

Annual Report 2020

lita

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Editorial

The year that exposed vulnerabilities.

Few would want to live through 2020 again. Especially not authors, artists or other professionals involved in live performance culture. 2020 has revealed numerous problems, such as - unfortunately - the sad state of long-term neglected and underfunded culture.

Whilst the pandemic has slowed down or interrupted many creators and artists, for us at LITA it has paradoxically increased workload. From the earliest days, we strove to find ways to aid creators who hadn't got help from other sources - for example, through our #kolegiaLITA initiative and special contributions from the LITA Social Fund.

Yet we have been unable to fully compensate for the loss of authors' income. The most affected area was performing arts, due to the enforced closure of theatres and consequent impact on revenue. The closure of hotels and restaurants has also had an impact on creators' income, although the decline in associated royalties will be most noticeable in the 2021 and 2022 billing years.

The pandemic situation has also reduced the activities of auction companies and importers of copying equipment. The compulsory closures and lower demand have thus meant a drop in remuneration for creators for the resale of originals of works of art and reprographic reproduction. So creators from all areas covered by LITA – literature, theatre, audiovisual and fine arts – have been affected by the pandemic.

2020 was also a crucial year for the authors' community for another reason: the drafting of the Copyright Act amendment began. This may significantly impact the future position of authors and artists – for better or worse, depending on the success of this amendment process. Somewhat unfairly, this topic has been marginalised, even though the new law is due to come into force in 2021. Unfortunately, not only because of the unpredictable situation brought about by the pandemic, 2020 also fully revealed the long-neglected dialogue between the Ministry

of Culture of the Slovak Republic (MC SR) with artists and users of works – i.e. with all parties that should be involved in the creation and quality of copyright legislation.

Even in simpler times (regarding previous amendments), discussions with MC SR rarely led to a satisfactory agreement. And with the advent of COVID, work on and debates about the amendment have become one-dimensional through emails, which further hinders relationship-building. The process, already heavily influenced by the diverse interests of various stakeholders and the long-standing lukewarm attitude of our government towards culture, has failed to produce the quality and constructive dialogue that should have taken place between creators and users of work that the European Union has committed us to.

The extent of problems were also revealed during informal discussions outside the MC SR. Since the middle of the year, various cultural and media stakeholders have been meeting to

discuss the new text of the Copyright Act within the framework of the Platform on Copyright in Audiovisual and other Media, organised by the Association of Independent Producers. Confronting the views of authors, artists and collective rights management organisations with those of users (producers, broadcasters, publishers and multinational online platforms) revealed strong opposing positions. On many important points, unfortunately, no consensus could be found. Authors have made it clear that the current situation is no longer acceptable to them, that they need to strengthen their position in negotiating the terms of their work and to have a guarantee of fair remuneration. Yet the other side sees no room for adjustment, as it is itself facing pressure from stronger partners and struggling with a lack of financial resources. At least it can be considered a minor success that the needs and positions of authors were finally clearly articulated at a joint forum. It will never again be possible to claim that such needs and positions have not been clearly named and justified.

Another important finding of the past year is that a mediated dialogue between relevant players is proving necessary. I would very much like the MC SR to be more concerned than it has been so far about setting up a fair system. It should encourage this debate, and take the interests of authors and the conditions under which they work as its theme. In doing so, the ministry should seek a way forward that is acceptable to all.

Yet 2020 has shown that this is not yet the case. In a difficult covid year, the ministry understandably had a number of pressing priorities and commitments. I understand that many of those arose from the current urgent situation, but also from the state in which the department was handed over by the previous leadership.

A sad side-effect, however, is that after last year, only with great effort can creators consider the MC SR as “their” ministry. One example for all, which is closer to us at LITA than others: in August 2020, the Media, Audiovisual and Copyright Section of

the Ministry of Culture issued an interpretative opinion on the Copyright Act, which broke the previously well-functioning system of collecting royalties for authors in audiovisual production. The losses at stake will affect thousands of authors and are estimated in millions of euros. We have been fighting to correct this position for the entire second half of the year. Although the management of the ministry of Culture assured us that it did not agree with the opinion and would correct it, this had not happened by year-end.

It would be preferable to end this text on an optimistic note. Let's hope that in 2021 the situation for authors and artists, as well as other cultural professionals, will improve. Let's hope that the pandemic will subside, and that the wounds it has exposed in the functioning of our country will be understood both as a lesson and an opportunity to improve. Let's hope that we are at the lowest point of the curve, from which the only way is up – including you, dear authors, and your work. We at LITA are determined to believe that.



On behalf of LITA
Jana Vozárová, director

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About LITA

About LITA

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

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

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

We have been operating as a civic association of authors since 1993. We are registered with the Ministry of the Interior of the Slovak Republic under number VVS / 1-900 / 90-7923.

Our activities are performed based on the Statutes in their current wording as approved at the General Assembly Meeting on 22 October 2020, and based on an authorisation from the Ministry of Culture of the Slovak Republic. We operate according to the provisions of Part V of Act no. 185/2015 Coll. of the Copyright Act.

Through the LITA Fund, we financially support many significant cultural projects and educational events in terms of copyright. We work to raise awareness of copyright and the importance of artistic creation. We strive to improve copyright legislation for the benefit of creators. Through the fund's contributions, we also help authors and rightsholders who find themselves in challenging life situations.

As of 31 December 2020, LITA associated 344 members.



Overview of 2020

In 2020 we:

- contractually represented 3,849 Slovak rightsholders (authors and heirs)
- brought together 344 members
- concluded 994 new licences, collective licence, or extended collective licence agreements, and many agreements concluded before 2020 remained in force during that year
- paid royalties and remuneration to more than 4,000 rightsholders from Slovakia and thousands more abroad through our partner organisations, totalling € 4,288,082.25

- took **54 items** into deposit and extended the deposit for 57 items deposited in previous years
- we started sending a monthly **#aktuaLITA** newsletter, informing our members and represented authors about news related to our organisation
- supported **31 cultural and educational projects with € 100,350 from the LITA Fund**, we continued improving the efficiency of the LITA Fund and building new and stronger partnerships
- created the third **greeting for the New Year with Slovak Art series; this time we approached an exceptional artist – artificial intelligence-based poet Liza Gennart, created by Zuzana Husárová and Ľubomír Panák**
- **participated in 30 international meetings and conferences**; their main topic was the implementation of the latest European directives on copyright into respective Member States' copyright acts

- participated in ministerial working groups and other independent meetings focused on preparing the new Copyright Act which, in line with the latest European directives, should ensure greater protection and adequate remuneration for authors and performers
- organised or participated in online and offline discussions, workshops, and presentations of LITA's activities aimed at creators and users of works, as well as for the broader public, at least once a month
- provided copyright advice throughout the year to authors and users of works who contacted LITA staff or contacted us via the LITA Facebook page
- recorded 30,808 unique visitors to the LITA website, 11% more than in 2019; the LITA website (www.lita.sk) had an average of 2,560 monthly visitors; the most popular month was April, when the #kolegiaLITA call was open for applications
- gained new LITA Facebook page followers; increased by 24%, so by year-end <https://www.facebook.com/LITAautorskaspolocnost/> had 1,218 followers

LITA during the Pandemic

In 2020, we monitored the outbreak of COVID-19 and the cultural crisis created by anti-pandemic measures with great concern for creators. We therefore adapted or rearranged a number of activities so that their benefits are available to creators at a time when most needed. We have looked for ways to help not only creators, but also users of the works and organisers of cultural and educational activities, who are also among the groups negatively affected by the crisis.

- **We have launched a special call for LITA Social Fund applications – #kolegiaLITA** – to help represented authors most affected by the crisis caused by the COVID-19 pandemic. Based on this application, we financially supported 77 creators.

- In response to the onset of the pandemic, we have accelerated the payment of extra royalties to Slovak creators in the total amount of €429,810.22. This was a retroactive repayment of royalties for the past use of TV and radio works, which we obtained for their authors in 2019 based on several out-of-court settlements with users.
- Since the pandemic began, we have actively participated in domestic and international crisis management meetings to mitigate the impact of the COVID-19 pandemic on the cultural and creative sector and copyright management.
- We modified the conditions for accommodation operators who had a licence agreement with LITA. These users pay royalties to LITA for creators for the distribution of their works by public television or radio broadcast on their premises. After the pandemic began, we temporarily suspended the billing of royalties to hotel and B&B owners, taking into account the time period during which such establishments had to be closed, and postponed the due date of invoices for 90 days.

