines, municipalities, libraries, universities, and cultural centres and institutes.

### Number of individual licences granted in 2021

Dramatic works	191
<i>Dramatic works in the SR</i>	186
<i>Dramatic works for export</i>	5
Literary works	71
Audiovisual works	10
Fine art and photography	35
<b>TOTAL</b>	<b>307</b>

### Collective Licences and Other Agreements for the Use of Multiple Works

The collective licence agreement model simplifies the work of both authors and users when using works en masse, i.e., when there is a large number of works and authors involved. Signing a licence agreement with each author separately would represent an administrative burden for both parties. In such cases, LITA acts on behalf of contractually represented authors. In 2021, seven collective licences were concluded or in effect – two for literary works and works of fine arts and photography and five for audiovisual and radio works. Users include the Literary Information Centre, Radio Lumen, and major Slovak television stations (RTVS, Markíza, and JOJ).

Within this category, there are other agreement types concluded with users who use a large number of works simultaneously, in order to facilitate the efficient collective

collection of royalties for authors. Last year, we concluded such an agreement with the Dramox streaming service which offers online theatrical performance recordings. In 2021, four such agreements were concluded or in effect – three for dramatic, musical-dramatic and choreographic works, and one for audiovisual and radio works.

### Number of collective licences and other agreements for the use of multiple works concluded or effective in 2021

Dramatic, musical-dramatic and choreographic works	3
Literary works, fine art and photography	2
Audiovisual and radio production	6
<b>TOTAL</b>	<b>11</b>

### Extended collective licences

The extended collective licencing model allows us to act on behalf of contractually unrepresented authors, and types of use of works that do not fall under the mandatory collective management of rights. This again is an effective tool for securing and distributing royalties to authors for the use of their works. Both collective licences and extended collective licences enable LITA to obtain remuneration for the use of works that are difficult for authors to track individually. Stable partners who enter into the extended collective licence agreement include the Slovak National Library as a representative of Slovak libraries, which make large volumes of books and magazines available to readers. A total of 670 extended collective licences and other agreements for the use of multiple works simultaneously were concluded or in effect in 2021. The vast majority were for the use of works in hotels and restaurants.



**Number of extended collective licences concluded or effective in 2021**

Dramatic, musical-dramatic and choreographic works	0
Literary works, fine art and photography	5
<i>Slovak National Library</i>	1
<i>Radio Mária Slovensko</i>	1
<i>KUBO Media</i>	1
<i>Collegium of Anton Neuwirth</i>	1
<i>Musixmatch</i>	1
Audiovisual and radio production	665
<i>RTVS</i>	1
<i>Hotels and restaurants</i>	664
<b>TOTAL</b>	<b>670</b>

In 2021, LITA granted all licence applications.

**Joint Management of Rights**

**Five organisations target the collective management of rights in Slovakia, with each representing a different group of artists and rightsholders. While LITA represents authors in literature, theatre, audiovisual and fine arts, SOZA (the Slovak Performing and Mechanical Rights Society) covers authors of musical works. Performing artists are represented by OZIS (the Protective Association of Performers of Slovakia) and SLOVGRAM (the Joint Collecting Society for Performers and Audio & Video Producers), which also represents the producers of audio recordings, broadcasters, and producers of video clips. The fifth organisation is SAPA, the Slovak Association of Audiovisual Producers.**

In many cases, CMOs cooperate in collecting royalties and remuneration for the use of works for authors and rightsholders, i.e., “joint management”. In certain areas, it is more effective for us and much easier for the user if the use of their work can be settled in one place. In such cases, royalties and remuneration are collected for all artists and rightsholders by one of the organisations. CMOs then distribute the remuneration to one another according to the areas of creation, and thereafter send it to their artists and rightsholders.

Just like in previous years, in 2021 Slovak CMOs executed joint management in three areas:

- Cable retransmission; four CMOs (LITA, OZIS, Slovgam and SOZA) joined together in the past. SOZA granted licences and collected remuneration for all of them in 2021. One exception are licences granted to entities associated in the Association of Cable Telecommunications Operators (APKT) and in the Slovak Association for Cable Telecommunications (SAKT), which terminated their agreements in 2021. Members of both associations did not pay licence royalties to LITA in 2021, but the majority of them pay special fees to LITA according to article 165, section 9 of the Copyright Law. The current situation is due to the activity of MC SR from 2020, which might have an impact on the future distribution of royalties to authors. We could still pay these royalties to authors in 2021 (these were royalties for the use of works in 2020 still based on existing agreements with APKT and SAKT). We’re striving to resolve this situation because it can affect royalties for authors in coming years, and we have repeatedly addressed the MC SR regarding this issue.
- Communication to the public by means of technical devices and technical performance; as legally determined, all five CMOs joined together in 2021, with users being able to ask any of the CMOs for the settlement of their rights.

- Private copying; all five CMOs joined together as required by the law within “mandatory joint collective management”. In this area, joint management for all 5 CMOs (LITA, OZIS, SAPA, Slovgam and SOZA) was performed by SOZA.

**Distribution of royalties and remuneration in 2021**

Total royalties and remuneration paid to rightsholders from Slovakia and abroad through our partner organisations amounted to over € 4,193,000 in 2021. Based on mutual representation agreements with foreign collective management organisations and other companies, and based on authorisations, we also represent tens of thousands of rightsholders from all over the world when their work is used in the Slovak Republic.

More detailed information about the distribution of royalties to authors is in the *Economic Data* section on page 39.

In 2021, LITA paid royalties and remuneration for private copying, cable retransmission, and communication to public abroad with a delay. Remuneration for these uses is paid abroad at a later date due to a more extensive distribution scheme, which depends on the connection of the LITA information system with two international databases of rightsholders: IPI (Interested Party Information) and the database of audiovisual works IDA (International Documentation on Audiovisual Works). A more efficient interconnection of these systems is still under development aimed at speeding up the exchange of data necessary for distribution between foreign collective management organisations and LITA, as well as the subsequent payment of royalties by LITA abroad.

# Disputes and Settlement Agreements

Collective and extended license agreements, which can be concluded between users and LITA, govern both the granting of consent for the use of works and the amount of royalties for authors. The use of works without a licence or without paying licence fees is considered unauthorised according to the Copyright Law, as it breaches the author's right to give consent and receive remuneration for its use.

When monitoring the mass use of works, in some cases we repeatedly come across such unauthorised uses that lead to authors losing the royalties to which they are entitled. In such cases, LITA contacts the users of works to agree on the settlement of unfulfilled obligations to authors. Funds obtained in this way are continuously distributed to authors.

In 2021, we resolved 54 disputed claims with users of works by concluding settlement agreements that enable us to find out-of-court settlements to the unauthorised use of works. In the same year, LITA also led 290 court disputes: of 131 cases closed in 2021, the courts ruled in favour of LITA in 85. In the rest of concluded court disputes, we ultimately arrived at out-of-court settlements with users. For

the most part, the disputes concern users from the HORECA sector – hotels, restaurants and other individual users. These disputes involve the dissemination of radio and television broadcasting on their premises, for example in hotel rooms, to which authors are also entitled for remuneration (officially “communication to the public by means of technical equipment”).

LITA, as a collective management organisation, only enters into disputes where there have been unauthorised collective uses of works. We do not intervene on behalf of authors in individual disputes with unauthorised users of their works. However, in such situations (which unfortunately repeatedly happen), we can provide general advice to represented authors and recommend an attorney to represent them.

# Deposit

LITA provides authors with the service of deposit. The deposited work can serve as evidence in the event of a dispute over authorship. If an author finds that their work has been published under another author's name, they may use the deposit as indirect evidence that the work had been deposited at LITA before being available to someone else. As this is closely related to copyright protection issues, we started to provide this service at authors' request.

In 2021, LITA deposited 46 items. We also extended the deposit for 82 items deposited in previous years. In 2021, we didn't issue any Certificate of Deposit as evidence for court hearings.

The number of items deposited with LITA in the past three years

2021	46
2020	54
2019	53

# Participation in Working Groups and Drafting of Legislation

Meetings of domestic working groups in 2021 focused on several topics. Given that the draft amendment to the Copyright Act was expected to be approved last year, priority was given to the ongoing process of implementation of the latest European copyright directives to the Slovak Copyright Act. A separate topic which we had to repeatedly bring to attention was the ongoing crisis in the audiovisual area caused by the MC SR's problematic position from August 2020. Since the situation was not remedied by year-end 2020, we strove to resolve it throughout 2021. One year after the COVID-19 pandemic started, the analysis of its consequences on the use of works and collection of authors' royalties was identified as a key issue. LITA also participated in meetings dedicated to reforming artistic funds, and other discussions related to cultural policies.

## **The Copyright Act Amendment**

The Copyright Act amendment was one of the most anticipated events related to cultural policies in Slovakia in 2021, as it aimed to transpose the principles guaranteed by the latest European directives into Slovak law. This amendment has been in preparation since 2019 when the Directives of the European Parliament and of the Council (EU) on copyright and intellectual property were adopted:

**1. Directive (EU) 2019/790 of the European Parliament and of the Council of 17 April 2019 on copyright and related rights in the Digital Single Market and amending Directives 96/9/EC and 2001/29/EC.**

**2. Directive (EU) 2019/789 of the European Parliament and of the Council of 17 April 2019 laying down rules on the exercise of copyright and related rights applicable to certain online transmissions of broadcasting organisations and retransmissions of television and radio programmes, and amending Council Directive 93/83/EEC.**

Last year we initiated and participated in a series of meetings, prepared two drafts of parts of the new Copyright Act relevant to authors (parts related to the adjustment of adequate and proportionate remuneration), commented on the draft amendment, and systematically worked to raise awareness about this topic and the importance of amending this act for authors.

