

# Annual Report 2022

lita

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# Editorial



# Looking for the bright side in a complicated world

I will try to start with some good news, even though it's not easy in the current situation. At the beginning of 2022, we all hoped that culture would recover gradually after two Covid years and the world would return to "normal". Yet the Russian invasion of Ukraine came shortly after, followed by the energy crisis, inflation, and overall price increases.

Today, we must concede that 2022 definitely wasn't a calm and peaceful year, having not favoured culture, understanding, or positive values in any way. However, it brought at least one positive aspect to authors: after a year of (post)Covid decline, we succeeded in obtaining a little higher royalties for you, which – hopefully – will make these tough times at least a little easier for more of you. So you'll see the money in your accounts by the end of the summer, and I hope that it brings you good fortune.

## **Copyright Act – A Chance for Change**

But let's start from the beginning: we spent the majority of early 2022 in parliament and in the media spotlight explaining why authors' remuneration should be fairer and more adequate than had been the case so far. The Copyright Act Amendment, in preparation by the Ministry of Culture of the Slovak Republic ("MC SR") for more than two years, was the main topic. Our priority was to achieve a wording more favourable to creators – such that would take into account the success of their works, scope of use, author's status and renown, as well as various cooperation models beyond buying rights, which is considered the norm in Slovakia. In other words, we aimed to achieve such wording of the Copyright Act that would take into consideration the rules used in culturally developed markets, and in accordance with the EU directive which is also binding on Slovakia. Over 3,000 of you supported our efforts

by signing the LITA-initiated For Fair Culture (Za férovú kultúru) petition, and many of you also showed your personal support.

Whilst the result is an amendment that does not take into account all of our aims and wishes for authors, the improvements we have implemented together are nevertheless definitely quite significant, and have a real chance of positively influencing the situation of creators and rightsholders.

Yet laws on paper are one thing, while them being put into practice is another thing entirely. That is why right after the amendment passed, we started seeking specific ways to strengthen authors' positions as individuals, and as the weaker link in the relationship with bigger, often international companies. Not even the Copyright Act's new wording rectified the disparities in the situation of different generations of creators, which are the legacy of previous copyright law changes in Slovakia. Authors of older works continue to receive royalties for each use, whereas contemporary

authors largely keep being offered contracts which strip them of their rights and adequate royalties. That is why we engage in discussions with authors as well as users, but these conversations will require more time. The MC SR suggested that we should first talk to public institutions so that they're the first to adopt the new rules. A discussion about adequate and proportional remuneration started last year with Slovakia's public broadcaster RTVS, the management of which is basically in favour of this change, although it lacks the financial means. As the funding model of this TV and radio company is changing drastically, the topic remains open and discussions continue in 2023.

### Theatres and Online Space as Places of Activity

We are quite happy and hopeful to see positive events on our domestic scene, most prominent of which are in theatres that are slowly recovering from the pandemic. Even though theatres are up against increased costs and inflation, they have started showing new works by domestic and foreign authors again. Theatres were the area in which we made the biggest internal changes in LITA in 2022 in order to provide creators and theatres with the best service. Online uses were another lively topic in 2022. We had several discussions with public, academic, and commercial users who want to offer their works to the general or specialist public online too. The most important partner in this area per repertoire and financial remuneration for authors is undoubtedly the Slovak National Library with which we concluded a contract for the use of out-of-commerce works (i.e. works that are not currently physically on the market), digital versions of which are available to this library, and from 2023 are available for free at its website as part of the DIKDA project. This ensures public access to more than a million works, and writers, translators, illustrators or graphic artists will get royalties from other uses of their works as early as next year.

### Past Debts

The audiovisual sector alas gives us fewer reasons to be happy. The unwillingness of some users in public retransmission and communication to agree on fair royalties for authors, or even pay royalties per se, is a long-term issue. Together with other historical MC SR "debts", this is why we spend so much time in court instead of working directly for authors in a more targeted manner. Many of you have been following the problematic retransmission situation since 2020, [when the MC SR published a problematic position regarding the Copyright Act which broke an over 20-year-old functional system](#). Many of you supported our [open letter to the Minister of Culture in 2021](#), appealing to her to deal with the situation. Yet the Ministry decided to leave the matter to the courts, which means that the current untransparent situation is unlikely to be resolved for years. The outcome is harmful to both artists and users. Unfortunately for you, authors, it means that you will receive royalties amounting to 2012 levels (retransmission rates have not changed since then) until the situation is resolved, which, given the current economic situation, cannot be regarded as adequate.

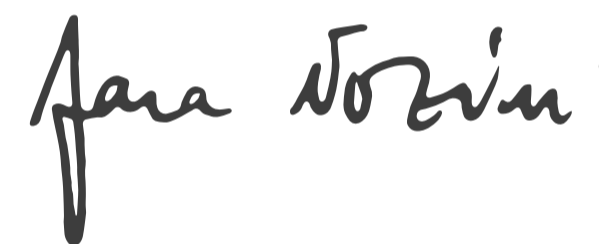
### Solidarity and #kolegiaLITA

I am very proud of LITA-associated Slovak authors who, in spite of a less than ideal economic situation, willingly helped when most needed last year by offering support to Ukrainian colleagues who came to Slovakia after the war started in their country. After consultation with the LITA Board, we distributed help amounting to over € 50,000 to Ukrainian authors and art school students as part of the designated LITA Fund grant #kolegiaLITA, which was supplemented by another € 25,000 from our international umbrella organisation CISAC as part of their #CreatorsForUkraine project.

We also responded to the war in Ukraine by stopping licensing to and from Russia and Belarus.

Our fifth New Year's greeting as part of the New Year with Slovak Art series also reflects the theme of conflicts and misunderstandings. It was created by photographer Ján Viazanička in reaction to the fact that even though we live in the same space, we understand each other increasingly less. He encourages more understanding and interest in both our neighbours and further countries. We also strive to consider that in our work.

On behalf of LITA  
Jana Vozárová, director




# About LITA

# About LITA

LITA, Society of Authors, is a civic association of authors working in 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, retransmission operators, accommodation providers, television (including the public broadcaster RTVS and all major commercial channels), and various smaller users.

In striving to help creators manage 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 as amended.

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 us to provide help to authors and rightsholders in challenging life situations, and support LITA members' travel connected to the presentation of their works.

As of 31 December 2022, LITA associated 306 members.

# Overview of 2022



# In 2022 we:

- contractually represented **4,145 Slovak rightsholders** (authors and heirs)
- brought together **306 members**
- concluded **986** new licence, collective licence, or extended collective licence agreements, and many agreements concluded before 2022 remained in force during that year
- **paid royalties and remuneration to rightsholders from Slovakia and abroad** through our partner organisations, **totalling over € 3,883,000**
- took **34 items** into deposit and extended the deposit for **95 items** deposited in previous years

- sent **10 #aktuaLITA newsletters** to our members and represented authors, informing them about news related to our organisation and important changes in copyright law
- **advocated fair remuneration for authors during the preparation of the Copyright Act Amendment** in parliament and the media
- **participated in meetings focused on the preparation of the new Copyright Act and individual consultations with MPs, MEPs and the government of the SR**
- **initiated the For Fair Culture petition** to support the demands of authors to approve a wording of the Copyright Act Amendment which would clearly define authors' remuneration for each use of their works as a rule, not an exception; we also organized a **press briefing in front of the National Council of the SR** about this topic
- **implemented authors' key demand in the Copyright Act**, which makes the amendment an important step toward the fairer remuneration of authors

- participated in **26 international meetings and conferences**; an important topic of which was still the implementation of the latest European copyright directives into respective Member States' copyright acts
- supported **36 cultural and educational projects with € 77,000 and four trips of LITA members** related to the presentation of their works **for € 1,800 from the LITA Fund**
- created the fifth greeting for the **New Year with Slovak Art** series; **designed by photographer Ján Viazanička**
- **participated in** online and offline **discussions, workshops, and presentations of LITA's activities** aimed at creators and users of works, as well as the general public
- continued with 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 the LITA Facebook page



# LITA's Activities in 2022

# 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 no: 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**

This type applies in the following four cases: use of works by retransmission (mediated communication of a broadcast work via satellite, cable system, etc.); reprographic reproduction of works (the option to copy a work via copiers, computers, cameras and other electronic devices); private copying (e.g. via CD, DVD, USB); and the resale of original works of fine art on the art market (“droit de suite”). In all these cases, the Copyright Act states that authors are entitled to a certain royalty. Since they would not be able to get such royalty 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 2022, we thus collected remuneration for the reprographic reproduction of works from 50 copy shop operators, 56 libraries, and 54 importers of copying equipment. We collected remuneration for authors of works of visual art from 12 Slovak galleries and auction houses, and one foreign partner organisation for the resale of original works on the art market (“droit de suite”).

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

Society (SOZA) as part of 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 pages 16 and 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 2022, LITA represented 4,145 rightsholders based on concluded representation agreements.

This is the total number of rightsholders, yet this can include ‘duplicities’ – cases when a rightsholder is an author and an heir because they conclude a separate representation agreement with LITA as both. The number of represented individuals as of 31 December 2022 was 4,050, but this cannot be correctly divided among individual categories.