- We have also responded to increased interest in the use of literary and theatrical works on the Internet. As this was a new development – in the past there was virtually no interest in licencing such uses – we urgently consulted authors on these uses and prepared a new tariff. We also mapped authors’ views on the use of their works on the Internet with a questionnaire, which provided important information in this process. These steps and consultations resulted in a new tariff that makes it easier for users to obtain consents for online uses of their works and regulates royalties for creators for such uses.

LITA's Activities in 2020

Collective Management of Rights

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

Although it is not a universally known fact, copyright can be managed in several ways. In most cases, authors can manage their rights individually. Some uses, however, 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 where the author alone is unable to follow all the uses of his/her works and negotiate adequate remuneration (e.g. in television broadcasting). The principle of collective rights management is the collective collection of royalties and their payment to authors through

collective management organisations, such as LITA.

Mandatory Collective Management of Rights

Mandatory management applies in the following four cases: use of works by cable operators (cable retransmission); reprographic reproduction of works (e.g. copying, scanning, printing); private copying (e.g. CD, DVD, USB); and resale of original works of fine art on the art market ("droit de suite"). In these cases, the 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 2020, we thus collected remuneration for the reprographic reproduction of works from 59 copy shop operators, 58 libraries, and 60 manufacturers or importers of copying equipment. We collected remuneration for authors of works from 15 Slovak galleries and auction houses, and four foreign partner organisations for the resale of original works on the art market ("droit de suite").

Royalties and remuneration for further use (use of works by cable operators and private copying) are collected for all rightsholders by the Slovak Performing and Mechanical Rights Society (SOZA) within the cooperation of collective management organisations (CMOs). CMOs then distribute the remuneration between themselves according to the areas of art, and thereafter send to their artists and rightsholders. This is the 'joint management of rights', which we shall mention in more detail at the end of this part of the Annual Report.

Voluntary Collective Management of Rights

For the management of uses outside the model of 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 collective use of works, i.e. when a large number of works and authors are involved.

As of 31 December 2020, LITA represented 3,849 rightsholders based on representation agreements concluded therewith.

Rightsholders represented based on representation agreements as of 31.12.2020

Represented living creators (without members)	1,894
Represented deceased creators	641
Represented heirs	970
Members	344
Total number of represented rightsholders	3,849

Individual Licences

In cooperation with represented authors, we negotiate fair licence agreements with users of their works, oversee compliance with contractual conditions, and payment of the agreed licence fees to authors. The year 2020 and the anti-pandemic measures brought about increased interest in the various uses of works on the Internet, which was reflected in terms of individual licencing agreements.

For creators represented by LITA, we concluded 166 licencing agreements for dramatic works this year. Of this number, 160 were for the use of works in the Slovak Republic, and in 51 cases the licences were for the use of works through the online streaming of theatrical performances. The remaining six contracts covered the use of Slovak works abroad – in Poland and Russia. “Exported” authors included Martin Husovský, Róbert Mankovecký, Norbert Bodnár, Ivan Bukovčan, and Osvald Záhradník. In addition, we

concluded 62 licencing agreements for literary works, of which 10 were licences for online readings – mainly from children’s works. In 2020, there was also increased interest in the musicalisation of poems – including the works of Maša Haľamová and Milan Rúfus. We also licensed several editions of translations of Slovak books abroad: mainly books by Uršula Kovalyk and Monika Kompaníková and their forthcoming publication in Albania, Germany, the United Kingdom, and Norway. We also concluded seven individual licencing agreements for audiovisual works, and 48 for visual and photographic works. The users we work with mainly include theatres, all the major broadcasters, book publishers, magazines, municipalities, libraries, universities, and cultural centres and institutes.

Individual licences granted in 2020 in figures

Dramatic works*	166
*Dramatic works in the SR	160
*Dramatic works for export	6
Literary works	62
Audiovisual works	7
Fine art and photography	48
TOTAL	283

Collective Licences

The collective licence agreement model simplifies the work of both authors and users when using works on mass, i.e. when there is a large number of works and authors, since 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 2020 there were nine collective licences concluded or in effect – two for dramatic,

musical-dramatic and choreographic works, six for audiovisual and radio works, and one for literary work, work of fine arts and photography. Users include the Literary Information Centre, SLUK, Lúčnica, Radio Slovakia, Radio Lumen, and major Slovak television stations (RTVS, Markíza, and JOJ).

Number of collective licences concluded or effective in 2020

Dramatic, musical-dramatic and choreographic works	2
Literary, fine art and photography works	1
Audiovisual and radio production	6
TOTAL	9

Extended collective licences

The extended collective licencing model even 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 remuneration 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 includes the Slovak National Library as the representative of Slovak libraries, which makes large volumes of various books and magazines available to readers. Of the 702 extended collective licence agreements concluded or effective in 2020, the vast majority were for the use of works in hotels and restaurants.

Dramatic, musical-dramatic and choreographic works	0
Literary works, works of fine art and photography*	5
*Slovak National Library	1
*Radio Mária Slovensko	1
*KUBO Media	1
*Kolégium A. Neuwirtha	1
*Musixmatch	1
Audiovisual and radio production**	697
**RTVS	1
**Hotels and restaurants	696
TOTAL	702

In 2020 rightsholders represented by LITA refused to grant a licence for the use of their works in two cases, and in one case LITA and the user didn't come to an agreement on the terms of licencing.

Royalties and Remuneration in 2020

In 2020, LITA paid royalties and remuneration to more than 4,200 rightsholders from Slovakia and thousands more abroad through our partner organisations, totalling € 4,288,082.25. Based on agreements on mutual representation with the foreign collective management organisations and other companies, and based on authorizations, we also represent tens of thousands of rightsholders from all over the world when their work is used in the Slovak Republic.

This year, LITA also distributed a retroactive repayment of royalties for the past use of TV and radio works, which we obtained for their authors in 2019 based on several out-of-court settlements with users. These extra royalties were distributed to Slovak creators in May 2020 and amounted to € 429,810.22.

To foreign creators, extra royalties amounting to € 499,962.79 were distributed together with the annual settlement.

In 2020, LITA paid royalties and remuneration for private copying, cable retransmission, and communication to public abroad with a delay. Remuneration for these uses is paid abroad at a later date due to a more extensive distribution scheme, which depends on the connection of the LITA information system with two international databases of rightsholders: IPI (Interested Party Information) and the database of audiovisual works, IDA (International Documentation on Audiovisual Works). A more efficient interconnection of these systems to speed up the exchange of data necessary for settlements between foreign collective management organisations and LITA, as well as the subsequent payment of remuneration by LITA abroad, is currently under development.

Joint Management of Rights

Five organisations dedicate themselves to the collective management of rights in Slovakia, each representing a different circle of artists and rightsholders. While LITA represents authors in literature, theatre, audiovisual and fine arts, SOZA, the Slovak Performing and Mechanical Rights Society deals with authors of musical works. Performing artists are represented by OZIS, the Protective Association of Performers of Slovakia, and SLOVGRAM – Joint Collecting Society for Performers and Audio & Video Producers, which also represents producers of audio recordings, broadcasters, and producers of video clips. The fifth organisation is SAPA, the Slovak Association of Audiovisual Producers. As mentioned above, the CMOs cooperate in collecting royalties and remuneration for the use of works. This is the 'joint management'. In certain areas, it is more effective for us and much easier for

the user if the use of the 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. The CMOs distribute the remuneration to each other according to the areas of creation and, subsequently, pay them to their artists and rightsholders.

Just like in previous years, in 2020 Slovak CMOs executed joint management in three areas:

- [Cable retransmission; four CMOs \(LITA, OZIS, Slovgram and SOZA\) have continued their cooperation; SOZA granting licences and collecting remuneration for all of them.](#)
- [Communication to the public by means of technical devices and technical performance; as legally determined, all five CMOs \(LITA, OZIS, SAPA, Slovgram and SOZA\) joined together in 2020. In this case, a user can request the settlement of rights from any of the CMOs.](#)
- [Private copying; all five CMOs \(LITA, OZIS, SAPA, Slovgram and SOZA\) joined together. In this area, joint management is performed by SOZA.](#)

Disputes and Settlement Agreements

As explained in the previous sections of this Annual Report, users of works may enter into collective licence and extended collective licence agreements with LITA. The agreements govern both the granting of consent for the use of works, as well as the amount of remuneration for authors. The use of works without a licence or without paying licence fees is considered unauthorized, 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 unauthorized use that means authors lose the remuneration to which they are entitled. In such cases, LITA contacts the users of works to agree on the settlement of unfulfilled obligations to authors. Our intention is not to punish – our goal is always only to get the remuneration to which the creators are entitled, and continuously pay obtained funds to authors.