We negotiated the wording of the amendment within the working group at the Ministry of Culture of the Slovak Republic,



which was conducted among authors, representatives of other authors' associations, television stations, broadcasters, and publishers. We did likewise in meetings within the framework of the Platform for Copyright in Audiovisual and Media project of the Association of Independent Producers where – together with representatives of other collective management organisations and users from the audiovisual and media sector – we strove to find a balance between the requirements of both sides, which could be brought about by the act's amendment. We also initiated several individual meetings and consultations with MPs, MEPs, and the government of the SR. We attended 37 meetings in 2021, during which we fought for the improvement of authors' position in contractual relationships and for adequate and proportionate remuneration for each use of authors' works.

In fact, the new directives impose the duty to strengthen the position of authors and performing artists on EU Member States because this is currently the weakest and most endangered link in the economic chain. An important principle brought forward is that authors and performing artists should receive fairer remuneration for the use of their works (and their success) than has been the case until now. This group, strongly affected by precarity, should be protected better than in the past.

Authors' problematic situation was confirmed by the results of LITA's 2021 survey that sought to map out conditions for creative work. The main findings pinpointed long-term issues for authors, particularly the need to combine income from creative work with other non-arts sources of income because artistic creation alone cannot make a living for Slovak authors. (See the section *Mapping out authors' situation and perception* of LITA on page 26.) Several systemic changes will be required to correct the situation, but an important point for authors was the Copyright Act amendment that is under preparation. Aware of this aspect, LITA actively participated in the entire amendment process.

Together with other collective management organisations, we tried intensely to ensure that creators and performing artists have as good conditions as possible in compliance with the directives within the Copyright Act amendment. We worked to achieve a better contractual position for artists and their adequate remuneration, and to strengthen their position when negotiating with users.

All negotiations associated with the Copyright Act amendment continued in 2022 because it was only approved in February 2022.

### **Interpretive Opinion of the Ministry of Culture of the Slovak Republic – Exercise of Rights to Audiovisual Works**

In 2021 we continued working to correct the situation in the audiovisual sector caused by the MC SR's problematic position from August 2020. It was the interpretive opinion to the Copyright Act which put at risk the royalties provision system for authors of audiovisual works for some "collective uses" used until then. This relates to a large amount of money – around 4-5 million euros per year, which is an important source of income for authors. This opinion is essentially a "how to read" guide to certain provisions of the Copyright Act and is largely followed, for example, by the courts. The situation became so critical by the spring of 2021 that creators took the extraordinary step of writing an open letter to the Minister of Culture, which was supported and signed by over 160 authors in just a few days. In connection with the letter, we attended several meetings with representatives of the Ministry throughout the year during which they assured us that new, improved wording of the opinion was in full-fledged preparation. Yet no revised opinion was released in 2021. The MC SR saw an opportunity to resolve the problematic situation in audiovisual in the prepared Copyright Act amendment. But the wording

of these passages of the Act was ultimately so problematic that the audiovisual situation continues even after the amendment's approval, which is why its resolution remains one of our priorities.

### **Maintaining authors' royalties despite lower footfall at libraries**

Throughout the year we also analysed the pandemic's impacts on the use of works and hence authors' royalties: a negative impact was observed on the borrowing of books and magazines from libraries in 2020. Since this is a source of royalties for authors annually mediated by LITA, we initiated a meeting with the Minister of Culture Natália Milanová. The drastic drop in book loans in 2020 could mean a lower total amount of money for authors in the following years. Our initiative resulted in the MC SR's extraordinary measure to maintain the standard amount of funds for these royalties – this at least partially compensates authors for other income losses due to the crisis in 2021.

### **Cultural policy in literature**

Our work meetings in 2021 included consultations within the participative process of goal-setting and determining measurable indicators of cultural policy in which we participated as members of an expert team for literature. Team meetings organised by the MC SR and the Institute for Cultural Policies focused on the development and dissemination of literary works in Slovakia and abroad. Analysed topics included support processes for the creation of high-quality original literary works in Slovakia as well as their translations, support processes for literacy development, attracting new readers, or preserving knowledge through literature.

**Art Funds Reform – Working Group of the MC SR**

Our activities last year included negotiations within MC SR groups that focused on the reform of state art funds – the Literary Fund, the Music Fund, and the Fine Arts Fund. These meetings analysed options for the further functioning of these funds, including their streamlining. The meetings were regularly attended by representatives of the MC SR and the Institute for Cultural Policies, representatives of individual funds, representatives of other CMOs and LITA, as well as authors from various fields of art and culture.

# Participation in International Events

The principles of copyright management and specifically collective rights management applied in Slovakia are based on general internationally valid foundations. LITA therefore cooperates intensively with foreign collective rights management organisations, and is a member of international CMO associations.

In 2021, LITA representatives participated in several annual conferences and meetings of international CMOs abroad, as well as other thematic conferences and events. Discussions among EU Member States about copyright issues were again mainly linked by the implementation of European copyright directives into individual copyright acts. Most international events of this kind focused on appropriate and proportionate remuneration for authors, which was a priority in the implementation process of directives throughout the EU.

We also attended several general assemblies and strategic meetings of international associations of CMOs where LITA is a member. Such international events are an opportunity to regularly discuss with our colleagues from foreign organisations the key problems in enforcing the rights of authors and opportunities to improve collective rights management. We also deal with practical topics about the functioning of these associations, such as financial management, changes in membership, etc. Last year's events also included international working group meetings which closely analysed the activities of collective rights management organisations – dealing with diverse topics such as documentation standards, case studies, analyses, etc., with a focus on making processes more efficient and helping authors. We participated in 36 meetings altogether, all of which were online.

## **February**

- EVA General Assembly

## **March**

- SAA Working Group Meeting on the implementation of the Directive on Copyright and Related Rights in the Digital Single Market
- SAA Brainstorming Session on the European Commission's proposals on the Digital Services Act and Digital Markets Act
- SAA Working Group Meeting on Retransmission
- EVA forum about the Directive on Copyright and Related Rights in the Digital Single Market
- Online event by SAA and AEPO-ARTIS focusing on the role of CMOs in securing fair remuneration for audiovisual authors and performing artists

- GESAC and EY event: Rebuilding Europe: What happens next?
- SAA Working Group Meeting on Diversity and Equality
- European Composer & Songwriter Alliance Meeting: How can we improve authors' contracts? Best practices for collective bargaining agreements from France and Germany
- SAA General Assembly meeting
- SAA Council of General Policy

#### **April**

- IFRRO Newspaper and Periodicals Working Group Meeting
- CISAC European Committee Meeting

#### **May**

- SAA event on the implementation of the 2018 Audiovisual Media Services Directive

#### **June**

- SAA Expert Seminar on the Article 18 of the Directive on Copyright in the Digital Single Market
- IFRRO Newspaper and Periodicals Working Group Meeting
- IFRRO and IAF webinar on 'Exceptions & Limitations to Copyright Balanced by Licensing'
- EVA General Assembly
- Workshop on Directorate-General for Communications Networks, Content and Technology (DG CNECT) study on 'Copyright and New Technologies'

#### **July**

- IFRRO European Group Meeting about the transposition of Article 17 of the Directive on Copyright in the Digital Single Market

#### **September**

- IDA Strategy Meeting
- IFRRO webinar: Out of commerce works in Europe, is the EUIPO portal the solution?
- CISAC Audiovisual strategy workshop
- SAA Working Group Meeting about the implementation of the Directive on Copyright and Related Rights in the Digital Single Market

#### **October**

- SAA: Lights and action on authors' royalties – an event with audiovisual creators and legal experts
- IFRRO International Conference – 'Deadline 2030: The Shape of Things to Come'
- SAA Working Group Meeting on Retransmission
- IDA Technical Committee
- Meeting of the CISAC Technical Committee 'Dramatic, Literary, Audiovisual Works'
- SAA Working Group Meeting on Diversity and Equality
- SAA Council of General Policy

#### **November**

- IFRRO Annual General Meeting
- IDA Management Committee
- IFRRO International Conference – 'UN Sustainable Development Goals: The Way Ahead for Publishing and the Content Industries'

#### **December**

- IFRRO International Conference of collective management organisations focusing on reprography: 'Moving RROs Beyond Text'
- SAA Working Group Meeting about the implementation of the Directive on Copyright and Related Rights in the Digital Single Market

# International Partnerships and Cooperation

LITA is a member of several international societies which associate collective management organisations.

LITA has member status in:

**CISAC** (Confédération Internationale des Sociétés d'Auteurs et Compositeurs – International Confederation of Societies of Authors and Composers)

**IFRRO** (International Federation of Reproduction Rights Organisations)

**SAA** (Society of Audiovisual Authors)

LITA has observer status in:

**EVA** (European Visual Artists)

We have entered into reciprocal representation agreements and mandates with foreign collecting societies in various countries around the world, and other societies associating or representing

rightsholders for the representation, licencing, and collection of royalties and remuneration to authors for various uses of copyright works. Based on these collaborations, we collect and pay money to Slovak authors for the use of their works abroad, and we provide money to foreign authors for the use of their works in Slovakia. As of 31 December 2021, we concluded 72 reciprocal or mandate agreements for dramatic, literary and audiovisual works; 41 agreements for visual and photographic works; and 21 agreements for reprographic reproduction. In the past year, we expanded our partnerships with a Georgian CMO – GCA (Georgian Copyright Association) with which we cooperate in visual and photographic works. Thanks to this cooperation, we can mediate royalties to Slovak and Georgian authors in the case of the resale of their original works of visual art, public exhibitions of these works, and remuneration for reprographic reproduction (such as copying, scanning) of their works in these countries.

## Numbers of LITA reciprocal and mandate agreements with foreign organisations in 2021 for various areas

Dramatic, literary and audiovisual works	72
Fine art and photography	41
Reprographic reproduction	21
<b>TOTAL</b>	<b>134</b>

All foreign organisations with which we work are listed [on our website](#). This list is quite extensive, as foreign organisations (unlike LITA) often specialise only in a particular art sector or particular use of works, so we must often work with several entities. In order to provide authors with the most comprehensive service possible regarding their rights and the right to remuneration for the use of their works abroad, in some countries we collaborate with several partner organisations.