### Rightsholders represented based on representation agreements as of 31 December 2022

represented living creators (without members)	1,979
represented deceased creators	771
represented heirs	1,089
members	306
<b>total number of represented rightsholders</b>	<b>4,145</b>

### Individual Licences

Upon agreement with represented authors and heirs, we negotiate fair individual licencing 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 201 licencing agreements for dramatic works this year. Of this number, 194 were for the use of works in the Slovak Republic, the remaining seven agreements dealt with the use of Slovak works abroad – in Poland and Czechia. “Exported” authors included Róbert Mankovecký, Miroslava Čibenková, Zuzana Ferenczová, Norbert Bodnár, Jozef Lenhart and Jozef Heriban. In addition, we concluded 71 licencing agreements for literary works. Most often these dealt with the use of works by Mária Ďuríčková, Mária Rázusová-Martáková, Krista Bendová, Milan Rúfus and Margita Figuli. We also concluded nine individual licencing agreements for

audiovisual works, including the use of an excerpt from the film *Vianočné oblátky* (*Christmas Wafers*, directed by Martin Ťapák, 1977) in a new film by RTVS *Kôň* (*Horse*, directed by Martin Šulík, 2022). Twenty-three licencing agreements for visual and photographic works were concluded, most often for the use of works by Ľudovít Fulla, Miloš Alexander Bazovský, Martin Benka and Ester Šimerová-Martinčeková. The users we work with mainly include theatres, all the major television stations, book publishers, magazines, municipalities, libraries, universities, and cultural centres and institutes.

### Number of individual licences granted in 2022

Dramatic works	201
<i>Dramatic works in the SR</i>	194
<i>Dramatic works for export</i>	7
Literary works	71
Audiovisual works	9
Fine art and photography	23
<b>Total</b>	<b>304</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 2022, 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, Joj and TV LUX.

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 agreements with the Dramox streaming service which offers online theatrical performance recordings, Slovak Film Institute, SEUK and Lúčnica ensemble. In 2022, 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 dealing with the use of multiple works concluded or effective in 2022

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 671 extended collective licences and other agreements for the use of multiple works simultaneously were concluded or in effect in 2022. The vast majority were for the use of works in hotels and restaurants.

### Number of extended collective licences concluded or effective in 2022

Dramatic, musical-dramatic and choreographic works	0
Literary works, fine art and photography	7
<i>Slovak National Library – public lending</i>	1
<i>Slovak National Library – out-of-commerce works</i>	1
<i>Radio Mária Slovensko</i>	1
<i>KUBO Media</i>	1
<i>Collegium of A. Neuwirth</i>	1
<i>Children's Radio Košice</i>	1
<i>Book Renting Project*</i>	1
Audiovisual and radio production	664
<i>RTVS</i>	1
<i>Hotels and restaurants</i>	663
<b>Total</b>	<b>671</b>

*\*The extended collective licence agreement was concluded but not implemented.*

In 2022, rightsholders represented by LITA refused one application to use their work due to its post-mortem protection. Moreover, LITA stopped mediating licences for the use of works from Russia and Belarus as well as the use of Slovak works in those countries as of 30 March 2022 due to the Russian military intervention against Ukraine. Based on this decision, we refused six licence applications for the use of works by Slovak authors in

those countries, and two licence applications for the use of works by authors from those countries in Slovakia in 2022.

### Joint Management of Rights

**Five organisations used to cover 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 the 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. However, last year marked a change: in October 2022 the Ministry of Culture of the SR revoked OZIS's authorisation to engage in the collective management of rights, so as of that date there are only four working collective management organizations in Slovakia.**

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.

In 2022 – like in previous years – Slovak CMOs executed joint management in three areas, yet individual cooperations were influenced during the year by OZIS having its authorisation revoked:

- **Retransmission;** four CMOs (LITA, OZIS, Slovgam and SOZA) joined together in the past. Revoking the authorisation from OZIS and the new Copyright Act Amendment required concluding a new joint management agreement among CMOs. In December LITA, Slovgam and SOZA signed a new agreement which also includes SAPA (based on §175, Art. 2 of the Copyright Act). SOZA should grant licences and pay remuneration for all organizations according to the previous agreement from before December 2022 as well as the new one.

However, entities associated in the Association of Cable Telecommunications Operators (APKT) and in the Slovak Association for Cable Telecommunications (SAKT) terminated their licence agreements with all CMOs in 2020. In order to continue the authorized retransmission of works even in spite of the absence of licence agreements, both associations have launched a court case against LITA to determine a new licence agreement, and the majority of their members pay fees to LITA according to § 165, Art. 9 of the Copyright Act which allows this exception. The current situation is caused by the MC SR's activity, which might have an impact on the future distribution of royalties to authors. We could still pay money equal to royalties for use of their works to authors in 2022 (from the money paid by association members to LITA from their royalties, or payments from retransmission operators outside of associations). Amounts paid are still at the 2012 level. However, the situation is not sustainable in the long term and may affect authors' royalties in the coming years, which is why we are actively trying to resolve it. We have repeatedly addressed the MC SR regarding this issue. Our goal is to come to an agreement with retransmission operators, and conclude new licence agreements which would ensure the use of works and fair remuneration for authors.

Another new feature was brought forward by the Copyright



Act Amendment which required the establishment of a new standard pricelist for all CMOs, setting rates for users of works in this area – the pricelist is in effect since 2023.

- Communication to the public by means of technical devices and technical performance; as legally determined, all five CMOs joined together in 2022, and users can ask any of the CMOs to settle their rights. Since October 2022, the system works with four CMOs, excluding OZIS.
- Private copying; all five CMOs joined together as required by the law within “mandatory joint collective management”. In this area, the collection of remuneration from liable persons for all five CMOs (LITA, OZIS, SAPA, Slovgram and SOZA) was performed by SOZA, and since October 2022 for the four CMOs excluding OZIS.

### **Distribution of royalties and remuneration in 2022**

Total royalties and remuneration paid to rightsholders from Slovakia and abroad through our partner organisations amounted to over € 3,883,000 in 2022. 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 section Economic Data on page 60.

In 2022, LITA paid royalties and remuneration for private copying, retransmission, and communication to public abroad with a slight delay due to the time-consuming data exchange process necessary to establish an international system of payment between LITA and the foreign representatives of authors.

# Disputes and Settlement Agreements

Collective and extended collective 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 Act, 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 a settlement of unfulfilled obligations to authors. Funds obtained in this way are continuously distributed to authors.

In 2022, we resolved 30 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 113 court disputes (these are disputes in which LITA acts as a plaintiff). Of 51 cases closed in 2022, the courts ruled

in favour of LITA in 35 and stopped proceedings in two cases. 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”). This type of use of works is also the subject of proceedings against LITA by the Antimonopoly Office of the Slovak Republic. The Antimonopoly Office reached the conclusion that LITA abused its dominant position and in 2015 – 2019 set inappropriately high prices for a group of users – accommodation providers. LITA does not agree with these positions and has pointed out that the Antimonopoly Office did not conduct a proper economic analysis in its evaluation of LITA rates: namely that the Office did not perform any evaluation of the economic value of the LITA licence, even though this should be the basic precondition to assess whether the

rates are adequate. The judgement from 2022 was not final, and LITA lodged an appeal.

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 can 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 2022, LITA deposited [34 items](#). We also extended the deposit for [95 items](#) deposited in previous years. In 2022, 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

2022	34
2021	46
2020	54

# The Copyright Act Amendment

The final stages of the Copyright Act Amendment process were a priority topic in Slovakia in 2022. The amendment which was expected to be approved in previous years finally passed in February 2022, and came into effect on 25 March 2022.

*The Copyright Act Amendment brings the principles guaranteed by the latest European directives to Slovak law. This amendment was 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.*

*The directives impose the duty on EU Member States to strengthen the position of authors and performing artists 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.*

The process of amendment preparation was active since 2019 when LITA joined MC SR working groups as well as independent working groups among authors, representatives of other authors' societies and users of works – television channels, broadcasters and publishers. We also initiated several individual meetings and consultations with MPs, MEPs, and the government of the SR.

During these meetings, we pointed out that practice as well as the European Directive on Copyright in the Digital Single Market, which is the basis of our amendment, requires the provision of stronger support to authors. In 2021, we conducted a related survey to map the current situation of authors, which showed that it keeps getting harder to be an author in Slovakia. This is mainly caused by the faulty system setup which leaves 90% of authors without adequate remuneration for their work. That is why we brought forward several compromise proposals to include requirements important for authors in the Act during negotiations with the working groups. However, LITA's proposals were repeatedly not accepted.

In the final stages of the Copyright Act Amendment process at the turn of 2021 and 2022, it became clear that the National Council of the SR would be approving a draft which would solidify the practice of unfair remuneration and the uncertain position of authors. Artists with LITA's help therefore started a strong campaign prior to the Amendment's approval at the beginning of 2022 in order to make MPs reconsider the proposed wording of the Act.