In 2020 we resolved 54 disputed claims with users of works by concluding out-of-court settlement agreements. In the same year, LITA also led 415 court disputes concerning unjust enrichment for

the unauthorized use of works. From 156 cases closed in 2020, the courts ruled in favour of LITA in 118 cases. In the rest of concluded court disputes, we finally arrived at out-of-court settlements with the users of works. For the most part, the disputes concerned users such as hotels, restaurants, and other individual HORECA sector users, i.e. users of works in the form of communication to the public by means of technical devices (dissemination of radio and television broadcasting on their premises). The disputes involved unauthorised uses for various periods up to 2019, when users failed to pay royalties to authors for the use of their works.

Part of the money we received this way – as remuneration for the unauthorised use of works in the past, which we obtained for their authors in 2019 on the basis of several out-of-court settlements with users – was paid to the authors in the first half of 2020 (i.e. outside the regular autumn payment period) in the form of extraordinary remuneration. We are pleased that we could thus settle the debt owed to authors of television and radio works, and that we were able to speed up the settlement of these compensations

so that authors could benefit as soon as possible, precisely at the time of the crisis brought about by the pandemic.

LITA, as a collecting society, 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 happen repeatedly), we can provide general advice to contracted authors and recommend an attorney to represent an author.

Deposit

LITA provides both represented and unrepresented authors with the service of deposit; whereby deposited work serves as evidence in the event of a dispute over authorship. If an author finds that his/her work has been published under another author's name, he/she may use the deposit as indirect evidence that the work had been deposited at LITA before being available to someone else. As it's closely related to copyright protection issues, we started to provide this service at authors' request.

In the past three years, LITA deposited 50 - 70 items a year and concluded deposit agreements with depositors. In 2020, we deposited 54 items and extended the deposit period for 57 items deposited in previous years. In 2020, we didn't issue any Certificate of Deposit as evidence for a court hearing.

Number of items deposited with LITA in the past three years

2020	54
2019	53
2018	67

Participation in Working Groups and Drafting of Legislation

Meetings of working groups in 2020 focused on three priority topics: 1. the ongoing process of implementation of the latest European copyright directives into the Slovak Copyright Act - a topic common to all EU Member States; 2. after the outbreak of the COVID-19 pandemic, crisis communication and assistance to the cultural sector were among the priorities; 3. in the second half of the year, LITA had to respond to the problematic interpretative opinion on the exercise of rights to audiovisual works issued by the Media, Audiovisual and Copyright Section of the Ministry of Culture of the Slovak Republic in August 2020.

The Copyright Act Amendment

The implementation of the latest European Directives into the copyright laws of individual EU Member States has been one of the priority topics in copyright legislative changes since 2019, when

these Directives were adopted. These are the Directives of the European Parliament and of the Council (EU):

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.](#)

As in all EU countries, the amendment of the Copyright Act in Slovakia, which should consider the principles guaranteed by the

directives, is expected in 2021. Therefore, in 2020 this topic was central to the communications of the working group of the Ministry of Culture and in meetings within the framework of the project Platform for Copyright in Audiovisual and Media, which was organised during the year by the Association of Independent Producers.

The new directives oblige Member States of the European Union to strengthen the position of authors and performers as a currently weak and vulnerable part of the economic chain, especially (but not only) in the use of content on the Internet. In this spirit, the Union expects to introduce new copyright legislation in Slovakia as well, and this is what LITA is trying to do in implementing both Directives. In our work throughout 2020, we have been striving to improve the position of authors in contractual relations and to ensure that authors receive appropriate and proportionate remuneration for each use of their works. We promoted these principles within the communication of the working group at the Ministry of Culture of the Slovak

Republic, which was conducted among authors, representatives of other authors' associations, television stations, broadcasters, and publishers. We have done likewise in meetings within the framework of the project of the Association of Independent Producers – Platform for Copyright in Audiovisual and Media –, where we, together with representatives of other collective management organisations and users from the audiovisual and media sector, have tried to find a balance between the requirements of both sides, which could be brought about by the amendment of the law. These negotiations, as well as the communication of the MC SR working group, are ongoing in 2021.

The cultural sector during the pandemic

Following the outbreak of the COVID-19 pandemic, crisis communication and finding solutions to help the cultural sector were of course among our priorities. In addition to activities within the organisation, LITA has actively participated in discussions and working groups organised by the Ministry of Culture since the beginning of the COVID crisis. The crisis situation has also resulted in raising the issue of reforming art funds – the Literary Fund, the Music Fund, and the Fine Arts Fund – and the temporary suspension of the obligatory 2% levy on artists' wages and royalties to these funds. LITA representatives have continuously addressed this issue with authors throughout 2020, and will continue to do so in meetings in the coming year.

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

In autumn 2020, the need to respond to the problematic

interpretive opinion on the exercise of rights to audiovisual works under the Copyright Act issued by the Ministry of Culture of the Slovak Republic was added to the important topics on the LITA agenda. This opinion is essentially a “how to read” guide to certain provisions of the Copyright Act and is largely followed, for example, by the courts. Its wording issued in August 2020 broke the hitherto well-functioning system of collecting royalties for authors and audiovisual artists. The interpretative opinion was issued by the Section of Media, Audiovisual and Copyright of the Ministry of Culture of the Slovak Republic and was a surprise for all four interested collective rights management organisations (LITA, SOZA, Slovgam and OZIS) – the Ministry of Culture of the Slovak Republic did not consult the new wording with any of them. The opinion concerned specifically the provisions of the Copyright Act that have a direct impact on the possibility of authors, performers, and other right holders to receive royalties for a significant part of the use of their works through cable retransmission.

LITA reacted promptly to this situation, prepared a legal analysis of this position, and initiated several meetings with representatives of the Ministry of Culture and other CMOs. Through all these channels, we are trying to restore the functioning of the system which for almost 20 years had provided authors with their royalties for the use of their works by cable retransmission. We are also striving to ensure that MC SR clearly defines regulations in audiovisual production to remove doubts among rights holders and users of their works. The Ministry soon withdrew the problematic opinion from its website, but did not issue a corrected version of the interpretative opinion consulted with representatives of authors and rightsholders until the end of 2020.

International Partnership and Cooperation

LITA is a member of several international societies and organisations, which associate collective management organizations with the same or similar repertoire.

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 rights holders for the representation, licencing, and collection of

royalties and remuneration to authors for various uses of copyright works. Based on these collaborations, we collect and pay money to Slovak authors for the use of their works abroad, and we provide money to foreign authors for the use of their works in Slovakia. As of 31 December 2020, we concluded 72 reciprocal or mandate agreements for dramatic, literary and audiovisual works; 40 agreements for visual and photographic works; and 21 agreements for reprographic reproduction. In the past year, we have expanded our partnerships with two foreign CMOs – Original (Bosnia and Herzegovina), with which we cooperate in reprography, i.e. remuneration for authors whose works can be copied by means of reprographic device, etc., and with LATGA (Lithuania), with which we have expanded our existing cooperation to include dramatic, literary and audiovisual works on the basis of a new contract concluded in 2020.

Numbers of LITA reciprocal and mandate agreements with foreign organizations in 2020 for various areas:

Dramatic, literary and audiovisual works	72
Fine art and photography	40
Reprographic reproduction	21
TOTAL	133

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

Participation in International Events

The principles of copyright management and specifically collective rights management applied in Slovakia are based on general internationally valid foundations. Therefore, LITA cooperates intensively with foreign collective rights management organisations and is a member of international CMO associations. In 2020, representatives of LITA participated at several annual conferences and meetings of international CMOs. Except for one meeting, all such events were held online.

The discussions of the European Union Member States on copyright issues in 2020 were also linked by the topic of the implementation of the European copyright directives into individual copyright laws (Directive (EU) 2019/790 and Directive (EU) 2019/789). The ongoing transposition of the Directives has of course been affected and slowed down by the pandemic, which was also one of the most prominent topics in our international meetings. During several online conferences, we addressed precisely the impact of anti-pandemic measures on the cultural and creative sector and copyright management.