# Mapping Out Authors' Situation and Perception of LITA

The year 2021 was dedicated to more detailed analyses of our activities and the current situation of authors. Throughout the year, we asked several represented and unrepresented authors for feedback, and through personal interviews asked about their perception of LITA and our activities. In the same spirit, we also conducted a public survey via an anonymised questionnaire that focused on authors' experience with LITA. Individual outcomes are used as the basis for an evaluation of our internal processes, as well as for future changes in our functioning which are being prepared to improve the efficiency of our services for authors.

In connection with the ongoing preparation of the Copyright Act amendment, we conducted another survey to map out authors' current situation and opinions in the summer of 2021 which involved 259 authors. The results were published on LITA's website in October and received media attention. The main results can be summarised in three points, which pinpoint the highest-profile and long-term problems for the authors' community.

## Main survey outcomes

### • Fair remuneration for authors remains unfulfilled

The survey revealed that 67% of authors have another job to supplement their artistic creation. Up to half say that the main reason for this is the low income from creative activity, which is not enough to make a living. Only 28% of authors in literature said that they write full-time, while this group of creators also reported the lowest average gross annual income solely from creative activity. 87% of respondents declared gross income from artistic creation of less than € 10,000/year.

### • Authors seek other income sources

Insufficient income from creative activity means that authors have to look for alternative ways to earn money, often outside the art sector. On average, creators work 43 hours per week. Even

though creative activity takes up more than half of their working time, income from this activity represents less than a third of total income.

### • Pandemic has exacerbated authors' situation

The survey revealed that artists and creators currently have a very precarious financial standing in Slovakia, which has only worsened during the pandemic. Over half of authors say they earn less money due to the pandemic. Authors' gross annual income solely from creative activities was 13.7% lower in 2020 than in 2019. While in 2019 authors earned € 4,675 on average, it was only € 4,035 in 2020.

A graphic representation of the survey results is presented in the Slovak version of the Annual Report on page 27.

# LITA Fund

**LITA has been operating the Fund since 1994, and despite several transformations along with the organisation the Fund has always served to support and reward creators. The Rudo Sloboda Award (Cena Ruda Slobodu) for audiovisual production was established in 1997, and the Fund's activities were subsequently associated with the Sun in a Net Award (Slnko v sieti) in the category of Outstanding Contribution to Slovak Cinema.**

The Fund for the Support of Social, Cultural and Educational Needs has been operating in its current form since 2016. It aims to support authors and rightsholders in their activities or sudden challenging life situations; and endorses the organisation of cultural and educational events, awards, and other activities that increase awareness of domestic works and copyright issues. The purpose of using the LITA Fund to support social, cultural and educational needs is defined in its statutes as approved by the General Assembly. The Statutes are available on LITA's website.

The LITA Fund is one of the most visible tools available to LITA to directly support contemporary art and cultural activities,

disseminate values related to copyright protection, establish and strengthen contacts with authors and other actors in culture, and create the alliances necessary for the organisation's effective functioning. We are delighted that the LITA Fund makes us a supporter of Slovak art, which at least partially alleviates the long-term lack of funds for the creative sector and creatives in Slovakia. Although the LITA Fund is not one of the country's strongest financial supporters of culture, we nevertheless aim to maximally promote outstanding projects.

## **Cultural and educational projects in 2021**

In 2021, we supported 51 cultural and educational projects with € 105,100 through the LITA Fund. In addition to long-standing partners, we established cooperation with several new applicants and thereby supported more projects than the previous year (31 projects were supported in 2020). We established new cooperation with festival and event organisers from all four art sectors sponsored

by LITA, and we broadened our partnerships with several projects outside Bratislava. Such projects included the theatre festivals Fokus Pokus (Trnava) and Amplión (Banská Štiavnica), the Festival of Light and Shadow focusing on visual and multimedia art (Banská Bystrica), the Tehláreň multigenre festival (Liptovský Mikuláš), Hviezdne noci (Starry Nights) cultural centre and Starry Nights Festival (Bytča), scenic reading of contemporary dramas at Spiš Theatre (Spišská Nová Ves), and the educational project for high school students Cena Absynt (Absynt Award) – Reporting School with Absynt Publishing House (Žilina region). The increased number of supported projects means our circle of mutually beneficial partnerships is also extended, thanks to which we raise awareness about LITA.

Several changes were made to the LITA Fund's functioning in 2021 in order to alleviate its mounting administrative burden associated directly with the organisation, and broaden ways to support authors. Since 2021, applications for the support of cultural and educational projects must be submitted by the two deadlines of 31 March and 30 September. What is more, the evaluation period for applications has been extended to three months since 1 July 2021. We



are now accepting applications for LITA Fund contributions further in advance than before – there must be at least a three-month period between the deadline for applications (i.e., 31 March or 30 September) and the beginning of the project. These rules are laid out in the Statutes of the LITA Fund as approved by the LITA General Assembly.

### **LITA Social Fund and mobilities of LITA members**

In 2021, we extended options for LITA Fund contributions to association members. Since last year, these authors can apply for contributions to mobilities – trips related to presenting their works and representing Slovak art. This support focuses on the presentation of Slovak art – for example attending award shows or presenting works at festivals and expert events. These applications are also assessed by the LITA Committee and the director of LITA during joint meetings. Despite the problematic pandemic situation, we supported two authors' trips in 2021 with € 1,000. We also supported authors and their families by providing four contributions from the Social Fund amounting to € 5,000 in total.



International Film Festival Cinematik Piešťany 2021 © Cinematik, photo: Marek Szold







REPORTÁŽ  
POROČKA, MATJAS ŠNĀČHÁK, KAROLINA KLENKOVÁ, LUKÁŠ ONDŘIČANIN,  
BRANISLAV ONDŘÁČEK  
**SME**





















literárny festival

organizátor: literárny klub sk hlavný partner: U. mediami partneri: kapitál, Rozum, rtv, RÁDIO DCVÍN, RÁDIO REGINA partneri: lita, ARTFORUM, TARASICA KULTURÁRNEK, KAT, www.festivallike.sk

Festival organizuje občianske združenie literárny klub sk  
Festival z verejných zdrojov podporil hlavný partner Fond na podporu umenia.





# Medziriadky

Platforma  
mladej

literatúry.

Letná škola

eduky.sk





















## List of 2021 Social, Cultural and Educational Needs Fund disbursements – support for cultural and educational projects

Applicant	Project	Amount paid in €
Contemporary Dance Association	Nu Dance Fest 2022 – international festival of contemporary dance and physical theatre	4,000.00
KPTL	Kapitál 2022 cultural-social monthly	2,000.00
Fraktál, o. z.	FRAKTÁL 2022 literary magazine	1,000.00
Príchod Godota, o.z.	Theatre workshop Gum in Your Hair	1,000.00
non.fiction	Absynt Award 2022 – Reporting School with Absynt Publishing House for high school students in Žilina region	2,000.00
Literary Information Centre	Trojica Air 2022 – residences for translators of Slovak literature into foreign languages	3,000.00
Dobrý deň komunita	Pechtle Mechtle – educational platform in creative industry	1,000.00
VLNA	VLNA, magazine about contemporary art and culture, year XXIV	3,000.00
Medziriadky	Literature Summer School Medziriadky 2022 – literary competition and literature school for authors under 26	3,500.00
Anna Kratochvílová	In love with words – literary sit-down – series of readings of book excerpts	1,000.00
BRAK	Bratislava Book Festival – BRaK 2022	3,000.00
literarnyklub.sk – civic association	literarnyklub.sk 2022 – programme cycles focused on presentation of contemporary Slovak literature	2,500.00
Keď môžem pomôžem	One World Košice 2021 – regional festival of documentary films	1,500.00
ctrl V – civic association	Festival of Authors' Publications (FAP) – festival of zines, magazines, books and other periodical/non-periodical publications	2,500.00
Fraktál, o. z.	FRAKTÁL literary magazine, 4th year (2021), No. 4	1,000.00
literarnyklub.sk – civic association	Month of Authors Reading 2021 – central European literary festival	1,000.00
Ansámbl nepravidelného divadla, non-profit org.	AMPLIÓN FESTIVAL – New cabaret & street art – international festival of new forms of cabaret theatre and street art	1,500.00

TRAKT	Festival of Light and Shadow 2021 – festival of visual and multimedia art	1,500.00
METAFORUM	Pilot Series Festival 2021	2,000.00
Viac kultúry	Fokus Pokus 2021 – festival of professional independent theatre	1,500.00
ASOCIÁCIA DIVADELNÁ NITRA	Divadelná Nitra 2021 International Theatre Festival	5,000.00
NOVOTVAR	NOVOTVAR 2021 International Literary Festival	1,000.00
Slzy Janka Borodáča, civic association	Foreign mobilities of Moral Insanity production – guest production in the Czech Republic	1,500.00
FOTOFO	Figures in Slovak Photography Award and Photographer of the Year Award 2021	2,000.00
Umelecká beseda slovenská	Umelecká beseda slovenská 1921-2021 ARTMISSION THROUGH THE CENTURY – exhibition	1,500.00
Academy of Performing Arts in Bratislava	Student Film Festival Áčko 2021	1,500.00
Faculty of Arts of Constantine the Philosopher University in Nitra, Department of Translation Studies	Summer School of Audiovisual Translation 2021 – expert platform dedicated to audiovisual translation	1,500.00
Človek v ohrození, non-profit org.	One World Košice 2021 – international festival of documentary films	1,500.00
Clear Collective	Tehláreň 2021 Festival – multigenre festival	1,000.00
Cinematik, s.r.o.	Cinematik Piešťany 2021 International Film Festival	1,500.00
ArtForum Košice s.r.o.	LiKE 2021 – Festival of contemporary literature in Košice	2,000.00
Akadémia divadelných tvorcov	Academy Award for theatre production of the season 2020/21	1,500.00
ars_litera	Book videoessays for ten finalists of Anasoft litera 2021	2,000.00
Disco sailing	Slávnosť krátkého filmu 2021 – festival of short movies	1,000.00
Nezávislý útvar divadelnej energie	NUDE Theatre SHOWCASE: unseen realities – theatre festival	2,000.00
Slovak Film Union	IGRIC National Awards for Audiovisual Production 2021	1,500.00
Film Club Bytča	Starry Nights 2021 Festival – multigenre festival	1,000.00
Film Club Bytča	Hviezdne noci (Starry Nights) Culture Centre 2021 – cultural programme throughout the year	5,000.00
Geoinfo Slovakia, non-profit org.	100 years of “Krásy Slovenska” magazine – magazine publication in 2021	3,000.00
ANČA	Fest Anča International Animation Festival 2021	4,000.00
HAASART	WEIRD THINGS FESTIVAL – international multigenre site-specific art festival	2,000.00
Contemporary Dance Association	Nu Dance Fest 2021 – international festival of contemporary dance and physical theatre	3,000.00