Authors collected their demands for members of the National Council of the SR in their [petition “For Fair Culture” \(Za férovú kultúru\)](#). In the interest of all Slovak authors, they asked for the Copyright Act to be real legal support for authors during negotiations about the use of their works in the same way as the Labour Code is a reliable legal framework for the protection of employees, and to define clearly that fair remuneration for authors for the use of their works should be the rule, not the exception. The For Fair Culture petition had over 3,000 signatories by the end of February. All the demands are also summarised on [LITA's website](#) (in Slovak only).

The Copyright Act Amendment was approved in mid-February 2022 when MPs approved the wording, which ultimately included a key [requirement that authors and LITA strived to achieve throughout the amendment process. This relates to an important change in remuneration which states that a one-time remuneration – i.e. lump-sum payment for the creation of a work and all its subsequent uses – should no longer be the rule. The Act demonstrates this with several cases when such remuneration is possible, and it should not be used in other cases.](#)

Subsequently, the Copyright Act was amended once more in 2022 – a supplementary amendment was approved at the December meeting of the National Council of the SR which rather than significantly changing the Act, only introduces several technical changes which turned out to be necessary after the “big” amendment from the beginning of the year. These included better solutions for mandatory joint collective management situations when a rightsholder does not have a signed agreement with any of the collective management organisations. It also confirmed one of the points from the February version which strengthened the position of publishers: the right of publishers to a share of royalties for the use of works. The December amendment only entered into application in February 2023.

The need for a Copyright Act Amendment and requirements promoted by LITA and authors were discussed by:

- Uršula Kovalyk, Valeria Schulczová, Michal Hvorecký and Martin Šútovec as part of the For Fair Culture campaign, video and web published on 27 January 2022
- Michal Hvorecký, Jana Vozárová 30 January 2022 on RTVS News
- Jana Vozárová, Uršula Kovalyk and Valeria Schulczová on 1 February 2022 during a LITA press briefing at the National Council of the SR
- Jana Vozárová on Radio Lumen on 1 February 2022
- Jana Vozárová in the Muzikantské reči podcast with Peter Lipa, released 7 February 2022
- Jana Vozárová on RTVS News on 15 February 2022

Several related articles and interviews were also published. We also informed about the amendment process and consequent changes that the amendment brings to authors on LITA's website:

- [Will Slovakia really become a cultural desert? Authors fight for better working conditions. Unless the remuneration system changes, many will stop working](#) (published 27 January 2022)
- [Copyright Act Amendment favours business over creators. The For Fair Culture petition was signed by over 2,000 authors and supporters of culture](#) (published 1 February 2022)
- [We're one step closer to fair remuneration for authors](#) (published 17 February 2022)
- [What does the Copyright Act Amendment bring authors?](#) (published 21 March 2022)

# Participation in Domestic Working Groups and Strategic Negotiations

Besides the Copyright Act Amendment, domestic work meetings in 2022 focused on the topics of making works available online, the ongoing discussion about potential Art Funds Reform, and questions about individual areas of the use of works – specifically changes and long-term problems in retransmission and the changes brought by the amendment.

## **Retransmission**

One of the most prominent topics last year was the retransmission discussion with users of works, MC SR and other representatives of rightsholders. Relations in this area have been negatively affected by the MC SR's problematic position since August 2020, which broke the royalties system for audiovisual authors for some

collective uses of their works, despite that system having worked for years. The Ministry had pledged to release a corrected version of the position, but this is yet to happen. An attempt was made only via the Copyright Act Amendment, which partially clarified the situation. The amendment brought forward changes in the joint management system (more about joint management on pages 16 and 17), which required the establishment of a new common pricelist for all CMOs and set rates for related users of works. Simultaneously, the amendment opened up the question of collecting royalties for authors who have not concluded representation agreements with any CMO, but as authors of audiovisual works are entitled to royalties which can only be collected by a CMO. Further important questions remain open, the resolution of which the Ministry of Culture has left to the courts. LITA's retransmission activities in 2022 thus focused on the remediation of ongoing issues, as well as the introduction of

new practical regulations. LITA has long advocated for the interests of authors in this area in order to ensure adequate royalties for the use of works by retransmission, but we have repeatedly encountered some users' unwillingness to agree on a fair amount of royalties or even pay them.

## **Making Works Available Online**

A separate topic which shaped LITA's negotiations and was similarly affected by the Copyright Act Amendment was the issue of making works available online. Several users of works were interested in this option in the past in order to create online libraries or repositories. The Copyright Act Amendment brought related updates regarding making 'out-of-commerce works' available, such as books which

are out of print but still available in libraries. Such works which can no longer be bought but can be made available to the public in digitized form. The amendment adjusted the system which guides licensing for such use of works to memory institutions, which make their collections available. One of the first such collective licence agreements was concluded in 2022 with the Slovak National Library (SNL), which made its digitized collections available to the public in 2023. The agreement between the SNL and LITA allows the SNL to extend its online range with out-of-commerce works (upon the Amendment's conditions being met). During the year, we registered interest in making works available online from several other users. We believe that more similar cooperations will take place in the future. However, we would consider it useful to establish a unified system for these cooperations, e.g. for academic users, and although we presented the idea to Ministry of Education representatives in 2022, we did not receive a substantive response.

### **Art Funds Reform – MC SR Working Group**

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 – continued in 2022. These meetings analysed options for the further functioning of these funds, including their streamlining. LITA has been a member of this working group since 2020. In cooperation with authors and other stakeholders in culture, we aimed to contribute to a solution which would reflect the reality and demands of creative professionals. The result of almost two years' work was the Professional Artists' Chamber proposed by MC SR in the summer of 2022. Yet this was met with lukewarm support from the cultural community, since this project failed to reflect the majority of preparatory process discussions. In the end, the proposal did not proceed to the Parliament. From mid-2022,

MC SR worked at least to permanently remove the obligation to pay 2% contributions from author's remuneration to Art Funds, which would be automatically renewed without MPs' vote as of 1 January 2023. However, this topic was also not part of the National Council's December meeting due to the year-end government crisis. The Art Funds Reform was eventually discussed and then rejected by MPs at the end of February 2023, which meant a return to mandatory 2% contributions for authors and artists.

# 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.

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.

## Numbers of LITA reciprocal and mandate agreements with foreign organisations in 2022 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 organizations we work with 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

# Participation in International Events

The principles of copyright management and specifically collective rights management applied in Slovakia are based on internationally valid foundations. Copyright legislation responds not only to the demands of domestic artistic practice, but also to positive trends from abroad, and, in our location, specifically to copyright guidelines common to all European Union Member States. LITA is thus a member of international societies which associate collective management organisations from around the world, and a partner of an extensive network of foreign CMOs.

In 2022, LITA representatives participated in 26 meetings abroad – annual meetings of international CMOs abroad and thematic conferences and events. One of the prominent topics discussed was copyright protection and making out-of-commerce works (OCW) available, such as books which are out of print but available in libraries. EU Member States' discussions repeatedly

focused on the topic of the implementation of the Directive on Copyright and Related Rights in the Digital Single Market.

We also attended several general assemblies and strategic meetings of international associations of CMOs where LITA is a member. Such events are an opportunity to regularly discuss the key problems in enforcing copyrights and improving collective rights management with colleagues from foreign organisations. 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 analysed the activities of CMOs – dealing with topics such as documentation standards, case studies, analyses, etc., with a focus on making processes more efficient and helping authors.

The majority of international events took place online. The meetings we attended in person are indicated in the list.

## **February**

- EVA Forum – Auction Houses and Art Galleries
- SAA Working Group Meeting on Retransmission
- EVA Forum – Collective Rights Negotiations

## **April**

- CISAC European Committee Meeting
- SAA Working Group Meeting on the Implementation of the Directive on Copyright and Related Rights in the Digital Single Market

## **May**

- IFRRO Discussion on Out-of-Commerce Works
- IFRRO Regional and Working Groups and Forums Meeting (in person in Oslo)



- WIPO and EUIPO Webinar on IFRRO Discussion on Out-of-Commerce Works

### **June**

- AVTE workshop #TranslatingEurope focusing on copyright issues related to the profession of authors of film and television show translations and their remuneration (in person in Vienna)
- SAA General Assembly and Council of General Policy (in person in Brussels)
- SAA Board of Directors Meeting (in person in Brussels)
- EVA General Assembly
- EVA Summer Forum

### **July**

- IFRRO Out-of-Commerce Works Working Group Meeting

### **September**

- SAA Board of Directors Meeting (in person in Paris)
- Meeting with the Directorate-General for Communications Networks, Content and Technology (DG CNECT) on complaints by Slovak CMOs

### **October**

- SAA Working Group Meeting on Diversity and Equality
- SAA Working Group Meeting on Retransmission
- SAA Working Group Meeting on the Implementation of the Directive on Copyright and Related Rights in the Digital Single Market
- IFRRO General Assembly and Regional Working Groups and Forums Meeting (in person in Brussels)

### **November**

- CISAC International Council of Creators of Graphic, Plastic and

Photographic Arts

- SAA General Policy Council (in person in Madrid)

### **December**

- SAA Board of Directors Meeting
- CISAC Seminar (in person in Budapest)
- SAA Expert Seminar on Extended Collective Licensing
- IFRRO Webinar on Educational Licensing

# The Director of LITA in the Board of Directors of the Society of Audiovisual Authors

In June 2022, the director of LITA, Jana Vozárová, became a board member of the international Society of Audiovisual Authors (SAA).