We attended 30 meetings in 2020, which can be divided thematically into three groups: general assemblies and strategic meetings of the organisations that bring together the CMOs; meetings of working and technical groups; and meetings responding to the COVID-19 pandemic and its impact on the cultural and creative sector.

General Assemblies and Strategy Meetings

We regularly discuss key issues in the enforcement of authors' rights and ways to improve the collective management of copyright with colleagues from international organisations. Meetings of the international collective management organisations – of which LITA is a member – also deal with practical issues concerning the running of these societies, such as financial issues and changes in membership, etc.

March 2020

- SAA General Assembly and General Policy Council

April 2020

- IDA Steering Committee

May 2020

- CISAC General Assembly

June 2020

- EVA General Assembly

October 2020

- Online conference on Managing audiovisual rights in the next decade organised by the Slovenian CMO AIPA
- SAA General Policy Council

November 2020

- IFRRO General Assembly
- SAA Online Conference on New Copyright Legislation: Making the Most for Next Generation Authors

Working and technical group meetings

LITA representatives also regularly attend meetings of international working groups, which analyse in detail the work of collecting societies - they deal with a variety of issues such as documentation standards, case studies, and analyses aimed at streamlining processes and helping authors.

February 2020

- Meeting of the European Group, the Remuneration Forum and IFRRO Working Groups on the implementation of the Directive on Copyright and Related Rights in the Digital Single Market

March 2020

- SAA Working Groups Meeting

June 2020

- IFRRO Remuneration Forum Meeting
- IDA Technical Committee

July 2020

- IFRRO webinar on collective rights management in education
- SAA videoconference on the transposition of Article 17 of the Directive on Copyright and Related Rights in the Digital Single Market

September 2020

- IFRRO Public Lending Right Forum
- CISAC European Committee Meeting
- IFRRO European Group Meeting

October 2020

- SAA Working Group Meeting on the implementation of the Directive on Copyright and Related Rights in the Digital Single Market
- IFRRO Newspaper and Periodicals Working Group Meeting on the transposition of Article 15 of the Copyright Directive in the digital single market
- SAA Working Group Meeting on retransmission

November 2020

- Meeting of the CISAC Dramatic, Literary and Audio-Visual Works Technical Committee
- Meeting of the International Council of Creators of Graphic, Plastic and Photographic Arts
- PLR International online session Creating a Living: How Public Lending Right (PLR) helps authors

December 2020

- IFRRO webinar on the licencing of works out of commerce works and on the EUIPO portal

The cultural sector during the pandemic

Throughout the year, negotiations and activities sought to map the situation in individual countries, and to appeal jointly to the representatives of the European Commission or individual Member States to help artists. The threatened position of authors and artists, the situation of creators in crisis as a result of anti-pandemic

measures taken by various countries, and the search for tools to help affected artists, were understandably priority themes of 2020.

March 2020

- SAA videoconference on crisis management during the COVID-19 pandemic

May 2020

- International #ResiliArt discussion organized by UNESCO in collaboration with CISAC - The International Confederation of Societies of Authors and Composers
- Second roundtable on the impact of the crisis caused by the COVID-19 pandemic organized by SAA

Jun 2020

- Special meeting of the CISAC Media Technical Committee on the Impact of the COVID-19 pandemic on licencing

November 2020

- CISAC/EVA webinar on the visual arts in the context of the COVID-19 pandemic

December 2020

- CISAC annual webinar in Budapest on the impact of the COVID-19 pandemic on Central and Eastern European societies

LITA Fund

LITA has been operating the Fund since 1994, undergoing several transformations over that time period, although always serving as a tool to support and reward creators. In this context, the Rudo Sloboda Award (Cena Ruda Slobodu) for audiovisual production was established in 1997. 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 organization 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 set out in its statutes, which are approved by the General Assembly. The Statutes are available on the LITA website.

The LITA Fund is one of the most visible tools available to LITA to directly support creation, 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 strong 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 strongest financial supporters of

culture in the country, we nevertheless aim to promote remarkable projects as much as possible.

Cultural and educational projects in 2020

In 2020, we supported 31 cultural and educational projects with € 100,350 through the LITA Fund. Of 50 new applications, we supported 29 projects. We also paid out grants to two partners whose projects had been approved in the previous period. In addition to long-standing partners, we established cooperation with several new applicants and as a result supported more projects than in 2019 (17 projects), which also means increasing the range of mutually beneficial partnerships and thanks to which we successfully spread awareness of LITA.

The anti-pandemic measures prevented many of the organisers from implementing the supported projects as originally planned. We therefore resorted to extending contracts with partners and to solutions that did not require the return of already provided support – to allow the implementation of projects in a modified, e.g. online form, and postponements to later dates. Several projects were nevertheless not implemented, in which cases support for both projects and partnerships continued until 2021. A list of all supported projects can be found on the following pages of the Annual Report.

#kolegiaLITA - LITA Social Fund

In spring 2020, we launched a special call for LITA Fund applications – [#kolegiaLITA](#) – to help those represented authors most affected by the crisis and loss of income due to the halting of cultural activities in the early days of the COVID-19 pandemic. Creators in literature, theatre, audiovisual and visual arts represented by LITA, Society of Authors – were eligible to apply for a one-off contribution.

The amount of support and the number of awarded grants were decided by the LITA Committee and the LITA Director at their meeting in May 2020, based on which we supported 77 eligible applicants [with financial support totalling €23,100](#). In addition to direct financial support, the call also raised the profile of this LITA Fund support among represented authors, who had hitherto known little about this option.

During the year, we continued to provide grants outside this special call – the opportunity to apply for emergency grants has long been available to authors represented by LITA. In addition to the [#kolegiaLITA](#) special call, we also supported authors with €5,100.

Cultural and educational projects supported in 2020 by the LITA Fund and implemented this year:

Literary Camp Medziriadky

Applicant: [Medziriadky](#)

The Medziriadky literary camp and competition for young authors up to the age of 26 focuses on the education of young literary talents. Each year, a jury of established authors and literary critics selects 50 young authors based on a literary competition and invites them to a week-long literary summer retreat. This provides aspiring authors with professionally-guided analyses of their texts and unique feedback. The programme also includes lectures, talks and workshops focusing on topics such as literary translation, engaged writing, and literary criticism.

Creation of DoSlov website and visual identity

Applicant: [Lucia Halová](#)

DoSlov – the Association of Literary Translators and Editors – is systematically dedicated to increasing the profile of the work of literary translators and editors, while raising their awareness of copyright, advocating decent working conditions, and promoting fair contractual terms between authors of translations and users of their works. The association's website shares professional information about book translation, literary editing, copyright, and licencing conditions related to the publication of translation



Autumn in Typogaraĝe © Jeseň v Typogaráži, photo: Kristína Denková, Sonia Ščepánová

literature, scholarship opportunities for book translators, and news from the literary translation world.

BRaK – Bratislava Book Festival 2020

Applicant: [BRAK](#)

The Bratislava Book Festival connects publishers, writers and illustrators, creating a professional platform for the presentation of their work. It brings together artistic professions related to book publishing – texts, illustration, comics, typography, and bookbinding, and regularly showcases the best book production by small and medium-sized publishers in Central Europe. In 2020, the event's 7th edition had a three-day multi-genre programme. This year, the event also included the Crisis as an Opportunity conference aimed at book publishers and retailers, and including a presentation by LITA's deputy director Lucia Miklasová.

literarnyklub.sk 2020

Applicant: [literarnyklub.sk](#) – civic association

The literarnyklub.sk civic association aims to support contemporary, original and ambitious literary creation, and its connection to other creative fields and the wider cultural and social context. Literarnyklub.sk events aim to strengthen contacts between all those involved in Slovakia's literary life: writers, publishers, booksellers, book editors, translators, literary scholars, and readers. In 2020, literarnyklub.sk organised LQ - Literary Quotient discussions, discussions with finalists of the Poems SK/ CZ competition (also online as the Poems in Quarantine festival), and the Art Debut event.