PRAKTIKÁBEL	1st five years of PRAKTIKÁBEL theatre festival	600.00
VLNA	VLNA, magazine about contemporary art and culture, XXIII. year	3,000.00
KPTL	Kapitál 2021 cultural-social monthly	2,500.00
BRAK	Bratislava Book Festival – BRaK 2021	3,000.00
literarnyklub.sk – civic association	literarnyklub.sk 2021 – programme cycles focused on presentation of Slovak literature	2,500.00
NOVOTVAR	Golden Wave poetry award 2021	1,500.00
Medziriadky	Literature Summer School Medziriadky 2021 – literary competition and literature school for authors under 26	3,000.00
Absynt Publishing House, civic association	Absynt Award 2021 – Reporting School with Absynt Publishing House for high school students in Žilina region	2,500.00
Spiš Theatre	Theatre Reading Room – project of contemporary Slovak drama scenic readings	1,000.00
<b>TOTAL</b>		<b>105,100.00</b>



# Workshops, Seminars, Debates

In addition to our core activities, we also work year-round to spread awareness of copyright law. We aim to raise awareness through workshops and seminars for authors, and through discussions with the public. When the situation allows, we travel to festivals and professional events where we work to improve participants' general copyright knowledge and respond to authors' questions and issues.

In 2021, workshops and debates took place mainly online, but in more epidemiologically favourable months we travelled to events in Nitra and Martin where LITA representatives participated in the Summer School of Audiovisual Translation expert event, as well as a discussion platform at the Touches and Connections theatre festival. One of our priorities from last year – the Copyright Act amendment – was also reflected in these activities, and discussed at an event organised by the Association of Independent Producers. Several of our media appearances in autumn dealt with the amendment process, LITA's comments within the framework of interdepartmental consultations, and the results of LITA's survey on conditions for Slovak authors. These issues were reported by media outlets such as Radio Slovakia and RTVS.

## We discussed copyright and LITA's activities:

- Lucia Miklasová on 11 January 2021 on [Radio FM's morning show](#)
- Jana Vozárová on 26 February 2021 on [Radio Devín's morning show](#)
- Lucia Miklasová and Mirka Brezovská on 3 June 2021 at the [Summer School of Audiovisual Translation 2021 in Nitra](#)
- Jana Vozárová on 10 September at the [discussion platform Do We Need a Theatre Reform? at the Touches and Connections festival](#) in Martin
- Jana Vozárová and Mirka Brezovská on 23 September 2021 in the [discussion Copyright in Audiovision and Media. Authors' Standing in Audiovisual Works Production](#) in Bratislava
- Jana Vozárová on 9 October 2021 for [Radio Slovakia's Rádiožurnál show](#)
- Jana Vozárová, Eva Borušovičová and Mirka Brezovská on 3 November 2021 on [RTVS Morning News](#)
- Jana Vozárová on 3 November 2021 for [Radio Slovakia's Rádiožurnál show](#)
- Jana Vozárová, Eva Borušovičová and Mirka Brezovská on 7 November 2021 on [RTVS News](#)

## We also held several workshops:

- 12 January 2021 online copyright counselling session with the association DoSlov
- 27 January 2021 online workshop with the association FOTOFO
- 9 February 2021 online copyright counselling session with the association DoSlov
- 9 March 2021 online copyright counselling session with the association DoSlov
- 13 April 2021 online copyright counselling session with the association DoSlov
- 18 May 2021 online copyright counselling session with the association DoSlov

# NY 2022 — New Year with Slovak Art

LITA sends annual NY greetings to its partners and the public (via social media) in print and digital formats. In 2018, we launched the New Year with Slovak Art project in which LITA annually reaches out to a local author to create a NY greeting. This is used as an attractive channel to convey the message we consider important: that LITA is here for authors, and directly supports and disseminates their work.

We celebrated the arrival of 2022 with another original New Year's greeting. NY 2022 was dedicated to film production, and accentuated the importance of art for society against the background of the coronacrisis. It was designed by the young animated film director [Martin Smatana](#).

The greeting was based on the textile painting *Home Cinema*. Smatana was inspired by an article in foreign media about neighbours who resourcefully compensated for the lack of mutual

contact and joint artistic experience during the coronacrisis with “community” film screenings from the safety of their homes. The artwork, which was also processed as a short animation, reminds us that art has helped us navigate our loneliness during the pandemic, and has the potential to help us through future hard times, too.

Martin Smatana (1991) studied animation in Bratislava and Prague, debuting at the Berlinale festival with the puppet film *Rosso Papavero* (2015) as well as *The Kite* (2019). The latter earned 65 awards from festivals around the world, including the prestigious Annecy and Stuttgart festivals in 2019 and the Sun in a Net (Slovakia) award for best animated picture. *The Kite* is also the first Slovak film to be included in New York's MoMa Film Library.

Smatana mainly uses puppet animation, often utilises various materials, and his work is characterised by using and upcycling textiles. His book *Rok dobrých správ (A Year of Good News)* –

in which textile illustrations convey positive news across the world – was published by Monokel Publishing House at the end of 2021. His NY LITA 2022 work was also inspired by positive news during the coronacrisis.

This unique greeting was sent in print and digital forms to over 330 partners in Slovakia and abroad, representatives of foreign CMOs and agencies, authors, and users of works. The message about this remarkable Slovak director and his work reached our collaborators in Europe: Austria, Hungary, Czechia, Poland, France, the United Kingdom, Belgium, Luxembourg, Bulgaria, Norway, Greece, Finland, Italy, Switzerland, Spain, Germany, Bosnia and Herzegovina, Lithuania, Latvia, the Netherlands, Ukraine, as well as the USA, Australia, Algeria, Canada and Russia.





Martin Smatana / photo © Martin Smatana





*Home Cinema, 2021*



## NY 2022

May your 2022 be seasoned with outstanding art! That's our New Year's greetings message. This fourth greeting from the *New Year with Slovak Art* series was created by animation director Martin Smatana.

LITA annually reaches out to a local author to create a NY greeting especially for us – and for you.

Supporting local art really matters to us. And in today's situation when live culture has been struggling, we find that support all the more important. So we'll be delighted if this greeting helps bring you closer to quality Slovak art.

**lita**

Martin Smatana  
*Home Cinema, 2021*

Martin Smatana (1991) studied animation in Bratislava and Prague. He debuted with *Rosso Papavero* (2015), a puppet film that premiered at the Berlinale, where he also premiered *The Kite* (*Šarkan*, 2019). The latter has won 65 awards around the world (including the prestigious Annecy and Stuttgart festivals), as well as the Sun in the Net – the Slovak Film Academy Award. *The Kite* also became the first Slovak film selected for the MoMA Film Library in New York. Smatana mainly uses puppet animation in his films, working with various materials, especially used and recycled textiles. In November 2021, his book *A Year of Good News* was published by Monokel, in which he depicted various positive messages from around the world through textile illustrations. One such message from the corona crisis period inspired his work for our NY greeting.

### *Home Cinema*

Recent years have been a period of bad news for many. The pandemic has had a negative impact on all our lives, and it has sometimes been tempting to succumb to the idea that the world is getting worse by the day. I have struggled with the same feeling. At first, I saw no way to escape the maze of negative news that seemed to suddenly take over my entire living space.

But I've always loved positive stories – in books, movies, but especially in life. So I began to purposely seek out good news in the media. I realised that people across countries and cultures have a unique ability to look for good amidst the bad, and to find bright spots during difficult times. And one such bright spot over the past few months has undoubtedly been the arts – especially film – and its ability to help so many of us through trying and lonely times.

Even though cinemas' closure for many months deprived us of a shared moviegoing experience, many of us sought escape and distraction in movies and TV shows from our homes at least. And many imaginative solutions emerged. I found reports of community events where neighbours got together to watch old movies projected onto a house wall. This particularly helped the elderly, who could overcome loneliness by spending time with others in the safety of their homes. Film as a work of art brought people together, and for a moment helped them forget the harsh realities of everyday life.

— Martin Smatana



LITA'S

Organisational

Structure



# LITA

LITA, Society of Authors, is a civic association of authors working in the field of literature, theatre, audiovisual and fine arts. To improve the status of authors, fair remuneration for their work, and respect for copyright, the authors of the association collaborate with LITA's legal and administrative team.

# General Assembly

The highest body of LITA. It represents all members, decides on the most critical issues related to finance, approves the annual report and annual accounts, elects members of the Board of LITA – authors from the membership, etc. It meets annually.

In 2021, the General Assembly convened on 23 June in the auditorium of the Evangelical Theological Faculty of Comenius University in Bratislava. The resolutions of the General Assembly are attached to the Slovak version of the Annual Report.

LITA membership is open to all authors in literature, theatre, audiovisual and fine arts who conclude a representation agreement with LITA, submit an application for membership and, after approval by the LITA Committee, pay an annual membership fee (or the membership fee will be deducted from the royalties collected by LITA for the author in a given year).