SAA is an umbrella organisation for collective management organisations for audiovisual authors from around Europe, and has 33 members (including LITA) from 25 countries – it manages the rights of over 160,000 film and television screenwriters and directors. The SAA Board of Directors is elected for three years and has eight members. The director of LITA is now a board member along with copyright organisation representatives from France, Germany, Poland, Austria, Slovenia, Sweden and the United Kingdom.

The organisation deals with strategic issues of the legal protection of authors throughout Europe. The SAA Board's priorities for 2022 included an analysis of the European copyright directives implementation process in individual EU Member

States and their evaluation by the European Parliament and Commission, an international seminar with legal experts about extended collective licence agreements, and new issues arising in the EU, UNESCO and World Intellectual Property Organisation WIPO, such as the definition of the status of an artist and the AI's influence on creation and copyright.





Board of Directors of the International Society of Audiovisual Authors elected in June 2022 © SAA, photo: Sophie Degroote



# LITA Fund

**LITA has been operating the Fund since 1994, and despite several transformations along with the organisation, it 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 (in Slovak only).

The LITA Fund is one of the most visible tools available to LITA to directly support 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 2022**

In 2022, we supported 36 cultural and educational projects with € 77,000 through the LITA Fund. We partnered several important

events, once more supporting festivals like Divadelná Nitra, Fest Anča, Tehláreň, Fokus – Pokus, BRaK and NOVOTVAR, the Trojica Air translator residence project, Anasoft Litera Award and Figure in Slovak Photography Award, and projects such as Medziriadky and literarnyklub.sk. Besides our long-term partners, we have also initiated cooperation with several new applicants, including new cooperations with fine art and photography partners, such as the Children's City (Detské mestečko) workshop focusing on architecture and architectural drawings, paintings and photography – the event in Trenčín was organized by FOR MAAT collective, diorama exhibition by author duo OvéPictures – by Michaela Čopíková and Veronika Obertová in Šamorín, and an author's exhibition of textile illustrations by Martin Smatana from his successful book A Year of Good News (Rok dobrých správ) at the Ludovít Fulla Gallery in Ružomberok. New projects mean we have more mutually beneficial partnerships, which enables us to raise awareness about LITA.

### **LITA Social Fund and LITA members' travel**

LITA members could continue to apply for travel contributions from the LITA Fund related to presenting their works in 2022. During the year, we supported four authors' trips with a total of € 1,800. These were used for trips to present their literary and theatrical works in Poland, Slovenia, and Bulgaria, and participation at a literary science conference in Czechia. We also supported authors by providing four contributions from the Social Fund amounting to € 3,000 in total.

### **#kolegiaLITA – helping authors and students of art from Ukraine**

When Russia's aggression in Ukraine began, we used the LITA Fund to open a special call for applications from Ukrainian authors escaping the war. Authors who were forced to leave their homes and find shelter in Slovakia could apply for one-time LITA Fund financial contributions from May 2022. The special call was called #kolegiaLITA, the same as the support project in 2020 to help domestic authors affected by Covid crisis-related income loss.

The LITA Board and director allocated € 50,100 for the #kolegiaLITA special call in 2022, and a request to the International Confederation of Societies of Authors and Composers (CISAC) resulted in a € 25,000 contribution. These funds were distributed among applicant authors as one-time € 300 contributions. Fund applications could be sent by authors active in literature, theatre, audiovisual and fine art, as well as students in these fields. At year-end we also directly addressed four art colleges which had accepted students from Ukraine – we offered the schools financial contributions for fellowships, amounting to € 300 per student. By the end of 2022, we had supported 92 applicants and 73 Ukrainian students of the Academy of Performing Arts. The #kolegiaLITA call remained open until the end of March 2023.

























Michel  
Faber  
(GB)



LITA'S ACTIVITIES IN 2022 – LITA FUND













## List of 2022 Social, Cultural and Educational Needs Fund disbursements – support for cultural and educational projects

Applicant	Project	Amount paid in €
ANČA	15th Fest Anča International Animation Festival 2022	4 000.00
DoSlov, civic association	Verzia 2022	4 000.00
Michaela Čopíková	Diorama exhibition with unique author's narrative	1 500.00
Kult. 1629	Slanica Island of Art Festival 2022	1 500.00
ars_litera, civic association	Book videoessays for ten finalists of Anasoft Litera 2022	3 000.00
FOTOFO, civic association	Figure in Slovak Photography 2022	2 000.00
Literary Information Centre	Residential stays: Trojica Air 2023	3 000.00
DIVADELNÁ NITRA ASSOCIATION	31st DIVADELNÁ NITRA INTERNATIONAL FESTIVAL (topic: fragility)	5 000.00
VLNA, civic association	Golden Wave	1 000.00
NOVOTVAR	NOVOTVAR 2022 International Literary Festival	2 000.00
Ansámbel nepravidelného divadla, non-profit org.	AMPLIÓN FESTIVAL – New Cabaret & Street Art (7th year)	1 500.00
Viac kultúry	Fokus – Pokus 2022	1 500.00
Academy of Performing Arts in Bratislava, Film and Television Faculty	Student Film Festival Áčko 2022 – 26th year	1 000.00
Clear Collective	Tehláreň 2022	2 000.00
Slovak Film Union	33rd IGRIC National Awards for Audiovisual Production 2022	1 500.00
bez.klišé	Literature Night Nové Zámky 2022	1 000.00
Martin Smatana	A Year of Good News – author's illustration exhibition	1 000.00

Disco sailing	Slávnosť krátkeho filmu 2022	1 000.00
Academy of Performing Arts	Lab Theatre for specific-needs visitors	1 000.00
Keď môžem pomôžem, civic association	One World Košice 2022	1 500.00
literarnyklub.sk	Poems SK/CZ 2022	1 000.00
FOR MAAT	Children's City Workshop	1 000.00
pulpcore	Na Orave dobre	1 000.00
Slam Poetry SK, civic association	Slovak Championship in Slam Poetry and workshops	1 000.00
Verejnô	Umeano	2 000.00
Slovak Chamber Theatre Martin	Touches and Connections 2023	5 000.00
FOR MAAT	Portrait	1 000.00
Fraktál civic association	FRAKTÁL magazine 2023	2 000.00
Medziriadky	Medziriadky 2023	4 000.00
Považie Gallery of Art	Statue register Žilina	2 500.00
ANČA	Fest Anča 2023	5 000.00
VLNA, civic association	Vlna magazine 2023	3 000.00
Nástupište 1-12	KVANTUM Festival	2 000.00
literarnyklub.sk	literarnyklub.sk 2023	2 500.00
BRAK, civic association	Bratislava Book Festival – BRaK 2023	3 000.00
bez.klíše	Dramatized reading Balla&Hochholczerová	1 000.00

# Workshops, seminars, debates

In addition to our core activities, we also work long-term 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 2022, much of our media appearances and public presentations focused on the Copyright Act Amendment, which was one of our priorities. We write in more detail about the Amendment and LITA's related activities on pages 20 and 21.

Apart from the Amendment, we participated in other thematic lectures, workshops and discussions about individual areas of copyright on various occasions. In 2022, users of works showed more interest – for example, we talked about how to properly deal with authors' works upon their use in a theatre or making digitized works available in libraries.

## **Copyright topics and LITA activities were carried out by:**

- Lucia Lejková in National Outreach Centre (Národné osvetové centrum) videopodcast *V prvom rade (First of All)*, part *Na druhej strane je vždy konkrétny človek (There's always a real person on the other side)* released on 23 February 2022
- Lucia Miklasová at the *Gum in Your Hair* Theatre Workshop in Bratislava on 25 March 2022
- Jana Vozárová in the Radio Slovakia series *Autorské práva na internete (Online Copyright)*, broadcast on 18 – 22 April 2022
- Peter Kubovič at a specialised seminar for academic libraries organized by the Slovak Pedagogical Library and the Slovak Centre of Scientific and Technical Information on 9 June 2022
- Lucia Miklasová at an online workshop as part of the *Staň sa hviezdou regiónu (Become a Regional Star)* project by Podnikavci Novohradu organisation on 14 November 2022



# PF 2023 — New Year with Slovak Art

LITA sends annual New Year's 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 New Year's 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 2023 with another original New Year's greeting. PF 2023 was dedicated to photography and reflected the current situation in society – the greeting by photographer [Ján Viazanička](#) highlighted that even though we live in the same space, we understand each other less and less, and thus encouraged mutual understanding.

He created an oversized block of flats using a photographic collage. A decrepit building in the image is a symbol of the space we share together, but is still called Divided Society. Viazanička's work refers to growing polarisation, radicalisation of the public discourse, and prevailing misunderstanding. In the LITA NY greeting, his work is accompanied by a text written by publicist and

curator Branislav Štěpánek: *“Although we use a common language, we fail to achieve common understanding. A state of continual misunderstanding results in more chaos and the breaking of societal bonds.”*

The feeling of broken bonds is intensified by the photographer's further work with the image – recipients of the LITA postcard only received a fragment, a scrap of the large-format print which had been ripped apart by the author. In so doing, he reflected on the work's concept: *“We can ask: what does the whole photo look like? Which of its parts were sent to another recipient of this New Year's greeting? Who is our virtual ‘neighbour’ from the photo, and how are we getting along? Where does our solidarity end? Do we think only of those closest to us, or also of those separated from us by ‘more windows’?”* asks Štěpánek, the curator.