The Sun in the Net National Film Awards 2020 © Slnko v sieti, photo: Martina Mlčúchová

Kapitál 2020

Applicant: [KPTL](#)

Kapitál is a monthly cultural and social magazine with critical journalism, reflections on cultural and social events, and new domestic and international artistic work. Its content consists mainly of essays, interviews, reviews, critiques, reflections, and original artwork by Slovak and foreign creators. The Kapitál collective also organises Kapitalks discussions, often thematically linked to the magazine's current issue. The editorial board gives a voice to those rarely heard and missing from the media such as minorities, and marginalised/unconventional authors.

2nd edition of the Pilot Series Festival

Applicant: [METAFORUM](#)

The Pilot Festival of TV Series is unique among Slovak artistic professional platforms; its second edition took place in 2020. The event explores trends and events related to domestic and foreign TV series production and distribution. The series showcase stimulates discussion on domestic production and the state (and causes) of contemporary Slovak serials, inviting participation from both creators and critics in the industry. The festival organisers also held a discussion on the position of creators in the audiovisual industry and on television production during the quarantine period, which was attended by LITA director Jana Vozárová.

13th Fest Anča International Animation Festival 2020

Applicant: [ANČA](#)

The Fest Anča International Animation Festival brings together



The Pilot Festival of TV Series 2020 © Festival seriálov Pilot, photo: Terézia Šabová

animation professionals and students. It promotes animation, and contributes to the visibility and development of the domestic animation industry. As the only platform focused on animation films, it also has a strong educational focus – connecting high school and university animation students with producers and the professional environment. Each festival includes a competitive awards ceremony in five categories. The 2020 festival also included a LITA workshop for animators on how to register and gain royalties for the use of their work.

VLNA magazine, XXII. year

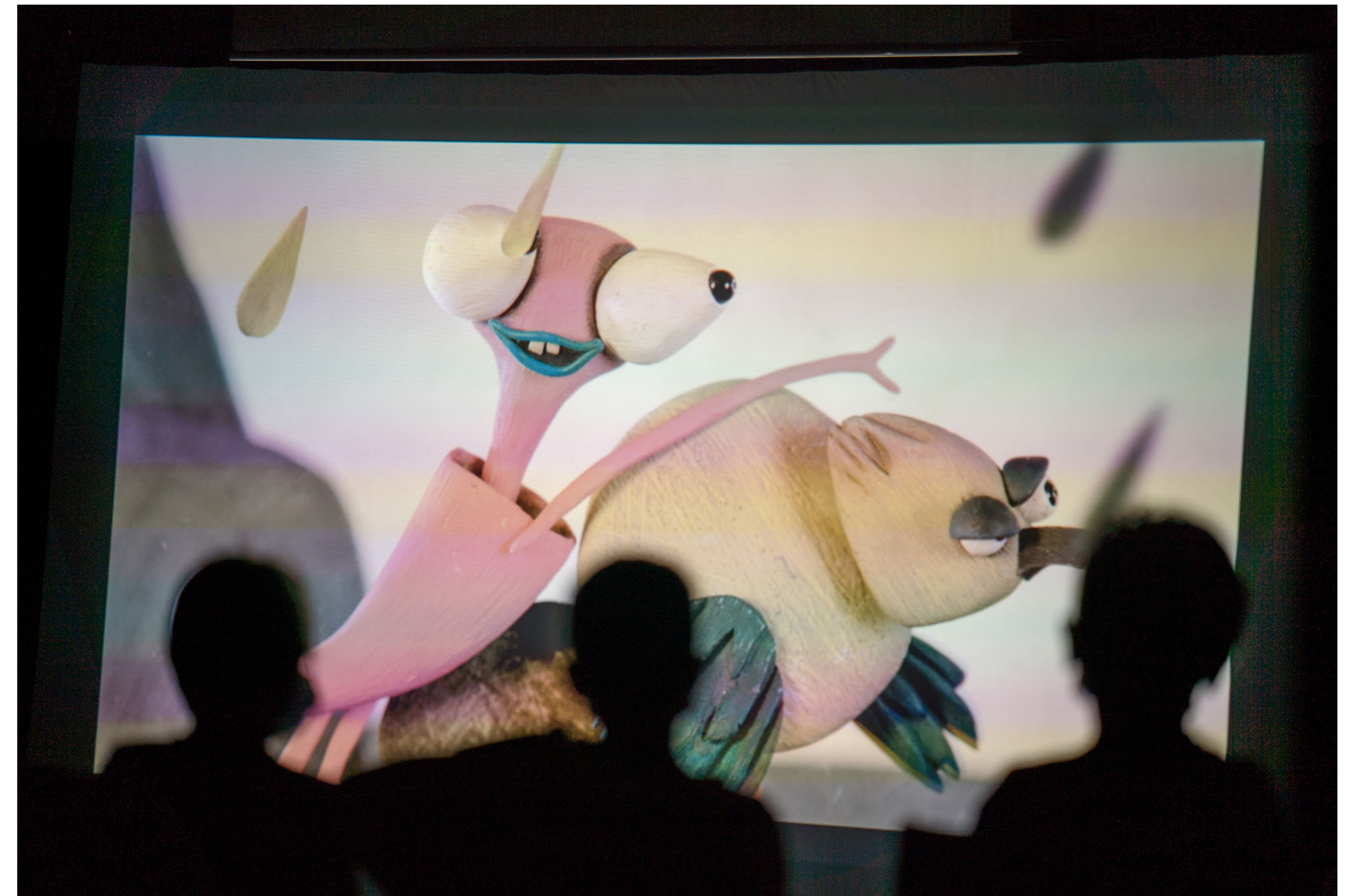
Applicant: [Vlna](#)

In 2020, Vlna cultural magazine once again became a LITA partner. The quarterly magazine charts trends in contemporary visual arts, theatre, dance, film, literature and music. It combines reflection with creation, and its thematic issues feature examples of contemporary work as well as reviews. The magazine also has its own progressive graphic language. LITA, as a project partner, has the option for a full-page advert in each magazine issue.

NU DANCE FEST 2020 – 15th year

Applicant: [Contemporary Dance Association](#)

An international festival of contemporary dance and movement theatre, presenting work produced/co-produced locally. Despite its long-standing international dimension, it is primarily focused on Slovak artists. The festival's philosophy is to present works with high-quality concept, a distinctive artistic viewpoint, and high-quality technical staging, to convey the latest discourse in this artistic field, and to contextualize works through discussions,



Fest Anča International Animation Festival 2020 © Fest Anča, photo: Šimon Lupták

round tables and special dramaturgical programmes. The 2020 festival also included a LITA workshop on copyright, during which we met choreographers.

Slovak Film Week 2020 and Sun in a Net 2019

Applicant: The Slovak Film and Television Academy

The Slovak Film and Television Academy is one of LITA's long-standing partners. Both the Slovak Film Week and the Sun in the Net national film awards are among the most prestigious domestic events in audiovisual production, helping to raise the profile of Slovak artists and their works. In 2020, the traditional showcase of fiction, animation and documentary films took place in a modified form – a week-long online showcase. This presented all films awarded with the Sun in a Net award for 2019, along with *Utekajme už ide* (Run, he's coming!, dir. Dušan Rapoš, 1986) as a tribute to Milan Lasica – awarded for his exceptional contribution to Slovak audiovisual culture. In December, a separate accompanying programme was held, including discussion panels and seminars, which could be watched online.

31st IGRIC National Awards for Audiovisual Production 2020

Applicant: Slovak Film Union

IGRIC is the longest-standing film prize in Slovakia. It's awarded for the most significant creative achievements in film and television production during the past year. In addition to the best creative performances, which are awarded by IGRIC, creative prizes are also awarded annually as part of the event. Works accepted for the competition are judged by an independent seven-member jury comprising prominent film and television creators and actors who are nominated by the Union of Slovak Television Creators, the Slovak Film



Nu Dance Fest 2020 © Nu Dance Fest, photo: Šimon Lupták

Union and the Literary Fund. The gala evening also includes prizes for journalism announced by the Film Journalists Club.

Month of Photography – 30th year

Applicant: [FOTOFO](#)

The 30th Month of Photography Festival was held in 2020. The annual event, which is part of the European Month of Photography together with leading photography festivals (Paris, Luxembourg, Berlin, etc.), presents exhibitions by national and international photographers. It is a highly-sought platform among industry professionals – photographers, curators, theoreticians and photography students – and popular with photographic arts followers. Presented work reflects contemporary and historical social events, demonstrates new directions and techniques in photography, shows intersections between photography and fine art, and stimulates new ways of looking at photography.