LITA membership is voluntary and allows authors to participate directly in the running of the organisation, to decide on key issues, to stand for election to the LITA Committee if interested and if conditions are met according to the LITA Statutes, and to be part of the organisation's controlling body if elected.

As of 31 December 2021, LITA associated 314 members.

# LITA Board

The LITA Board is the control body of the organisation and comprises nine figures from Slovak culture elected from and by LITA members. The Board is always assembled so that all artistic fields under LITA's scope are proportionally represented.

In 2021, the Board members met nine times and a postal vote was held twice.

# LITA Board Members



**Ondrej Šulaj**

for authors of dramatic and theatrical works, Chairman of the Board

Director, screenwriter, dramaturgist and playwright who has won several prestigious awards. In addition to prizes for individual works, he was awarded the Sun in a Net prize for Outstanding Contribution to Slovak Cinematography (2019). He also received the Golden Camera Award (2014) for his life's work. He is the author and co-author of screenplays for well-known Slovak films (*Jozef Mak, Pomocník, Všetko, čo mám rád, Záhrada, Muzika*, etc.), and as a playwright and author of dramatizations, director, and dramaturgist has also participated in many successful theatrical productions (*Ťapákovci, Všetko za národ, Gazdova krv*, etc.). He is a founder of the Slovak Film and Television Academy, and a long-term teacher at the Film and Television Faculty of the Academy of Performing Arts (Bratislava).

© LITA, photo: Miro Miklas





**Mirka Brezovská**

for authors of dialogues, Vice-Chairman of the Board

Renowned translator, lyricist, music director, and author of dialogues of audiovisual works. Her portfolio includes countless foreign titles which she has translated into Slovak and foreign language versions of original Slovak works. She also deals with issues concerning audiovisual translation as a lecturer in creative workshops, contributes to professional publications, and participates in international conferences. She is a member of the Executive Board of the Slovak Society of Translators of Art Literature (SSPUL), a representative of SSPUL in the Board of the Slovak Coalition for Cultural Diversity, and also a Slovak representative in the Association of European Audiovisual Translators (AVTE).

© LITA, photo: Miro Miklas



**Martin Kellenberger**

for authors of works of fine art, Vice-Chairman of the Board

Academic painter and graphic artist, one of the leading illustrators of books for children and youth in Slovakia. His awards include The Most Beautiful Books of Slovakia and The Most Beautiful Children's Book. He participates in professional contests as a jury member, and is also involved in the animated film and music industry. He received the Ludovít Fulla Award (2001) for his lifelong illustration work, and was nominated for the Hans Christian Andersen Award (2006) for children's book creators. His work has been presented at numerous individual and collective exhibitions in Slovakia and abroad.

© LITA, photo: Miro Miklas



**Dušan Dušek**

for authors of fiction

As a prose writer, poet, author of literature for children and youth, radio plays and screenplays, he's a leading Slovak writer. In 2016 he was awarded the 1st Class Pribina Cross, and in 2014 the Sun in a Net prize for Outstanding Contribution to Slovak Cinema. His recognitions for literature include the Ján Johanides Award (2012) for the book *Simple Sentence about Love (Holá veta o láske)* and the Dominik Tatarka Award (2000) for the book *To Heaven Afoot (Pešo do neba)*. He received the Crystal Wing (2002) award for his major creative contribution to the film screenplay of *Landscape (Krajinka, 2000)* and his pedagogical activities – he taught at the Film and Television Faculty of the Academy of Performing Arts for a long time.

© LITA, photo: Miro Miklas





**Veronika Ráčová**  
for authors of non-fiction

Literary scholar and university teacher, Veronika Ráčová focuses her literary criticism and reviewing activities mainly on contemporary poetry and prose. She graduated in mass media studies, and subsequently Slovak language, literature and aesthetics. She is interested in contemporary poetry, prose and issues of textual studies and editing. She authored a monograph on Ivan Štrpka's work entitled *On the Border of the Shell. On the Poetry of Ivan Štrpka (Na pomedzí škrupiny. O poézii Ivana Štrpku, 2015)*, and co-authored the collective monograph *The Search for the Present. Slovak Literature at the Beginning of the 21st Century (Hľadanie súčasnosti. Slovenská literatúra začiatku 21. storočia, 2014)*. She teaches at the Department of Slovak Language and Literature at the Faculty of Arts, Constantine the Philosopher University in Nitra. She also reflects on contemporary literary production as a member of expert juries, such as the Anasoft Litera Award 2017.

© photo: Alex Rác



**Elena Flašková**  
for translators

The author of award-winning and popular translations of plays, prose, and art theory books from French has long taught literary translation at the Academy of Performing Arts. She has produced numerous translations of dramatic and prose works for book editions, as well as directly for professional theatres across Slovakia. These include works such as Jean-Paul Sartre's *No Exit*, Samuel Beckett's *Waiting for Godot*, more recent dramatic texts such as Joël Pommerat's *Reunification of the Two Koreas*, and Daniel Pennac's essay *Reads Like a Novel* (1999), Patrice Pavis's *Dictionary of the Theatre*, which she translated with the theatre scholar Soňa Šimková (2004), Florence Dupont's *Aristotle or the Vampire of Western Theatre* (2016), and Milan Kundera's novels *The Festival of Insignificance* (2020) and *Ignorance* (2021).

© LITA, photo: Miro Miklas



**Eva Borušovičová**  
for film directors

Film director, screenwriter and writer, she's also a playwright and theatre director. She has been teaching at the Film and Television Faculty of the Academy of Performing Arts for several years. As a filmmaker she focuses mainly on fiction, she is the director and screenwriter of the films *Truth or Dare (Vadí nevadí, 2001)* and *Blue Heaven (Modré z neba, 1997)*, and she also wrote the screenplay for the co-production feature film *Jánošík – A True Story (Jánošík – Pravdivá história, 2009)*. She wrote plays *69 Things Better than Sex (69 vecí lepších než sex, 2013)*, *Štefánik – the Eclipsed Sun (Štefánik – slnko v zatmení, 2017)*, and *Bunny (Zajačík, 2020)*, which she also directed. She has also written and directed radio plays, including *Resurrection (Vzkriesenie, 2018)*, *The Father of the Nation (Otec vlasti, 2019)*, and *Patriarchy (Patriarchát, 2020)*. She regularly publishes in print media and on the internet, for example the Author's Page in the SME daily newspaper. She is the author of the books *We'll Do What We Can (Urobíme všetko, čo sa dá, 2009)*, *Jánošík – A True Story (Jánošík – Pravdivá história, 2009)*, *Into Swimwear (Do plaviek, 2018)*, and *Plans B (Plány B, 2021)*.

© Eva Borušovičová, photo: Lenka Jones



**Marek Leščák**  
for screenwriters

The award-winning screenwriter has contributed to the most outstanding Slovak feature and documentary films of recent years. His latest projects include a collaboration on the screenplay for the internationally acclaimed film *Servants (Služobníci, 2020)* directed by Ivan Ostrochovský. An important part of his portfolio is collaboration with the director Martin Šulík on films including *The City of the Sun (Slnečný štát, 2005)*, *Gypsy (Cigán, 2011)*, *The Interpreter (Tlmočník, 2018)*, and most recently *Man with Rabbit Ears (Muž so zajačimi ušami, 2020)*. Several of these films have won the filmmakers awards such as the Sun in a Net for best screenplay. Collaborations with director Iveta Grófová on *The Fifth Boat (Piata loď, 2017)* and director Juraj Lehotský on the documentary *Blind Loves (Slepé lásky, 2008)* were also awarded. In addition to creative work, he also teaches at the Film and Television Faculty of the Academy of Performing Arts, and is a member of the Slovak Film and Television Academy.

© LITA, photo: Miro Miklas



**Judita Csáderová**  
for photographers

Art photographer awarded Figure in Slovak Photography (2015) for her life's work. Her other activities, such as organising art photography events and membership of professional juries, are also important. She is a founder of the foundation – subsequently civic association – FOTOFO, which organises the Month of Photography. She has also long been involved in pedagogical activities at the Josef Vydra School of Applied Arts, and also chairs the Association of Slovak Professional Photographers.

© LITA, photo: Miro Miklas



# Director

The director represents LITA's governing and statutory body, which governs the organisation's employees. The director is elected by the Board of LITA members for a five-year period.



**Jana Vozárová** (\*1976)

She graduated from the Faculty of Law of Comenius University in Bratislava and has worked in LITA since 2001. Her work in LITA has touched upon areas such as copyright, international relations, and building an information system and online services for LITA's communication with authors. Since becoming LITA's director in 2018, she has settled disputes with the Association of Hotels and Restaurants of Slovakia dating back a year and reopened dialogue with the Slovak National Gallery. She accompanied the launch of the New Year with Slovak Art project – original New Year's greetings, streamlined LITA Fund's functioning, intensified work on LITA information systems as well as the organisation's external communications, and provided rapid pandemic-mitigation assistance to authors in 2020. Her other areas of interest have included closer contact with authors, publicizing their problematic position and conditions for artistic creation, as well as the importance of copyright law – in which LITA actively participates under her leadership.

© LITA, photo: Miro Miklas

# Deputy Director



**Lucia Miklasová** (\*1978)

She graduated from the Faculty of Law of Comenius University in Bratislava and Université Paris 1 Panthéon – Sorbonne in Paris (LL.M.). She has been working at LITA since 2002 (except for 2008 – 2013 when she studied and worked in advocacy and private international law). At LITA she initially worked in the licencing department, focusing on licences for theatrical productions, before leading the newly-established visual art department and – upon returning to LITA – the entire licencing department. She also has extensive experience delivering LITA copyright workshops for authors and users of works. She became LITA's Deputy Director in 2017.