Ján Viazanička (1983) studied at the Department of Photography and New Media of the Academy of Fine Arts and Design in Bratislava. He won Slovak Press Photo awards in 2016 and 2018, received the Photographer of the Year award (2017) from the Central European House of Photography in Bratislava, and was

nominated for Czech Press Photo (2016). He also works as a teacher, curator, and chief editor at [www.dokumentmagazin.sk](http://www.dokumentmagazin.sk) about Slovak photography, and is a founder of Banská Štiavnica's HÁJOVNĀ cultural-tourist centre. His work alternates between documentary snapshots and visually abstracted observations, he deromanticizes Slovakia and challenges traditional symbols and stereotypes. *Divided Society* is part of the *Abstract Reality* photography series which is in preparation. Find out more at [www.viazanicka.com](http://www.viazanicka.com).

This unique greeting was sent in print and digital forms to over 300 partners in Slovakia and abroad, representatives of foreign CMOs and agencies, authors, and users of works. The message about this remarkable Slovak photographer and his work reached our collaborators in Europe: Austria, Hungary, Czechia, Poland, Slovenia, France, the United Kingdom, Belgium, Luxembourg, Bulgaria, Norway, Greece, Finland, Switzerland, Spain, Germany, Lithuania, Latvia, Sweden, and the Netherlands, as well as the USA and Canada.



Ján Viazanička, photo © Miloš Mráz



PF 2023

We wish you

a happy and safe 2023 without attacks or hate.  
This is the fifth *New Year with Slovak Art* series greeting, and it was created by the photographer Ján Viazanička.

We annually reach out to contemporary Slovak artists to create a NY greeting especially for us – and for you. Through the few activities that can deliver new ideas and examine old ones, we're sure that art is important to know and understand the world. And this role of art becomes even more important in recent months.

So we'll be delighted if this greeting brings you closer to Slovak art – which has this power of ideas.

**lita**





## PF 2023

We wish you

a happy and safe 2023 without attacks or hate. This is the fifth *New Year with Slovak Art* series greeting, and its author is photographer Ján Viazanička.

We annually reach out to contemporary Slovak authors to create a NY greeting especially for us – and for you. As one of the few activities that can deliver new ideas and critically examine old ones, we're sure that art is important to get to know and understand the world. And this role of art has become even more important in recent months.

So we'll be delighted if this greeting brings you a little closer to Slovak art – which has this power of ideas.

**lita**

Ján Viazanička  
*Divided Society* from the *Abstract Reality* series, 2022



Ján Viazanička (1983) studied at the Department of Photography and New Media of the Academy of Fine Arts and Design in Bratislava. He won awards in the Slovak Press Photo competition in 2016 and 2018, received the Photographer of the Year award (2017) bestowed by the Central European House of Photography in Bratislava, and was nominated for Czech Press Photo (2016). Besides his own creative work, he also works as a teacher, curator, and chief editor of a magazine about Slovak photography [www.dokumentmagazin.sk](http://www.dokumentmagazin.sk), and is a founder of Banská Štiavnica's HÁJOVNÁ cultural-tourist centre. His work alternates between documentary snapshots and visually abstracted observations, deromanticizes Slovakia, and challenges traditional symbols and stereotypes. His critical view of society is also reflected in our NY greeting, which is part of the *Abstract Reality* photography series.

Year-end is a period for reflection. Looking back, it's impossible to ignore the increasing polarisation in society, communities, and families in many aspects. A war continues to rage in our neighbouring country, and global living standards are threatened by the energy crisis and rising inflation. Public discourse is being radicalised. It's getting harder and harder to find common ground about issues such as safeguarding minorities and human rights, trust in institutions, social justice, and even basic questions of morality. Although we use a common language, we fail to achieve common understanding. A state of continual misunderstanding results in more chaos and the breaking of societal bonds. Our natural protective mechanisms inherited from our prehistoric ancestors are activated, and we close ourselves into our safety zones.

The photography fragment you're holding directly reflects this state of affairs: a fragment – a visual cut-out, literally and figuratively torn from a photographed reality. An object symbolising what is left to us. We can ask: what does the whole photo look like? Which of its parts was sent to another recipient of this New Year's greeting? Who is our virtual "neighbour" from the photo, and how are we getting along? Where does our solidarity end? Do we think only of those closest to us, or also of those separated from us by "more windows"? The rift line, or if you wish, the boundary, contains a certain ambiguity. It divides from the rest, singles out, and protects. The boundary increases sensitivity to differences that would otherwise be invisible. But it also confirms that something other, something different, really exists. By so doing, it postulates the opportunity to find and get to know "the other". It encourages to step over, listen, and ultimately – if we at least slightly want – to understand and enrich each other. Let's look over the fence once in a while – whatever the fence may be. After all, we live in the same space.

— Publicist, curator and photography historian Branislav Štěpánek about *Divided Society* by Ján Viazanička



LITA'S

Organisational

Structure

# LITA

LITA, Society of Authors, is a civic association of authors working in 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.

# 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 2022, the General Assembly convened on 8 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.

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 eligible, and to be part of the organisation's controlling body if elected.

As of 31 December 2022, LITA associated 306 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 2022, 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, Chair 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 Chair of the Slovak Film Institute Council.

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**Mirka Brezovská**

for authors of dialogues, Vice-Chair 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 Slovak representative in the Association of European Audiovisual Translators (AVTE).

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**Martin Kellenberger**

for authors of works of fine art, Vice-Chair 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.

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**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. He is a member of the Slovak Film Institute Council.

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**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)*, and monograph *Chapters from Slovak Textology. Ján Buzássy: Plane → Mountain plane (Kapitoly zo slovenskej textológie. Ján Buzássy: Pláň → Pláň hory, 2021)*. 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.

© foto: 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).

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**Eva Borušovičová**  
for film directors

A 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 mainly focuses on fiction, she is the director and screenwriter of the films *Truth or Dare (Vadí nevadí, 2001)* and *Blue Heaven (Modré z neba, 1997)*, director of the film *Amálka, I'll go mad (Amálka, ja sa zbláznim, 2000)*, and she also wrote the screenplay for the co-production feature film *Jánošík – A True Story (Jánošík – Pravdivá história, 2009)*. She wrote the plays *69 Things Better than Sex (69 vecí lepších než sex, 2013)*, *Štefánik – the Eclipsed Sun (Štefánik – slnko v zatmení, 2017)*, and *Bunny (Zajačik, 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)*, *Patriarchy (Patriarchát, 2020)*, *All the People Will Be Brothers (Všetci ľudia budú bratia, 2021)*, and *Perfect Child (Dokonalé dieťa, 2022)*. She regularly publishes in print media and online, 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, foto: Lenka Jones





**Marek Leščák**  
for screenwriters

The award-winning screenwriter has contributed to the most outstanding Slovak feature and documentary films of recent years. An important part of his portfolio is his collaboration with director Martin Šulík on films including *The City of the Sun* (*Slnečný štát*, 2005), *Gypsy* (*Cigán*, 2011), *The Interpreter* (*Tlmočník*, 2018), *The Man with Rabbit Ears* (*Muž so zajačími ušami*, 2020), and most recently *Horse* (*Kôň*, 2022). Several of these films have won the filmmakers awards, such as the Sun in a Net for best screenplay. Collaborations with directors Ivan Ostrochovský on *Servants* (*Služobníci*, 2020), Iveta Grófová on *The Fifth Boat* (*Piata loď*, 2017), and 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. In 2022, he co-published *Interviews about Film* (*Rozhovory o filme*) with Martin Šulík.

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**Judita Csáderová**  
for photographers

An 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.

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# 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 at LITA since 2001. Her work has touched upon areas such as copyright, international relations, and building an information system and online services for LITA's communication with authors. She became LITA's director in 2018. In 2022, she became a board member of the international Society of Audiovisual Authors (SAA).

She has settled disputes with the Association of Hotels and Restaurants of Slovakia dating to year 2017, reopened dialogue with the Slovak National Gallery, and started the New Year with Slovak Art project – original New Year's greetings. During this time, she also accompanied the streamlining of LITA Fund's functioning, and intensified work on LITA information systems as well as the organisation's external communications. Under her leadership, LITA achieved closer contact with authors, systematically publicizing their problematic position and conditions for artistic creation. She also raises awareness about the importance of copyright law – in which LITA actively participated also in 2022, succeeding in the inclusion of a key demand regarding authors' royalties in the Copyright Act Amendment.

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# 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.

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# 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 2022, LITA had 24 full-time employees.  
We also work closely with external collaborators.



# Financial Management



# Financial Management

LITA's financial result after tax for 2022 is € -3873.39. Total income from collective rights management was € 5,977,250.99. In comparison to 2021, this was an increase of almost € 360,000 due to several factors, including the gradual market recovery from the pandemic period in some areas of use of works, such as live public performance – i.e. theatrical productions, which registered an increase in collected royalties of over € 600,000.