JAMA – 74th Anniversary of Milan Adamčiak

Applicant: [ISCM – Slovak Section](#)

JAMA – 74th Anniversary of Milan Adamčiak is the second edition of the mini-festival dedicated to the artistic legacy of one of the most prominent contemporary Slovak art figures – visual artist, conceptual artist and experimenter. The anniversary of Milan Adamčiak's birth (1946 – 2017) was the impetus for the creation of this intermedia event in the region of Banská Štiavnica and Banská Belá, where the artist spent his last years. The platform focused on Adamčiak's work, and particularly his late work opened discussion of Slovak experimental art lesser known by the general public – poetry, performance, visual art, new media, dance, and sound art.



IGRIC National Awards for Audiovisual Production 2020 © IGRIC, photo: Lennie Maxx

The event was transformed into an online presentation due to the pandemic situation.

NOVOTVAR – 2020 International Literary Festival

Applicant: [NOVOTVAR](#)

The NOVOTVAR International Literary Festival focuses on the popularisation of contemporary domestic and foreign literary works. For the fifth time, it has presented authors who have had new books published in the past year, authors who are considered to represent the most progressive trends in contemporary work, as well as the youngest emerging generation – debutants. In addition to its primary focus on literature, the event has a multi-genre overlap towards music, theatre and performance. In 2020, the event included the Golden Wave national poetry prize and results of the Poems SK/CZ 2020 competition.

NUDE Theatre SHOWCASE: dedicated to women

Applicant: [Nezávislý útvar divadelnej energie – civic association](#)

The NUDE Theatre SHOWCASE is a showcase of feminist-oriented theatre work by the NUDE group and thematically aligned guest artists. The theatrical showcase focused on performative authorial projects is complemented by installations, discussions, and dance workshops. The event also includes an open call for young creators to create a theatrical work for the festival or participate in a collective exhibition of works. The second edition of the event took place in 2020.



JAMA – 74th Anniversary of Milan Adamčíak © JAMA, photo: Natália Zajačiková

Verzia Magazine

Applicant: [DoSlov](#)

Verzia magazine focuses on literary translation and its consideration. The magazine mainly focuses on samples of foreign literary works in Slovak translation, interviews with translators and experts in foreign literature, translation criticism, articles on translation literature, and reviews. The project aims to fill the void left on the Slovak cultural scene by the demise of the Review of World Literature, and bring a periodical that will be attractive to contemporary readers in terms of form and content. The first online edition of Verzia was published in September 2020.

Anasoft Litera 2020 Final Ten Video Essays

Applicant: [ars_litera](#)

Anasoft litera is the most prestigious literary prize in Slovakia – awarded for the best Slovak prose work published in the past year, with all such prose automatically nominated. The jury changes every year, and LITA's cooperation with the award's organiser – the civic association [ars_litera](#) – combines film and literature. As a result of this partnership, video essays presenting the shortlisted books – short films about the final ten – were produced again in 2020. The winner of Anasoft litera in 2020 was Alena Sabuchová with *The Whisperers* (Šeptuchy).

Golden Wave 2020

Applicant: [Vlna](#)

Golden Wave (Zlatá vlna) is awarded for a poetry book by a Slovak author. Through the publication of nominations and winner's



NUDE Theatre SHOWCASE: dedicated to women © NUDE, photo: Nina Pacherová

announcement, the prize aims to highlight the best of domestic poetry publications in the past year and to generate wider discussions about the titles. The award ceremony is part of the NOVOTVAR festival. The Golden Wave 2020 winner was Eva Luka with her Jazver collection.

International Theatre Festival Divadelná Nitra – Territory Ethos (pandemic 29th year)

Applicant: Divadelná Nitra Association

The largest international theatre festival in Slovakia focuses on alternative, inspiring and audience-demanding stage works, mostly from European countries. It presents an annual series of remarkable works by foreign guests and a thematic selection of Slovak works. The event's programme focuses on presenting new trends in contemporary theatre art, and introduces new domestic and foreign artists. In addition to the main and accompanying theatre programme, it is also an intensive working and educational platform: linking the presentation of theatre production with local and regional cultural activities.

International Poetry Festival Ars Poetica 2020

Applicant: Ars Poetica

The International Poetry Festival Ars Poetica annually presents authors of contemporary world and Slovak poetry and their work. In addition to traditional forms, it also showcases sound poetry – hitherto rather unknown in Slovakia – and multimedia performances that integrate poetry with other arts. The festival also initiates collaborations between Slovak and renowned international artists, and strives to nourish poetry translation



NOVOTVAR International Literary Festival 2020 © NOVOTVAR, photo: Juraj Starovecký

in Slovakia. Due to the pandemic situation, the event has been transformed into an online presentation.

Spaces of archives_FRAKTÁL, 3rd year. (2020), No. 4

Applicant: [Fraktál, o.z.](#)

FRAKTÁL is a quarterly journal for literature and literary considerations with an overlap into adjacent artistic fields and scientific disciplines, hence the subheading “Literature Horizontally and Vertically”. The scholarly periodical is composed of established authors, translators, critics and scholars. The journal strives for genre and artistic diversity, plurality of opinion and artistic quality, as well as a diverse composition of columns and thematic blocks that respond to necessary and provocative topics in literature and culture (current anniversaries and occasions, events, infrastructural issues, etc.). In 2020, LITA supported the publication of the 4th and last journal issue that year: Spaces of Archives.

One World Košice

Applicant: [Keď môžem pomôžem, o.z.](#)

One of our partner associations, Keď môžem pomôžem, covered the organization of the One World International Documentary Film Festival in Košice in 2020. The event is a well-known showcase of documentary cinema with human rights themes, stimulating critical debate on pressing social issues. In addition to the presentation of films, it also includes a series of educational workshops – film courses, a human rights workshop, and empathy training.



International Theatre Festival Divadelná Nitra 2020 © Divadelná Nitra, photo: Ctibor Bachratý

Cultural and educational projects supported in 2020 by the LITA Fund, which will continue in 2021:

How to Make a Book (from manuscript to book publications)

Applicant: [Faculty of Arts of Constantine the Philosopher University, Department of Slovak Language and Literature](#)

The lecture series How to Make a Book focuses on the individual components and stages of the publishing process. The first of a series of planned lectures took place in 2020. In cooperation with LITA, the organisers addressed copyright issues and licencing agreements related to book publishing; the lecture also included an introduction to the process of translating a work – from the selection of text to editing. Due to the pandemic situation, the project could not be fully implemented in 2020, so its outputs will continue in 2021. The series will also cover the graphic design of books, promotion, distribution, and book PR.

I. Vyrypaev: Being 2 – reruns

Applicant: [Príchod Godota](#)

In 2020, we also supported reruns of the production Being 2 by the independent group Príchod Godota (Arrival of Godot). This is a production of a text by Russian playwright Ivan Vyrypaev, directed by Petra Fornayová. The supported performances are accompanied by discussions on the topic How we understand contemporary art. Due to the pandemic situation, the project could not be



One World Košice 2020 © Jeden svet Košice 2020, photo: Maja Bodnárová

fully realised in 2020 as planned and one of the reruns has been postponed to 2021.

Autumn in Typogarage

Applicant: [OZ ctrl V](#)

Autumn in Typogarage is a programme of cultural, educational and presentational activities – lectures, workshops and discussions, as well as short artist residencies and exhibitions for students and professionals in typography, book and graphic design. In 2020, two planned outputs happened, the project could not be fully realised due to the pandemic situation, so its outputs continue in 2021.