© LITA, foto: Miro Miklas

# LITA Team

LITA staff work in five departments:

- **Director's Unit**
- **Department of Collective Rights Management and International Relations**
- **Licencing Department**
- **Documentation and Repartition Department**
- **Economic Department**

At the end of 2021, LITA had 23 employees in total (all in permanent employment). In addition, we worked closely with external collaborators.



# Financial Management

# Financial Management

LITA's financial result for 2021 is € -803.14. Total income from collective rights management was € 5,617,730.16.

In comparison with 2020, this represents an increase in income of over € 400,000 due to several factors, mainly changes in consumers' behaviour and uses of works.

In 2021 we saw an increase in collected royalties in reproduction for private use (such as CD, DVD, USB) and reproduction by means of reprographic device (such as copying, scanning, printing), totalling almost € 500,000. The amount of collected royalties for use of works by cable retransmission increased by over € 360,000. This increase compensated losses in other areas brought about by the ongoing pandemic and various restrictions related thereto. The most prominent drop in collected royalties and remuneration was registered in communication to the public by means of technical equipment and technical performance, i.e., uses of original works in hotels and restaurants which make works available via radio or television broadcasts. The amount of collected royalties was lower by approximately € 350,000 compared to previous years. There was also a decrease

of almost € 25,000 in remuneration for public live performances (i.e., theatrical performances of works).

We redistribute and pay out all collective rights management revenues in accordance with the Distribution Rules approved by the LITA General Assembly (also available on LITA's website). We also cover our costs related to collective rights management.

The average percentage of costs purposefully expended to operate the organisation – LITA's average overhead deduction for 2021 – was 16.93%. The total amount of cash benefits paid to members of the management body and members of the control body amounts to € 61,815.17.

The total cost to LITA for the provision of the collective rights management service in 2021 was € 902,703.25. These are costs incurred for the purpose and covered by the revenues from collective management.

The cost of providing the deposit service in 2021 was € 1,694.30. Costs related to the deposit are covered by the fees collected for the provision of this service.

No costs were incurred by LITA in 2021 to support social,

cultural and educational needs through the LITA Fund, nor were they separately allocated in 2021. The possibility of covering these costs is addressed in the Fund's statutes (also available on the LITA website).

Unidentified royalties that LITA collected in 2021 but could not be paid out (because the authors did not apply for such royalties or we lack information as to where the money should be sent) totalled € 812,153.73. In future years we will strive to identify the authors who are entitled to this money in order to pay such royalties. But if we fail to do so within three years, this money will be re-used to benefit authors in accordance with the Distribution Rules, e.g., by transferring these funds to the LITA Fund budget from which we support the organisation of cultural and educational events, as well as authors in difficult life situations.

The percentage of costs for rights management and other services is 94.89% and 5.11% respectively.

LITA does not own or control any entities.

For more economic data and financial management information, see the end of this Annual Report.

# Economic Data



## Total revenue from the collective management of rights (according to individual areas of collective management of rights)

Areas of collective management of rights	Revenue
Resale of original works of visual art	€ 73,893.51
Cable retransmission	€ 1,767,788.17
Radio broadcasting	€ 97,294.32
Making available to public	€ 1,204.14
Television broadcasting	€ 791,056.76
Public rental	€ 0.00
Public lending	€ 310,180.04
Public performance by means of live performance	€ 176,727.33
Public exhibition	€ 0.00
Communication to public by means of technical equipment and technical performance	€ 317,647.49
Making of copies and their public distribution by means of transfer of ownership	€ 43,152.71
Private copying	€ 1,180,786.86
Reprographic reproduction	€ 857,998.83
<b>Total</b>	<b>€ 5,617,730.16</b>



## Costs for the provision of collective management of rights services (according to individual areas of collective management of rights)

Areas of collective management of rights	Costs
Resale of original works of visual art	€ 12,755.52
Cable retransmission	€ 260,496.50
Making available to public	€ 218.64
Television and radio broadcasting	€ 74,471.25
Public rental	€ 0.00
Public lending	€ 77,422.79
Public performance by means of live performance	€ 22,830.79
Public exhibition	€ 0.00
Communication to public by means of technical equipment and technical performance	€ 145,335.15
Making of copies and their public distribution by means of transfer of ownership	€ 2,161.24
Private copying	€ 145,864.19
Reprographic reproduction	€ 161,147.18
<b>Total</b>	<b>€ 902,703.25</b>



## Royalties and remuneration allocated to rightsholders (according to individual areas of collective management of rights)

<b>Areas of collective management of rights</b>	<b>Distributed</b>
Resale of original works of visual art	€ 73,893.51
Cable retransmission	€ 1,201,409.26
Making available to public	€ 985.50
Television and radio broadcasting	€ 888,351.08
Public rental	€ 0.00
Public lending	€ 235,180.04
Public performance by means of live performance	€ 176,727.33
Public exhibition	€ 0.00
Communication to public by means of technical equipment and technical performance	€ 494,275.78
Making of copies and their public distribution by means of transfer of ownership	€ 43,152.71
Private copying	€ 671,320.79
Reprographic reproduction	€ 483,450.62
<b>Total</b>	<b>€ 4,268,746.61</b>



## Royalties and remuneration paid to rightsholders (according to individual areas of collective management of rights)

Areas of collective management of rights	Payment periodicity	Paid
Resale of original works of visual art	annually	€ 60,034.19
Cable retransmission	annually	€ 1,166,606.24
Making available to public	continuously	€ 985.50
Television and radio broadcasting	monthly and/or annually	€ 865,751.60
Public rental		€ 0.00
Public lending	annually	€ 251,737.31
Public performance by means of live performance	quarterly or upon request	€ 140,013.60
Public exhibition		€ 0.00
Communication to public by means of technical equipment and technical performance	annually	€ 531,497.93
Making of copies and their public distribution by means of transfer of ownership	continuously	€ 37,954.15
Private copying	annually	€ 758,742.55
Reprographic reproduction	annually	€ 380,488.86
<b>Total</b>		<b>€ 4,193,811.93</b>



## Amount of unidentified remuneration (according to individual areas of collective management of rights)

Areas of collective management of rights	Remuneration for works whose rightsholders we were unable to identify	Remuneration for works whose rightsholders we were unable to locate
Resale of original works of visual art		
Cable retransmission	€ 395,672.38	€ 11,759.68
Making available to public		
Television and radio broadcasting		
Public rental		
Public lending		
Public performance by means of live performance		
Public exhibition		
Communication to public by means of technical equipment and technical performance	€ 196,774.03	€ 8,555.67
Making of copies and their public distribution by means of transfer of ownership		
Private copying	€ 191,951.10	€ 7,440.87
Reprographic reproduction		
<b>Total</b>	<b>€ 784,397.51</b>	<b>€ 27,756.22</b>



## Royalties and remunerations received from foreign organisations (according to areas of collective rights management)

Organisation	Country	Revenue	Costs	Distributed	Paid
<b>Resale of original works of visual art</b>					
DACS	United Kingdom	€ 135.34	€ 0.00	€ 0.00	€ 0.00
GESTOR	Czechia	€ 17,724.88	€ 1,772.49	€ 15,952.39	€ 15,952.39
VG Bild-Kunst	Germany	€ 78.38	€ 5.04	€ 73.34	€ 73.34
<b>Cable retransmission</b>					
AKKA-LAA	Latvia	€ 239.33	€ 23.93	€ 215.40	€ 215.40
ALCS	United Kingdom	€ 612.52	€ 61.25	€ 551.27	€ 551.27
Bildrecht	Austria	€ 987.21	€ 0.00	€ 0.00	€ 0.00
DILIA	Czechia	€ 5,971.67	€ 597.17	€ 5,374.50	€ 5,374.50
FILMJUS	Hungary	€ 136.69	€ 0.00	€ 0.00	€ 0.00
HDS ZAMP	Croatia	€ 77.88	€ 0.00	€ 0.00	€ 0.00
Kopioisto	Finland	€ 286.26	€ 0.00	€ 0.00	€ 0.00
SFP-ZAPA	Poland	€ 10,726.34	€ 0.00	€ 0.00	€ 0.00
SUISSIMAGE	Switzerland	€ 390.77	€ 39.08	€ 351.69	€ 351.69
VDFS	Austria	€ 369.30	€ 36.93	€ 332.37	€ 332.37
VG Bild-Kunst	Germany	€ 3,610.40	€ 361.04	€ 3,249.36	€ 3,249.36
VG Wort	Germany	€ 327.91	€ 32.79	€ 295.12	€ 295.12



**Television broadcasting**

DILIA	Czechia	€ 3,919.44	€ 391.95	€ 3,527.49	€ 3,527.49
True Fiction	Norway	€ 60.00	€ 6.00	€ 54.00	€ 54.00

**Making available to public**

ARS (Artists Rights Society)	USA	€ 1,039.14	€ 203.64	€ 835.50	€ 835.50
Dramox	Czechia	€ 165.00	€ 15.00	€ 150.00	€ 150.00

**Public lending**

DILIA	Czechia	€ 10,160.29	€ 1,016.03	€ 9,144.26	€ 9,144.26
-------	---------	-------------	------------	------------	------------

**Public performance by means of live performance**

DILIA	Czechia	€ 9,000.43	€ 900.04	€ 8,100.34	€ 8,100.34
Drak Theatre and International Institute of Figurative Theatre	Czechia	€ 50.62	€ 5.06	€ 45.56	€ 45.56
Ruthenian National Theatre “Petro Riznič Đađa”	Serbia	€ 90.50	€ 9.05	€ 81.45	€ 81.45
Slovak Theatre of Vojvodina	Serbia	€ 560.00	€ 60.00	€ 500.00	€ 500.00
Stowarzyszenie Autorów ZAiKS	Poland	€ 446.98	€ 44.70	€ 42.28	€ 402.28