Funds received based on out-of-court settlement with a retransmission operator constituted an important part of this amount (this operator is not a member of the SAKT and APKT associations mentioned in the 'Joint Management of Rights' section on pages 16 and 17 of this annual report). Funds from the settlement received at the end of 2022 represent back payments for the use of television and radio works in 2021 and 2022 – they will be paid to authors in September 2023. This increase compensated losses in other areas brought about by an unstable geopolitical situation, the conflict in Ukraine, higher inflation and prices, and subsequent changes in the business sector. The largest drop in collected royalties was in television broadcasting mainly due to changes in the content and programme structure of public television broadcasting. We saw a similar decrease in the amount of collected royalties and remuneration in private copying (such as on CD, DVD,

USB) and reprographic reproduction (making copies or scans with electronic devices), due to lower consumer demand and lower purchasing power as a consequence of reduced household income. A slightly lower amount of collected royalties year-on-year 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 via radio or television broadcasts.

We redistribute and pay out all collective rights management revenues in accordance with the Distribution Rules approved by the LITA General Assembly (the Rules are also available on LITA's website in Slovak only). 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 2022 – was 16.44%. The total amount of cash benefits paid to members of the management body and members of the control body amounts to € 63,489.76.

The total cost to LITA for the provision of the collective rights management service in 2022 was € 889,192.80. These are costs incurred for the purpose and covered by the revenues from collective management.

The cost of providing the deposit service in 2022 was

€ 1,938.47. Costs related to the deposit are covered by the fees collected for the provision of this service.

No costs were incurred by LITA in 2022 to support social, cultural and educational needs through the LITA Fund, nor were they separately allocated in 2022. The possibility of covering these costs is addressed in the Fund's statutes (the statutes are also available on LITA's website in Slovak only).

Unidentified royalties that LITA collected in 2022 but that 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 € 966,640.51. 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 91% and 9% 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 the collective management of rights)

Areas of collective management of rights	Revenue
Resale of original works of visual art	€ 87,995.21
Retransmission	€ 2,237,542.53
Making available to public	€ 12,416.14
Television broadcasting	€ 606,699.12
Radio broadcasting	€ 95,304.50
Public performance by means of technical performance (cinemas)	€ 3,201.57
Public lending	€ 308,424.88
Public performance by means of live performance	€ 307,626.79
Communication to public by means of technical equipment and technical performance	€ 300,343.86
Making of copies and their public distribution by means of transfer of ownership	€ 77,076.00
Private copying	€ 1,122,973.32
Making of copies by means of reprographic reproduction	€ 817,647.07
<b>Total</b>	<b>€ 5,977,250.99</b>



## Costs for 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	€ 13,310.49
Retransmission	€ 214,395.09
Making available to public	€ 1,683.17
Television broadcasting	€ 54,492.98
Radio broadcasting	€ 5,896.26
Public performance by means of technical performance (cinemas)	€ 0.00
Public lending	€ 77,140.78
Public performance by means of live performance	€ 30,357.92
Communication to public by means of technical equipment and technical performance	€ 79,110.60
Making of copies and their public distribution by means of transfer of ownership	€ 8,049.47
Private copying	€ 202,891.80
Making of copies by means of reprographic reproduction	€ 201,864.24
<b>Total</b>	<b>€ 889,192.80</b>



## Royalties and remuneration distributed to authors (according to individual areas of collective management of rights)

Areas of collective management of rights	Distributed
Resale of original works of visual art	€ 72,588.06
Retransmission	€ 640,193.52
Making available to public	€ 10,163.48
Television broadcasting	€ 539,996.02
Radio broadcasting	€ 89,016.71
Public performance by means of technical performance (cinemas)	€ 0.00
Public lending	€ 235,303.85
Public performance by means of live performance	€ 276,864.11
Communication to public by means of technical equipment and technical performance	€ 224,324.05
Making of copies and their public distribution by means of transfer of ownership	€ 49,663.96
Private copying	€ 680,180.23
Making of copies by means of reprographic reproduction	€ 661,265.16
<b>Total</b>	<b>€ 3,479,559.14</b>



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

Areas of collective management of rights	Paid	Payment periodicity
Resale of original works of visual art	annually	€ 52,755.30
Retransmission	annually	€ 887,749.44
Making available to public	continuously	€ 6,172.34
Television broadcasting	monthly and/or annually	€ 563,441.04
Radio broadcasting	monthly and/or annually	€ 80,866.76
Public performance by means of technical performance (cinemas)	annually	€ 0.00
Public lending	annually	€ 214,418.82
Public performance by means of live performance	3 times per year	€ 317,153.67
Communication to public by means of technical equipment and technical performance	annually	€ 346,207.60
Making of copies and their public distribution by means of transfer of ownership	continuously	€ 52,689.69
Private copying	annually	€ 747,018.67
Making of copies by means of reprographic reproduction	annually	€ 615,339.05
<b>Total</b>		<b>€ 3,883,812.38</b>



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

Organization	Country	Revenue	Costs	Distributed	Paid
<b>Resale of original works of visual art</b>					
GESTOR	Czechia	€ 17,910.14	€ 4,477.53	€ 13,432.60	€ 13,432.60
VG Bild-Kunst	Germany	€ 5,313.43	€ 1,328.36	€ 3,985.07	€ 3,985.07
<b>Retransmission</b>					
AKKA-LAA	Latvia	€ 16.12	€ 0.00	€ 0.00	€ 0.00
ALCS	United Kingdom	€ 457.54	€ 84.72	€ 372.82	€ 372.82
Bildrecht	Austria	€ 500.00	€ 0.00	€ 0.00	€ 0.00
DILIA	Czechia	€ 23,956.75	€ 5,989.19	€ 17,967.56	€ 17,967.56
FILMJUS	Hungary	€ 2,014.16	€ 492.94	€ 1,478.81	€ 1,478.81
HDS-ZAMP	Croatia	€ 51.69	€ 12.92	€ 38.77	€ 38.77
LATGA	Lithuania	€ 6.73	€ 0.00	€ 0.00	€ 0.00
Literar-Mechana	Austria	€ 1,150.39	€ 287.60	€ 862.79	€ 862.79
SACD	France	€ 1,605.75	€ 40.58	€ 238.75	€ 238.75
SUISSIMAGE	Switzerland	€ 184.14	€ 46.04	€ 138.11	€ 138.11
VDFS	Austria	€ 391.14	€ 97.79	€ 293.36	€ 293.36
VG Bild-Kunst	Germany	€ 760.05	€ 190.01	€ 570.04	€ 570.04
VG Wort	Germany	€ 281.85	€ 70.46	€ 211.39	€ 211.39



**Television broadcasting**

ADAGP	France	€ 2,768.32	€ 276.85	€ 2,491.47	€ 2,491.47
DILIA	Czechia	€ 5,492.68	€ 549.27	€ 4,943.41	€ 4,943.41
HUNGART	Hungary	€ 56.59	€ 0.00	€ 0.00	€ 0.00
Stichting Pictoright	The Netherlands	€ 1,908.79	€ 0.00	€ 0.00	€ 0.00
VG Bild-Kunst	Germany	€ 44.28	€ 4.43	€ 39.85	€ 39.85
ZAIKS	Poland	€ 200.00	€ 0.00	€ 0.00	€ 0.00

**Making available to public**

ADAGP	France	€ 8,058.68	€ 1,279.31	€ 6,779.37	€ 6,779.37
Dramox	Czechia	€ 207.16	€ 0.00	€ 0.00	€ 0.00

**Public lending**

DILIA	Czechia	€ 8,405.13	€ 2,101.28	€ 6,303.85	€ 6,303.85
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**Public performance by means of live performance**

Aura-Pont s. r. o.	Czechia	€ 11,486.78	€ 1,143.68	€ 10,343.10	€ 10,343.10
DILIA	Czechia	€ 1,263.91	€ 97.05	€ 1,166.86	€ 1,166.86
ZAIKS	Poland	€ 508.37	€ 50.84	€ 457.53	€ 457.53

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

DILIA	Czechia	€ 9,349.35	€ 2,337.34	€ 7,012.01	€ 7,012.01
Sociedade Portuguesa de Autores	Portugal	€ 367.71	€ 0.00	€ 0.00	€ 0.00



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

ADAGP	France	€ 392.85	€ 68.85	€ 324.00	€ 324.00
Deutsches Kulturforum östliches Europa	Germany	€ 280.00	€ 0.00	€ 0.00	€ 0.00
Extra Publishing, s.r.o.	Czechia	€ 99.32	€ 0.00	€ 0.00	€ 0.00
OOA-S,z.s.	Czechia	€ 35.91	€ 8.98	€ 26.93	€ 26.93
Stichting Pictoright	The Netherlands	€ 563.10	€ 56.31	€ 506.79	€ 506.79
Seagull Books London Limited	United Kingdom	€ 1,000.00	€ 150.00	€ 850.00	€ 850.00
SIA Petergailis	Lithuania	€ 500.00	€ 0.00	€ 0.00	€ 0.00
Solum Bokvennen AS	Norway	€ 3,450.00	€ 0.00	€ 0.00	€ 0.00
Wydawnictwo Abilion	Poland	€ 250.00	€ 37.50	€ 212.50	€ 212.50
Založba Malinc	Slovenia	€ 700.00	€ 0.00	€ 0.00	€ 0.00