Being 2 by the independent group Príchod Godota © Príchod Godota, photo: Luboš Kotlár

Projects that were due to receive LITA Fund grants in 2020, but because of the pandemic have been postponed to 2021:

Istropolitana Project 2020

Applicant: [Divadlo Kaplnka](#)

International Conference on Recycling in the Performing Arts

Applicant: [Slovenské centrum AICT](#)

Touches and Connections 2020 – 16th annual theatre festival

Applicant: [Slovak Chamber Theatre Martin](#)

Figures in Slovak Photography 2020

Applicant: [FOTOFO](#)

Project for which a LITA Fund contribution was paid in 2020, but will be held in 2021:

Residencies: Trojica Air 2021

Applicant: [Literary Information Centre](#)

Project implemented in 2019, for which the LITA Fund grant was paid in 2020:

Figures in Slovak Photography 2019

Applicant: [FOTOFO](#)

List of 2020 Social, Cultural and Educational Needs Fund disbursements – support for cultural and educational projects

Applicant	Project	Amount paid in €
Project implemented in 2019 for which the contribution from the LITA Fund was paid in 2020		
FOTOFO	Figures in Slovak Photography 2019	1,500
Projects supported in 2020 from the LITA Fund and paid this year		
Medziriadky	Literary Camp Medziriadky	3,000
Lucia Halová	Creation of the website and visual identity of DoSlov	1,500
BRAK	BRaK – Bratislava Book Festival 2020	3,000
literárnyklub.sk – civic association	literarnyklub.sk 2020	3,000
KPTL	Kapitál 2020	3,000
Metaforum	2nd edition of the Pilot Series Festival	3,000
ANČA	13th Fest Anča International Animation Festival 2020	5,000
Vlna	VLNA magazine, XXII. year	3,000
Contemporary Dance Association	NU DANCE FEST 2020 – 15th year	3,000
The Slovak Film and Television Academy	Slovak Film Week 2020 and Sun in the Net 2019	10,000
Slovak Film Union	31st IGRIC National Awards for Audiovisual Production 2020	5,000
FOTOFO	Month of Photography – 30th year	4,000
ISCM – Slovak Section	JAMA – 74th Anniversary of Milan Adamčík	3,000
NOVOTVAR	NOVOTVAR – 2020 International Literary Festival	3,000
Nezávislý útvar divadelnej energie – civic association	NUDE Theatre SHOWCASE: dedicated to women	2,500

DoSlov	Verzia Magazine	4,000
ars_litera	Anasoft Litera 2020 Final Ten Video Essays	4,000
Vlna	Golden Wave	2,500
DIVADELNÁ NITRA ASSOCIATION	International Theatre Festival Divadelná Nitra – Territory Ethos (pandemic 29th year)	5,000
Ars Poetica	International Poetry Festival Ars Poetica 2020	3,000
Fraktál, o. z.	Spaces of archives_FRAKTÁL, 3rd year. (2020), No. 4	1,000
Keď môžem pomôžem	One World Košice	2,000

Projects supported in 2020 by the LITA Fund and continuing in 2021

Faculty of Arts of Constantine the Philosopher University, Department of Slovak Language and Literature	How to Make a Book	2,000
Príchod Godota	I. Vyrypaev: Being 2 – reruns	1,350
OZ ctrl V	Autumn in Typogarage	2,500

Projects for which LITA Fund contributions were allocated in 2020, but due to the pandemic their implementation was postponed to 2021

Slovak Chamber Theatre Martin	Touches and Connections 2020 – 16th annual theatre festival	4,000
Divadlo Kaplnka	Istropolitana Project 2020	4,000
Slovenské centrum AICT	International Conference on Recycling in the Performing Arts	3,000
FOTOFO	Figures in Slovak Photography 2020	1,500

Projects for which LITA Fund contributions were paid in 2020 but will take place in 2021

Literary Information Centre	Rezidencies: Trojica Air 2021	4,000
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TOTAL **100,350**

Workshops, seminars, debates

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

In 2020, when the crisis situation and necessary health and safety measures largely forbade live events, the number of live LITA workshops was understandably reduced except for the Nu Dance Fest and Fest Anča festivals. We are pleased that thanks to partnerships we have established through the LITA Fund, we have been able to expand the circle of authors who come into contact with LITA. An important step in this respect was our cooperation with the Nu Dance Fest, a festival of contemporary dance and movement theatre, during which we met choreographers for the

first time. This is a profession that the public rarely associates with LITA, but choreographers are also among the artists we represent and we can facilitate royalties for the use of their work.

At year-end, we implemented one of the first online workshops – copyright counselling sessions – for DoSlov association translators. These meetings will continue in 2021.

We have also attended several other events through invitations from our partners, with whom we cooperate through the LITA Fund, or by professional associations working with different types of works, such as cultural centres or galleries. We are very pleased that the principles of fair use and remuneration of authors are increasingly being discussed, and that the role of collective management organisations and our work as an intermediary between authors and users of their works is increasingly being clarified through public discussion.

2020 has also brought topics related to the pandemic and

crisis situation that has faced society, including authors and the cultural and creative sector. In this respect, the issue of collective rights management – as a system that ensures that authors are fairly remunerated for their work and whose importance is even more apparent in the current crisis situation, where many artists are finding it difficult or impossible to work – was also among key issues discussed.

We talked about copyright and LITA's activities:

- [Lucia Miklasová on 13 January 2020 in Radio Slovakia's programme Kontakty \(Contacts\)](#)
- [Jana Vozárová on 21 February 2020 in the morning broadcast of Radio Devín](#)

- [Jana Vozárová on 14 May 2020 at the online international discussion #Resiliart in the framework of the event organised by UNESCO in cooperation with the International Confederation of Societies of Authors and Composers CISAC](#)
- [Jana Vozárová on 18 July 2020 at a discussion during the Bratislava Book Market at Old Market Hall](#)
- [Lucia Miklasová on 12 September 2020 at the Crisis as Opportunity conference during the BRaK Festival in Nová Cvernovka](#)
- [Jana Vozárová on 18 September 2020 in a discussion at the Pilot Series Festival in Trnava](#)
- [Lucia Miklasová on 16 October 2020 at the online event How to Make a Book by our partner, the Department of Slovak Language and Literature, Faculty of Arts, Constantine the Philosopher University in Nitra](#)
- [Jana Vozárová on 17 October 2020 at the online event Anténa Works! Copyright and Copyright Societies \(SOZA, LITA\), organized by Anténa – Network for Independent Culture](#)
- [Lucia Miklasová on 12 November 2020 in the online webinar of the Association of Private Galleries of Slovakia](#)
- [29 August 2020 live during Fest Anča – Lucia Miklasová, Lucia Lejková participated for LITA](#)
- [8 December 2020 online copyright counselling session with the association DoSlov – Lucia Miklasová, Jana Vozárová, Alexandra Lakoštková, Nikola Kmeťová participated for LITA](#)

We also held several workshops:

- [13 August 2020 live during Nu Dance Fest – Lucia Miklasová, Alexandra Lakoštková, Nikola Kmeťová participated for LITA](#)

NY 2021 – New Year with Slovak Art

Each year, LITA sends NY greetings to its partners and the public (via social media) in print and digital formats. In 2018, we launched the New Year with Slovak Art project, in which LITA annually reaches out to a local author to create a NY greeting. This activity is used as a channel to convey the message we consider important: LITA is here for authors, and directly supports and disseminates their work. We celebrated the arrival of 2021 with another original New Year's greeting. NY 2021 went further than previous greetings in terms of reflecting on art – it put our thinking about literature and authorship to the test. The greeting was authored by Liza Gennart, neural network/artificial intelligence programmed to write original poetry, created by artists [Zuzana Husárová](#) and [Lubomír Panák](#).

The work, distributed as a NY 2021 greeting, was the poem To Write. The simple text resembling a human-written poem is the materialization of reflections on creation, life and intransience. Despite the illusion it creates in a reader, it is a work of artificial intelligence – a neural network, a computer program taught to create artistic texts.

The atypical author Liza Gennart was created by poet Zuzana Husárová and musician Lubomír Panák as a poetic experiment. They “taught her to write” for several years, and in 2020 Liza Gennart published her debut collection of poems, *Výsledky vzniku* (The Results of Emergence), in the publishing house Vlna/Drewo a srd. “Liza Gennart is the name of our program, a neural network that writes poetry. She creates through the GPT-2 language model and was trained on a literary corpus of over 2,000 contemporary Slovak (mostly poetic) titles. Through these, she has learned how the Slovak language works in a poetic context,” they explain in the accompanying text to the New Year greeting.

The poet and literary scholar Zuzana Husárová and the musician and programmer Lubomír Panák have long collaborated on projects in electronic literature; the creation of Liza Gennart was preceded by the literary projects BA-tale, *Obvia Gaude*, and *Enter:in' Woodies*. In addition to joint projects, Husárová is the author of the poetry collections *liminal* (2012), *lucent* (2013), and co-author of *amoeba* (2015), writes theoretically about the connection between

literature and technology, and is the executive editor of the journal *Glosolália*. Panák is also involved in electronic music, djing and photography, he released the album *Lullabies (for Stela)* (2016).