**Communication to public by means of technical equipment and technical performance**

AKKA/LAA	Latvia	€ 36.42	€ 0.00	€ 0.00	€ 0.00
DILIA	Czechia	€ 11,215.72	€ 1,121.57	€ 10,094.15	€ 10,094.15
Literar-Mechana	Austria	€ 1,205.10	€ 0.00	€ 1,205.10	€ 1,205.10
OOA-S, z.s.	Czechia	€ 502.00	€ 0.00	€ 0.00	€ 0.00
SACD	France	€ 144.60	€ 14.46	€ 130.14	€ 130.14
SPA – Sociedade Portuguesa de Autores	Portugal	€ 2,606.91	€ 0.00	€ 0.00	€ 0.00



**Making of copies and their public distribution by means of transfer of ownership**

Antolog Books	North Macedonia	€ 220.00	€ 22.00	€ 198.00	€ 198.00
Arhipelag	Serbia	€ 150.00	€ 15.00	€ 135.00	€ 135.00
DACS	United Kingdom	€ 44.64	€ 4.46	€ 40.18	€ 40.18
Dukh i Litera	Ukraine	€ 390.00	€ 39.00	€ 351.00	€ 351.00
Književna radionica Rašič	Serbia	€ 340.00	€ 34.00	€ 306.00	€ 306.00
KUD Apokalipsa	Slovenia	€ 350.00	€ 35.00	€ 315.00	€ 315.00
MITON Bono s.r.o.	Czechia	€ 30.00	€ 3.00	€ 27.00	€ 27.00
Nakladatelství Karolinum	Czechia	€ 840.00	€ 84.00	€ 756.00	€ 756.00
Spolek přátel Bruna Schulze	Czechia	€ 49.00	€ 4.90	€ 44.10	€ 44.10
TIMPANI	Ukraine	€ 150.00	€ 15.00	€ 135.00	€ 135.00
VOSTOK Dooel, Bitola	North Macedonia	€ 225.00	€ 22.50	€ 202.50	€ 202.50
VEGAP	Spain	€ 92.80	€ 3.04	€ 27.36	€ 27.36
VG Bild-Kunst	Germany	€ 22.54	€ 1.64	€ 20.90	€ 20.90

**Private copying**

ARTISJUS	Hungary	€ 457.23	€ 45.72	€ 411.51	€ 411.51
DILIA	Czechia	€ 3,312.54	€ 331.25	€ 2,981.29	€ 2,981.29
FILMJUS	Hungary	€ 8,968.96	€ 896.90	€ 8,072.06	€ 8,072.06
SFP-ZAPA	Poland	€ 6,645.20	€ 0.00	€ 0.00	€ 0.00
SUISSIMAGE	Switzerland	€ 94.16	€ 9.42	€ 84.74	€ 84.74
VG Bild-Kunst	Germany	€ 3,464.80	€ 346.48	€ 3,118.32	€ 3,118.32
VG Wort	Germany	€ 2,333.35	€ 233.34	€ 2,100.02	€ 2,100.02

**Reprographic reproduction**

VEGAP	Spain	€ 18.84	€ 1.88	€ 16.96	€ 16.96
-------	-------	---------	--------	---------	---------



## Royalties and remunerations paid to foreign organisations (according to areas of collective rights management)

Organisation	Country	Amount	Costs	Paid
<b>Resale of original works of visual art</b>				
ADAGP	France	€ 64.00	€ 9.60	€ 54.40
GESTOR	Czechia	€ 552.69	€ 82.90	€ 469.79
VEGAP	Spain	€ 25.00	€ 3.75	€ 21.25
<b>Cable retransmission</b>				
AGICOA	Switzerland	€ 237,170.04	€ 44,263.35	€ 192,906.69
AKKA/LAA	Latvia	€ 291.07	€ 55.30	€ 235.76
ALCS	United Kingdom	€ 13,011.20	€ 2,299.04	€ 10,712.17
Argentores	Argentina	€ 96.84	€ 18.40	€ 78.44
ARS (Artists Rights Society)	USA	€ 95.99	€ 16.13	€ 79.86
Australian Screen Directors Authorship Collecting Society Ltd	Australia	€ 2,334.19	€ 429.26	€ 1,904.94
AWGACS	Australia	€ 2,234.50	€ 401.64	€ 1,832.86
Canadian Screenwriters Collection Society	Canada	€ 2,101.26	€ 407.58	€ 1,693.68
DACIN SARA	Romania	€ 39.19	€ 7.45	€ 31.74
Derechos de Autor de Medios Audiovisuales	Spain	€ 2,366.83	€ 438.99	€ 1,927.84
Directors Guild of America	USA	€ 124,308.87	€ 22,823.91	€ 101,484.96



ECONOMIC DATA

DILIA	Czechia	€ 101,020.11	€ 18,676.90	€ 82,343.21
Directors Guild of Canada	Canada	€ 6,912.75	€ 1,159.12	€ 5,753.63
Directors UK	United Kingdom	€ 13,293.41	€ 2,489.95	€ 10,803.46
FILMAUTOR	Bulgaria	€ 85.81	€ 16.30	€ 69.51
FILMJUS	Hungary	€ 1,190.79	€ 198.91	€ 991.89
Kopiosto	Finland	€ 310.53	€ 59.00	€ 251.53
LIRA	The Netherlands	€ 237.91	€ 45.20	€ 192.71
Literar-Mechana	Austria	€ 2,894.47	€ 541.82	€ 2,352.65
SABAM	Belgium	€ 725.42	€ 137.83	€ 587.59
SACD	France	€ 64,060.98	€ 11,866.22	€ 52,194.76
SFP-ZAPA	Poland	€ 6,199.24	€ 1,151.35	€ 5,047.89
SGAE	Spain	€ 6,829.77	€ 1,252.88	€ 5,576.89
SIAE	Italy	€ 33,331.93	€ 6,157.97	€ 27,173.96
Sociedad General de Escritores de Mexico	Mexico	€ 472.21	€ 89.72	€ 382.49
Société Suisse des Auteurs	Switzerland	€ 751.58	€ 142.80	€ 608.78
SUISSIMAGE	Switzerland	€ 1,324.70	€ 223.89	€ 1,100.81
VDFS	Austria	€ 1,547.17	€ 292.70	€ 1,254.47
VG Bild-Kunst	Germany	€ 32,593.02	€ 5,808.41	€ 26,784.61
VG WORT	Germany	€ 27,895.30	€ 5,283.01	€ 22,612.29
Writers Guild of America, West, Inc.	USA	€ 109,408.32	€ 20,787.58	€ 88,620.74

**Television broadcasting**

Aura-Pont s. r. o.	Czechia	14,28 €	€ 0.71	€ 13.57
DILIA	Czechia	49 691,27 €	€ 2,484.56	€ 47,206.71
FILMJUS	Hungary	231,67 €	€ 25.75	€ 205.92



**ECONOMIC DATA**

Literar-Mechana	Austria	€ 199.52	€ 19.97	€ 179.55
Mohrbooks AG Literary agency	Switzerland	€ 500.00	€ 0.00	€ 500.00
Nordiska ApS	Denmark	€ 500.00	€ 0.00	€ 500.00
SACD	France	€ 191.40	€ 19.14	€ 172.26
SFP-ZAPA	Poland	€ 319.66	€ 33.66	€ 286.00
Verlag der Autoren GmbH H & Co KG	Germany	€ 500.00	€ 0.00	€ 500.00
VG WORT	Germany	€ 83.29	€ 8.77	€ 74.52

**Public lending**

DILIA	Czechia	€ 7,298.36	€ 1,824.59	€ 5,473.77
-------	---------	------------	------------	------------

**Public performance by means of live performance**

AAS Avtorska agencija za Slovenijo d.o.o	Slovenia	€ 56.63	€ 10.76	€ 45.87
Agatha Christie Ltd	United Kingdom	€ 159.81	€ 14.53	€ 145.28
Agence Goodwin	Canada	€ 54.60	€ 5.46	€ 49.14
Agence DRAMA Suzanne Sarquier	France	€ 2,715.07	€ 220.00	€ 2,495.07
ANNE FRANK FONDS	Switzerland	€ 1,100.00	€ 100.00	€ 1,000.00
Aura-Pont s. r. o.	Czechia	€ 2,148.31	€ 104.19	€ 2,044.12
Bärenreiter Praha s.r.o.	Czechia	€ 180.40	€ 16.40	€ 164.00
Boosey & Hawkes	United Kingdom	€ 3,541.58	€ 274.96	€ 3,266.62
Büchsen- und Musikverlag Josef Weinberger Wien Gesellschaft m.b.H.	Austria	€ 4,583.00	€ 441.99	€ 4,141.01
Casarotto Ramsay & Associates Ltd.	United Kingdom	€ 1,442.84	€ 38.21	€ 1,404.63
Colombine Teaterförlag	Sweden	€ 1,542.60	€ 142.26	€ 1,400.34
Concord Theatricals Corporation	USA	€ 972.76	€ 73.46	€ 899.30
Concord Theatricals Ltd.	United Kingdom	€ 968.67	€ 73.15	€ 895.52