**Private copying**

ADAGP	France	€ 12,609.04	€ 3,179.26	€ 9,429.78	€ 9,429.78
COPYRIGHT	Australia	€ 629.95	€ 157.49	€ 472.46	€ 472.46
DILIA	Czechia	€ 5,088.28	€ 1,272.08	€ 3,816.20	€ 3,816.20
FILMJUS	Hungary	€ 2,725.20	€ 681.30	€ 2,043.90	€ 2,043.90
LATGA	Lithuania	€ 181.06	€ 4.02	€ 12.08	€ 12.08
Stichting Pictoright	The Netherlands	€ 2,581.00	€ 374.42	€ 1,123.25	€ 1,123.25
SACD	France	€ 53.38	€ 13.35	€ 40.04	€ 40.04
Sociedade Portuguesa de Autores	Portugal	€ 391.60	€ 0.00	€ 0.00	€ 0.00
SUISSIMAGE	Switzerland	€ 104.03	€ 26.01	€ 78.02	€ 78.02
VDFS	Austria	€ 29.13	€ 7.28	€ 21.85	€ 21.85
VG Bild-Kunst	Germany	€ 1,740.09	€ 435.02	€ 1,305.07	€ 1,305.07
VG Wort	Germany	€ 748.01	€ 187.00	€ 561.01	€ 561.01



**Making of copies by means of reprographic reproduction**

ADAGP	France	€ 1,326.85	€ 331.71	€ 995.14	€ 995.14
COPYRIGHT	Australia	€ 2.73	€ 0.00	€ 0.00	€ 0.00
Stichting Pictoright	The Netherlands	€ 1,201.03	€ 300.26	€ 900.77	€ 900.77
VG Bild-Kunst	Germany	€ 32,141.74	€ 5,302.63	€ 15,907.88	€ 15,907.88



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

Organization	Country	Amount	Costs	Paid
<b>Resale of original works of visual art</b>				
ADAGP	France	€ 149.80	€ 29.96	€ 119.84
Bildupphovsrätt i Sverige	Sweden	€ 670.00	€ 134.00	€ 536.00
DACS	United Kingdom	€ 224.93	€ 56.23	€ 168.70
GESTOR	Czechia	€ 800.00	€ 160.00	€ 640.00
HUNGART	Hungary	€ 932.08	€ 186.42	€ 745.66
Picasso Administration	France	€ 165.19	€ 41.30	€ 123.89
VEGAP	Spain	€ 122.00	€ 24.40	€ 97.60
<b>Retransmission</b>				
ADAGP	France	€ 24.97	€ 6.24	€ 18.73
AGICOA	Switzerland	€ 197,276.27	€ 49,319.07	€ 147,957.20
AKKA/LAA	Latvia	€ 37.95	€ 11.68	€ 26.27
ALCS	United Kingdom	€ 10,348.89	€ 3,185.37	€ 7,163.51
ARS (Artists Rights Society)	USA	€ 102.96	€ 25.74	€ 77.22
Australian Screen Directors Authorship Collecting Society ltd	Australia	€ 2,580.27	€ 951.13	€ 1,629.14
AWGACS	Australia	€ 1,509.69	€ 556.50	€ 953.19



ECONOMIC DATA

Canadian Screenwriters Collection Society	Canada	€ 2,449.06	€ 753.68	€ 1,695.38
Derechos de Autor de Medios Audiovisuales	Spain	€ 2,998.91	€ 923.17	€ 2,075.74
Directors Guild of America	USA	€ 102,951.29	€ 25,737.82	€ 77,213.47
DHFR	Croatia	€ 69.42	€ 21.36	€ 48.06
DILIA	Czechia	€ 99,436.72	€ 24,859.18	€ 74,577.54
Directors Guild of Canada	Canada	€ 4,910.74	€ 1,809.34	€ 3,101.40
Directors UK limited	United Kingdom	€ 9,787.81	€ 3,012.14	€ 6,775.67
FILMAUTOR	Bulgaria	€ 453.81	€ 139.65	€ 314.17
FILMJUS	Hungary	€ 877.12	€ 323.14	€ 553.98
Kopiosto	Finland	€ 550.34	€ 169.42	€ 380.92
LIRA	The Netherlands	€ 20.64	€ 7.03	€ 13.61
Literar-Mechana	Austria	€ 2,738.62	€ 842.81	€ 1,895.81
SABAM	Belgium	€ 629.26	€ 212.62	€ 416.64
SACD	France	€ 54,901.05	€ 13,725.26	€ 41,175.79
SFP-ZAPA	Poland	€ 3,073.55	€ 1,037.06	€ 2,036.49
SGAE	Spain	€ 3,313.50	€ 1,019.72	€ 2,293.78
SIAE-Sezione D.O.R.	Italy	€ 21,115.08	€ 6,500.05	€ 14,615.03
Sociedad General de Escritores de Mexico	Mexico	€ 164.41	€ 50.60	€ 113.81
Société Suisse des Auteurs	Switzerland	€ 597.65	€ 149.41	€ 448.24
SUISSIMAGE	Switzerland	€ 769.58	€ 220.09	€ 549.49
VDFS	Austria	€ 1,296.72	€ 399.03	€ 897.69
VG Bild-Kunst	Germany	€ 25,791.70	€ 8,710.24	€ 17,081.46
VG WORT	Germany	€ 20,073.59	€ 6,778.40	€ 13,295.19
Writers Guild of America, West, Inc.	USA	€ 94,074.69	€ 23,518.67	€ 70,556.02



**Television broadcasting**

DILIA	Czechia	€ 41,899.24	€ 2,094.96	€ 39,804.28
SACD	France	€ 134.94	€ 13.49	€ 121.45

**Public lending**

DILIA	Czechia	€ 9,158.84	€ 2,289.71	€ 6,869.13
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**Public performance by means of live performance**

ABRAMS ARTISTS AGENCY	USA	€ 1,419.98	€ 100.00	€ 1,319.98
AGATHA CHRISTIE Ltd.	United Kingdom	€ 2,267.43	€ 100.00	€ 2,167.43
Agence Drama – Suzanne Sarquire	France	€ 3,181.26	€ 50.00	€ 3,131.26
Agence Goodwin	Canada	€ 70.00	€ 7.00	€ 63.00
Aitken Alexander Associates Ltd.	United Kingdom	€ 110.00	€ 10.00	€ 100.00
Aura-Pont s. r. o.	Czechia	€ 10,226.81	€ 527.58	€ 9,699.23
Bärenreiter Praha s.r.o.	Czechia	€ 151.75	€ 0.00	€ 151.75
Béla Pintér and Company	Hungary	€ 3,142.34	€ 311.84	€ 2,830.50
Bengt Ahlfors Comedia KB	Finland	€ 1,293.96	€ 129.40	€ 1,164.56
Boosey & Hawkes	United Kingdom	€ 14,681.38	€ 150.35	€ 14,531.03
Bühnen und Musikalienverlag J. Weinberger GMBH	Austria	€ 5,024.05	€ 420.41	€ 4,603.64
Casarotto Ramsay & Associates Ltd.	United Kingdom	€ 2,609.34	€ 139.90	€ 2,469.44
Colombine Teaterförlag AB	Sweden	€ 1,939.03	€ 133.35	€ 1,805.68
Concord Theatricals Corporation	USA	€ 7,546.85	€ 418.93	€ 7,127.92
Copenhagen Literary Agency	Denmark	€ 220.00	€ 20.00	€ 200.00
DILIA	Czechia	€ 7,998.64	€ 630.85	€ 7,367.79
Diogenes Verlag AG	Switzerland	€ 3,951.14	€ 255.00	€ 3,696.14



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Drei Masken Verlag	Germany	€ 1,031.18	€ 50.00	€ 981.18
Dunvagen Music Publishers, Inc.	USA	€ 165.00	€ 15.00	€ 150.00
Eric Glass Ltd.	United Kingdom	€ 200.67	€ 20.07	€ 180.60
Film Rights Ltd.	United Kingdom	€ 1,741.92	€ 174.19	€ 1,567.73
FORMAT-A Anna Wierzchowska-Wozniak	Poland	€ 165.00	€ 15.00	€ 150.00
Glocken Verlag Musikverlag Wien	Austria	€ 2,825.60	€ 233.10	€ 2,592.50
H. Aschehoug & Co. (W. Nygaard) AS	Norway	€ 253.96	€ 20.00	€ 233.96
Hartai Music Agency Ltd.	Hungary	€ 550.00	€ 50.00	€ 500.00
Henschelschauspiel	Germany	€ 2,475.00	€ 225.00	€ 2,250.00
Hofra Kft., Budapest	Hungary	€ 3,089.02	€ 50.00	€ 3,039.02
Hummelinck Stuurman Theaterbureau	The Netherlands	€ 1,654.17	€ 151.77	€ 1,502.40
Chester Music Limited	United Kingdom	€ 3,501.74	€ 167.65	€ 3,334.09
International Autors Society	USA	€ 430.96	€ 0.00	€ 430.96
Knight Hall Agency Ltd.	United Kingdom	€ 255.00	€ 5.00	€ 250.00
Leidybos namai „Tikra knyga“	Lithuania	€ 80.13	€ 8.01	€ 72.12
MCR agence littéraire	France	€ 291.02	€ 29.10	€ 261.92
Miro Gavran	Croatia	€ 1,115.84	€ 100.00	€ 1,015.84
NEGUS-FANCEY AGENTS LTD	United Kingdom	€ 2,252.06	€ 105.83	€ 2,146.23
NGO UACRR	Ukraine	€ 249.32	€ 0.00	€ 249.32
Nordiska ApS	Denmark	€ 1,894.33	€ 189.43	€ 1,704.90
Paradigm Talent Agency	USA	€ 715.00	€ 65.00	€ 650.00
PETER QUILTER SLU	Spain	€ 3,790.23	€ 379.02	€ 3,411.21
POLLINGER LIMITED AUTHORS AGENTS	United Kingdom	€ 1,100.00	€ 100.00	€ 1,000.00
Proscenium Kft.	Hungary	€ 985.93	€ 98.59	€ 887.34
RAY COONEY PLAYS	United Kingdom	€ 592.92	€ 59.29	€ 533.63



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Rowohlt Verlag GmbH	Germany	€ 2,130.21	€ 120.00	€ 2,010.21
SACD	France	€ 10,034.70	€ 335.93	€ 9,698.77
Sayle Screen Ltd.	United Kingdom	€ 1,064.90	€ 75.00	€ 989.90
SGAE	Spain	€ 2,726.58	€ 272.66	€ 2,453.92
SIAE-Sezione D.O.R.	Italy	€ 3,592.11	€ 274.02	€ 3,318.09
Solce Matija	Slovenia	€ 220.31	€ 21.63	€ 198.68
THE MARTON AGENCY, Inc.	USA	€ 230.20	€ 23.02	€ 207.18
The Really Useful Group	United Kingdom	€ 28,518.70	€ 970.00	€ 27,548.70
UNITED AGENTS, LTD.	United Kingdom	€ 71.54	€ 7.15	€ 64.39
Verlag der Autoren GmbH& Co KG	Germany	€ 5,228.07	€ 299.54	€ 4,928.53
WILLIAM MORRIS ENDEAVOR ENTERTAINMENT	USA	€ 859.40	€ 51.37	€ 808.03
Winje Agency	Norway	€ 220.00	€ 20.00	€ 200.00
ZAIKS	Poland	€ 3,386.81	€ 371.01	€ 3,015.80

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

ADAGP	France	€ 9.93	€ 2.48	€ 7.45
AGICOA	Switzerland	€ 80,062.41	€ 20,015.60	€ 60,046.81
AKKA/LAA	Latvia	€ 15.68	€ 4.82	€ 10.85
ALCS	United Kingdom	€ 4,266.91	€ 1,313.35	€ 2,953.56
ARS (Artists Rights Society)	USA	€ 35.12	€ 8.78	€ 26.34
Australian Screen Directors Authorship Collecting Society ltd	Australia	€ 630.38	€ 232.37	€ 398.01
AWGACS	Australia	€ 552.30	€ 203.59	€ 348.71
Derechos de Autor de Medios Audiovisuales	Spain	€ 1,214.77	€ 373.95	€ 840.82
Directors Guild of America	USA	€ 41,659.56	€ 10,414.89	€ 31,244.67
Directors Guild of Canada	Canada	€ 1,828.52	€ 673.71	€ 1,154.81



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DHFR	Croatia	€ 31.81	€ 9.79	€ 22.02
DILIA	Czechia	€ 40,393.08	€ 10,098.27	€ 30,294.81
LIRA	The Netherlands	€ 12.65	€ 4.31	€ 8.34
Literar-Mechana	Austria	€ 1,099.28	€ 338.30	€ 760.98
SABAM	Belgium	€ 262.33	€ 88.64	€ 173.69
SACD	France	€ 22,705.16	€ 5,676.29	€ 17,028.87
SFP-ZAPA	Poland	€ 1,260.65	€ 425.36	€ 835.29
SGAE	Spain	€ 1,353.72	€ 416.60	€ 937.12
SIAE-Sezione D.O.R.	Italy	€ 8,581.63	€ 2,641.76	€ 5,939.87
SUISSIMAGE	Switzerland	€ 311.92	€ 89.20	€ 222.71
VDFS	Austria	€ 453.84	€ 139.66	€ 314.18
VG Bild-Kunst	Germany	€ 10,444.28	€ 3,527.19	€ 6,917.09
VG WORT	Germany	€ 8,140.23	€ 2,748.77	€ 5,391.46
Writers Guild of America, West, Inc.	USA	€ 38,128.89	€ 9,532.22	€ 28,596.67

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

ADAGP	France	€ 1,969.96	€ 390.06	€ 1,579.90
ARS (Artists Rights Society)	USA	€ 594.80	€ 118.96	€ 475.84
DACS	United Kingdom	€ 148.70	€ 37.18	€ 111.52
DILIA	Czechia	€ 251.16	€ 0.00	€ 251.16
Picasso Administration	France	€ 45.97	€ 11.49	€ 34.48
SIAE-Sezione D.O.R.	Italy	€ 240.64	€ 60.16	€ 180.48
VEGAP	Spain	€ 2,057.91	€ 411.57	€ 1,646.34
VG Bild-Kunst	Germany	€ 227.91	€ 44.07	€ 183.84



**Private copying**

560 Media rights	United Kingdom	€ 1,680.12	€ 420.03	€ 1,260.09
ADAGP	France	€ 14.89	€ 3.72	€ 11.17
AKKA/LAA	Latvia	€ 158.68	€ 48.82	€ 109.85
ALCS	United Kingdom	€ 7,063.74	€ 2,174.21	€ 4,889.53
ARS (Artists Rights Society)	USA	€ 49.85	€ 12.46	€ 37.39
Australian Screen Directors Authorship Collecting Society ltd	Australia	€ 2,425.85	€ 894.21	€ 1,531.64
AWGACS	Australia	€ 1,221.46	€ 450.25	€ 771.21
Compact Media Group	United Kingdom	€ 12,482.15	€ 3,120.54	€ 9,361.61
Canadian Screenwriters Collection Society	Canada	€ 2,255.28	€ 694.05	€ 1,561.23
Derechos de Autor de Medios Audiovisuales	Spain	€ 6,780.60	€ 2,087.31	€ 4,693.29
Directors Guild of America	USA	€ 82,635.09	€ 20,658.77	€ 61,976.32
Directors Guild of Canada	Canada	€ 6,346.07	€ 2,338.19	€ 4,007.89
DHFR	Croatia	€ 172.56	€ 53.10	€ 119.47
DILIA	Czechia	€ 72,292.68	€ 18,073.17	€ 54,219.51
Directors UK limited	United Kingdom	€ 8,399.25	€ 2,584.82	€ 5,814.43
FILMAUTOR	Bulgaria	€ 484.93	€ 149.22	€ 335.71
FILMJUS	Hungary	€ 460.94	€ 169.82	€ 291.12
Fintage Audiovisual Rights B.V.	The Netherlands	€ 10,812.05	€ 3,016.77	€ 7,795.28
Independent Film & amp	USA	€ 4,529.15	€ 1,132.29	€ 3,396.86
LIRA	The Netherlands	€ 4.85	€ 1.65	€ 3.20
Literar-Mechana	Austria	€ 1,765.33	€ 543.28	€ 1,222.05
Motion Picture Association of America	USA	€ 127,515.84	€ 31,878.96	€ 95,636.88
SABAM	Belgium	€ 500.99	€ 169.28	€ 331.71
SACD	France	€ 35,322.96	€ 8,830.74	€ 26,492.22



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SFP-ZAPA	Poland	€ 2,648.47	€ 893.63	€ 1,754.84
SGAE	Spain	€ 2,546.76	€ 783.76	€ 1,763.00
SIAE-Sezione D.O.R.	Italy	€ 19,017.91	€ 5,854.45	€ 13,163.45
Société Suisse des Auteurs	Switzerland	€ 525.68	€ 131.42	€ 394.26
SUISSIMAGE	Switzerland	€ 632.69	€ 180.94	€ 451.75
VDFS	Austria	€ 999.62	€ 307.61	€ 692.02
VG Bild-Kunst	Germany	€ 21,070.06	€ 7,115.68	€ 13,954.39
VG WORT	Germany	€ 17,011.05	€ 5,744.25	€ 11,266.80
Writers Guild of America, West, Inc.	USA	€ 75,220.17	€ 18,805.04	€ 56,415.13



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

	Situation as of 1 January 2022	Income of the Fund in 2022	Expenditures of the Fund in 2022	Situation as of 31 December 2022
Social	€ 127,541.11	€ 22,442.08	€ 54,900.00	€ 95,083.19
Cultural and educational	€ 260,366.79	€ 92,268.41	€ 77,000.00	€ 275,635.20
<b>Total</b>	<b>€ 387,907.90</b>	<b>€ 114,710.49</b>	<b>€ 131,900.00</b>	<b>€ 370,718.39</b>



# Annexes

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