ECONOMIC DATA

DILIA	Czechia	€ 625.09	€ 28.52	€ 596.57
Diogenes Verlag AG	Switzerland	€ 1,816.92	€ 165.19	€ 1,651.73
Dramatic Publishing Company	USA	€ 10.12	€ 1.43	€ 8.69
Dunvagen Music Publishers, Inc.	USA	€ 165.00	€ 15.00	€ 150.00
Eric Glass Ltd.	United Kingdom	€ 801.82	€ 26.01	€ 775.81
Film Rights Ltd.	United Kingdom	€ 660.00	€ 60.00	€ 600.00
FORMAT-A Anna Wierzchowska-Wozniak	Poland	€ 55.00	€ 5.00	€ 50.00
H. Aschehoug & Co. (W. Nygaard) AS	Norway	€ 222.55	€ 20.23	€ 202.32
henschel SCHAUSPIEL Theaterverlag Berlin GmbH	Germany	€ 1,265.00	€ 115.00	€ 1,150.00
Hofra Színházi és Irodalmi Ügynökség Kft.	Hungary	€ 2,929.18	€ 110.00	€ 2,819.18
Hummelinck Stuurman Theaterbureau	The Netherlands	€ 663.67	€ 69.86	€ 593.81
Josef Weinberger Ltd.	United Kingdom	€ 1,343.00	€ 100.00	€ 1,243.00
Knight Hall Agency Ltd.	United Kingdom	€ 454.16	€ 40.00	€ 414.16
Kristin Olson Literary Agency s.r.o.	Czechia	€ 649.37	€ 59.03	€ 590.34
Leidybos namai „Tikra knyga“	Lithuania	€ 220.00	€ 20.00	€ 200.00
Maya Tavi Representation	Israel	€ 545.04	€ 50.64	€ 494.40
NGO UACRR	Ukraine	€ 470.22	€ 40.26	€ 429.96
Nordiska ApS	Denmark	€ 2,387.11	€ 75.00	€ 2,312.11
PETER QUILTER SLU	Spain	€ 14.26	€ 1.30	€ 12.96
Proscenium Kft.	Hungary	€ 851.15	€ 20.67	€ 830.48
RAY COONEY PLAYS	United Kingdom	€ 333.50	€ 30.32	€ 303.18
Rowohlt Verlag GmbH	Germany	€ 1,533.26	€ 148.39	€ 1,384.87
S. Fischer Verlag GmbH	Germany	€ 1,210.00	€ 110.00	€ 1,100.00
SACD	France	€ 6,948.04	€ 648.08	€ 6,299.96
Sayle Screen Ltd.	United Kingdom	€ 140.58	€ 12.78	€ 127.80



ECONOMIC DATA

SGAE	Spain	€ 883.08	€ 82.31	€ 800.77
Sikorski Musikverlage	Germany	€ 158.56	€ 16.69	€ 141.87
Stowarzyszenie Autorów ZAiKS	Poland	€ 2,054.40	€ 183.66	€ 1,870.74
Suhrkamp Verlag GmbH und Co KG	Germany	€ 220.00	€ 20.00	€ 200.00
Susan Schulman Literary Agency LLC	USA	€ 34.54	€ 3.14	€ 31.40
THE MARTON AGENCY, Inc.	USA	€ 110.63	€ 10.06	€ 100.57
The Really Useful Group	United Kingdom	€ 1,193.06	€ 108.46	€ 1,084.60
The Society of Authors	United Kingdom	€ 1,104.47	€ 100.41	€ 1,004.06
Thomas Sessler Verlag GmbH	Austria	€ 239.36	€ 21.76	€ 217.60
Verlag der Autoren GmbH& Co KG	Germany	€ 2,317.70	€ 223.96	€ 2,093.74
William Morris Endeavor Entertainment	USA	€ 1,415.45	€ 128.68	€ 1,286.77

**Communication to public by means of technical equipment and technical performance**

AGICOA	Switzerland	€ 123,517.81	€ 28,709.08	€ 94,808.73
AKKA/LAA	Latvia	€ 140.67	€ 33.76	€ 106.91
ALCS	United Kingdom	€ 6,493.22	€ 1,416.53	€ 5,076.69
ARS (Artists Rights Society)	USA	€ 49.27	€ 10.46	€ 38.81
Australian Screen Directors Authorship Collecting Society Ltd	Australia	€ 722.00	€ 155.21	€ 566.80
AWGACS	Australia	€ 945.65	€ 201.91	€ 743.74
Derechos de Autor de Medios Audiovisuales	Spain	€ 1,177.52	€ 251.45	€ 926.07
Directors Guild of America	USA	€ 65,523.87	€ 14,790.59	€ 50,733.28
Directors Guild of Canada	Canada	€ 3,159.84	€ 585.82	€ 2,574.02
DILIA	Czechia	€ 51,718.65	€ 12,055.32	€ 39,663.33
LIRA	The Netherlands	€ 64.80	€ 15.55	€ 49.25
Literar-Mechana	Austria	€ 1,488.04	€ 352.28	€ 1,135.76



ECONOMIC DATA

SABAM	Belgium	€ 343.33	€ 82.40	€ 260.93
SACD	France	€ 33,375.80	€ 7,736.97	€ 25,638.83
SFP-ZAPA	Poland	€ 3,166.14	€ 733.87	€ 2,432.27
SGAE	Spain	€ 2,599.13	€ 559.53	€ 2,039.60
SIAE	Italy	€ 18,734.19	€ 3,525.73	€ 15,208.46
SUISSIMAGE	Switzerland	€ 731.23	€ 143.86	€ 587.36
VDFS	Austria	€ 799.17	€ 190.56	€ 608.61
VG Bild-Kunst	Germany	€ 17,326.97	€ 3,726.63	€ 13,600.34
VG WORT	Germany	€ 14,151.71	€ 3,375.12	€ 10,776.59
Writers Guild of America, West, Inc.	USA	€ 56,262.57	€ 13,503.02	€ 42,759.55

**Making of copies and their public distribution by means of transfer of ownership**

ADAGP	France	€ 2,689.17	€ 398.35	€ 2,290.82
Bildrecht	Austria	€ 16.68	€ 3.34	€ 13.34
DILIA	Czechia	€ 1,801.17	€ 0.00	€ 1,801.17
OOA-S, z.s.	Czechia	€ 67.83	€ 6.78	€ 61.05
Picasso Administration	France	€ 68.55	€ 9.81	€ 58.74
SIAE	Italy	€ 78.12	€ 7.82	€ 70.30
VEGAP	Spain	€ 2,252.18	€ 225.24	€ 2,026.94
VG Bild-Kunst	Germany	€ 55.72	€ 5.57	€ 50.15

**Private copying**

560 Media Rights Limited	United Kingdom	€ 2,784.89	€ 556.98	€ 2,227.91
AKKA/LAA	Latvia	€ 189.30	€ 37.86	€ 151.44
ALCS	United Kingdom	€ 6,752.29	€ 1,107.20	€ 5,645.09



ECONOMIC DATA

ARS (Artists Rights Society)	USA	€ 32.22	€ 3.71	€ 28.51
Australian Screen Directors Authorship Collecting Society Ltd	Australia	€ 1,312.82	€ 206.06	€ 1,106.76
AWGACS	Australia	€ 1,155.77	€ 211.35	€ 944.42
Compact Media Group	United Kingdom	€ 26,463.23	€ 4,965.30	€ 21,497.93
Canadian Screenwriters Collection Society	Canada	€ 2,318.59	€ 333.86	€ 1,984.72
Derechos de Autor de Medios Audiovisuales	Spain	€ 2,077.42	€ 401.45	€ 1,675.97
Directors Guild of America	USA	€ 51,247.17	€ 9,506.77	€ 41,740.40
Directors Guild of Canada	Canada	€ 6,699.18	€ 986.43	€ 5,712.75
DILIA	Czechia	€ 48,414.56	€ 8,804.46	€ 39,610.10
Directors UK	United Kingdom	€ 8,096.70	€ 1,373.72	€ 6,722.98
FILMAUTOR	Bulgaria	€ 33.84	€ 6.77	€ 27.07
FILMJUS	Hungary	€ 580.31	€ 94.08	€ 486.23
Fintage Audiovisual Rights B.V.	The Netherlands	€ 18,218.89	€ 3,643.78	€ 14,575.11
Independent Film & Television Alliance	USA	€ 29,594.94	€ 4,409.93	€ 25,185.01
LIRA	The Netherlands	€ 103.05	€ 20.61	€ 82.44
Literar-Mechana	Austria	€ 1,570.28	€ 261.58	€ 1,308.69
Motion Picture Association Inc.	USA	€ 241,892.45	€ 46,358.13	€ 195,534.32
Russian Union of Right-holders	Russia	€ 866.75	€ 132.72	€ 734.03
SABAM	Belgium	€ 580.95	€ 116.19	€ 464.76
SACD	France	€ 24,964.66	€ 4,426.71	€ 20,537.95
SFP-ZAPA	Poland	€ 2,593.87	€ 502.32	€ 2,091.55
SGAE	Spain	€ 4,030.82	€ 704.68	€ 3,326.14
SIAE	Italy	€ 17,531.20	€ 3,044.87	€ 14,486.33
Société Suisse des Auteurs	Switzerland	€ 315.56	€ 63.11	€ 252.45
SUISSIMAGE	Switzerland	€ 513.68	€ 68.68	€ 445.00



**ECONOMIC DATA**

VEVAM	The Netherlands	€ 106.64	€ 21.33	€ 85.31
VDFS	Austria	€ 687.44	€ 116.47	€ 570.97
VG Bild-Kunst	Germany	€ 15,472.98	€ 2,549.60	€ 12,923.38
VG Wort	Germany	€ 12,189.47	€ 2,276.19	€ 9,913.28
Writers Guild of America, West, Inc.	USA	€ 44,230.79	€ 8,846.16	€ 35,384.63



## Fund for the Support of Social, Cultural and Educational Needs

	Situation as of 1 January 2021	Income of the Fund in 2021	Expenditures of the Fund in 2021	Situation as of 31 December 2021
Social	€ 109,562.89	€ 23,978.22	€ 6,000.00	€ 127,541.11
Cultural and educational	€ 265,086.92	€ 100,379.87	€ 105,100.00	€ 260,366.79
<b>Total</b>	<b>€ 374,649.81</b>	<b>€ 124,358.09</b>	<b>€ 111,100.00</b>	<b>€ 387,907.90</b>

# Annexes

Annexes to this Annual Report are available in the Slovak version only.



LITA, Society of Authors, Mozartova 9, 811 02 Bratislava

Phone No.: +421 2 67 20 93 01 E-mail: [info@lita.sk](mailto:info@lita.sk) Web: [www.lita.sk](http://www.lita.sk)

Company ID: 00420166 Tax ID: 2020848027 VAT ID: SK2020848027

**lita**