This unique greeting was sent to 430 partners in Slovakia and abroad, representatives of foreign CMOs and agencies, authors, and users of works. The message about the atypical Slovak poet – the neural network and its creators – reached our collaborators in Europe: Austria, Hungary, the Czech Republic, Poland, France, the United Kingdom, Belgium, Luxembourg, Bulgaria, Croatia, Norway, Sweden, Greece, Finland, Italy, Switzerland, Spain, Germany, Bosnia and Herzegovina, Lithuania, Latvia, the Netherlands, Ukraine, as well as the USA, Australia, Algeria, Argentina, Canada, Georgia and Russia.



Lubomír Panák and Zuzana Husárová, authors of Liza Gennart / © photo: Lubomír Panák

P F 2 0 2 1

We wish you

a New Year resplendent with quality art – hence the creation of this card which is the third instalment in our New Year with Slovak art series. It was created by an atypical author – neural network and poet Liza Gennart, who in turn was created by Zuzana Husárová and Ľubomír Panák.

We annually approach a Slovak artist to create an exclusive artwork for us – and for you.

Our support for Slovak artists is essential – and we're delighted to bring exceptional Slovak art to your attention.

litaiiii

Liza Gennart, neural network and poet: To write
Ľubomír Panák and Zuzana Husárová, Liza's authors, 2020

To write about
what happened and will happen.

You write about
the fifth universe.

You write about
how water gets lost.

You write about
how time always comes in the evening.

You write about
what you have.

You write about
how we started to live in the dark.

You write about,
as I say, that everything
is only slowed down.

To write has become
an embodiment at this moment.

To write, to preserve, to save.

And you will understand me.

In 2020, a book not written by a human was published in Slovakia. This event offers opportunities to consider literature outside our everyday patterns. To rethink the concept of authorship and its various forms, creativity, cooperation, and receptive activity, while copyright and the essence of literary community also enter the debate.

Liza Gennart is the name of our program – a poetry-writing neural network. Her texts are created using a GPT-2 fine-tuned language model. Liza was trained on a literary corpus of over 2,000 contemporary Slovak (mostly poetic) titles through which she learned how the Slovak language works in a poetic context. Liza Gennart's poems have been published in the book Výsledky vzniku (Outcomes of Origin) by publishing house Vlna/Drewo a srd.

By focusing on the act of writing and its formal and semantic aspects, we wanted to connect the past with the present and see beyond the doors of the future. Writing machines are not a contemporary achievement, but rather have their own history. And that's why we wrote the poem – that has been written by our neural network in the present, on our parents' typewriter from the past.

To write, to persevere, to save.

– Zuzana Husárová and Ľubomír Panák



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 compliance with copyright, the authors of the association work together with a team of lawyers and administrative staff of LITA.

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, etc. It meets annually. In 2020, the General Assembly convened on 22 October 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 visual arts who conclude a representation agreement with LITA, submit an application for membership and, after approval by the LITA Committee, pay an annual membership fee (or the membership fee will be deducted from the remuneration collected by LITA for the author in a given year). LITA membership is voluntary and allows authors to participate directly in the running of the organisation, to decide on key issues, to stand for election to the LITA Committee if interested and if conditions are met according to the LITA Statutes, and to be part of the organisation's controlling body if elected.

As of 31 December 2020, LITA had 344 members.

Board of LITA

The LITA Board is the control body of the organisation with nine members representing all the artistic fields under LITA's scope. The current Board members were elected at the General Assembly this year.

In 2020, after four years, the term of office of the Board elected at the 2016 General Assembly has ended. An important part of last year's General Assembly meeting, which took place on 22 October 2020, was therefore the election of the new Board of LITA. LITA members elected their representatives for the period 2020 – 2024. The newly constituted Board of LITA took office immediately after being elected.

LITA Board Members 2016 – 2020

For authors of literary works

author of fiction: Dušan Dušek
author of professional literature: Daniel Kollár
translator: Elena Flašková

For authors of audiovisual works

director: Dušan Trančík

screenwriter: Marek Leščák
author of dialogue adaptation: Mirka Brezovská

For authors of works of visual art and photography

author of works of visual art: Martin Kellenberger
photographer: Judita Csáderová

For authors of dramatic and theatrical works

author of dramatic and theatrical works: Ondrej Šulaj

In the October elections, a number of members were re-elected, with a change in the positions of representatives of authors of professional literature and audiovisual authors - directors. Veronika Ráčová, author of literature, and Eva Borušovičová, director, were elected to these positions. From October 2020, the LITA Board will be composed as follows:

LITA Board Members 2020 – 2024

For authors of literary works

author of fiction: Dušan Dušek
author of professional literature: Veronika Ráčová
translator: Elena Flašková

For authors of audiovisual works

director: Eva Borušovičová
screenwriter: Marek Leščák
author of dialogue adaptation: Mirka Brezovská

For authors of works of visual art and photography

author of works of visual art: Martin Kellenberger
photographer: Judita Csáderová

For authors of dramatic and theatrical works

author of dramatic and theatrical works: Ondrej Šulaj

In 2020, members of the Board met seven times, and remote voting took place twice. In the period up to October 2020, there were five meetings and the aforementioned correspondence votes. The new LITA Board met twice in 2020.

LITA Board Members



Ondrej Šulaj

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

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

© LITA, photo: Miro Miklas



Mirka Brezovská

for authors of dialogues, Vice-Chairman of the Board

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

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Martin Kellenberger

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

Academic painter and graphic artist. As 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 *Bare 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 teaches at the Film and Television Faculty of the Academy of Performing Arts.

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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 theatre groups 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), *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 most recently Milan Kundera's novel *The Festival of Insignificance* (2020).

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Judita Csáderová
for photographers

Art photographer and awarded Figure in Slovak Photography (2015) for her life's work. Her 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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Daniel Kollár (Board Member till October 2020)
for authors of professional literature

Scientist, geographer, author and editor of professional and popular works with a geography and tourism focus; he is also a founder of the specialised publishing house DAJAMA (1995). He has received several awards, most recently the Centrope Award 2013 (national round) and second place (international round), and his guidebook *Najkrajšie cyklotrasy – Bratislava a okolie* won the Tourmap 2015 award for the best guide. He also writes about Slovak natural and cultural-historical monuments and attractions in *Krásy Slovenska* magazine (Chairman of the Editorial Board), devises board games, and is a member of the Ekopolis Foundation's board of directors.

© LITA, photo: Miro Miklas

Marek Leščák

for screenwriters

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

Dušan Trancík (Board Member till October 2020)

for film directors

Leading director of documentaries and feature films, screenwriter, editor and occasional film actor. He was also General Director of the Media and Audiovisual Section of the Ministry of Culture of the Slovak Republic, and Chair of the Slovak Film Association and Association of Slovak Film Directors. He directed award-winning films such as *Photographing the House Dwellers (Fotografovanie obyvateľov domu, 1968)*, *Pavilion of Beasts (Pavilón šeliem, 1982)*, *Different Love (Iná láska, 1985)*, *When the Stars Were Red (Keď hviezdy boli červené, 1990)*, *Winter of Magicians (Zima kúzelníkov, 2006)*, *Optimist (Optimista, 2008)*, and the documentary *History Lesson (Hodina dejepisu, 2013)*. In 2017, he also received the Golden Camera award for his lifelong contribution to film. He teaches at the Film and Television Faculty of the Academy of Performing Arts.

New members of the LITA Board from October 2020



Veronika Rácová

for authors of professional literature

Literary scholar and university teacher, Veronika Rácová focuses her literary criticism and reviewing activities mainly on contemporary poetry and prose. She graduated in Mass Media Studies, later in Slovak language, literature and aesthetics. She is interested in contemporary poetry, prose and issues of textual studies and editing. She is the author of a monograph on the work of Ivan Štrpka entitled *On the Border of the Shell. On the Poetry of Ivan Štrpka (Na pomedzí škrupiny. O poézii Ivana Štrpku 2015)* and co-author of 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)*. As a teacher she works 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, e.g. of the Anasoft Litera Award 2017.

© photo: Alex Rác



Eva Borušovičová

for film directors

Film director, screenwriter and writer, she is also a playwright and theatre director. She has been teaching at the Film and Television Faculty of the Academy of Performing Arts for several years. As a filmmaker, she focuses mainly on fiction, she is the director and screenwriter of the films *Truth or Dare (Vadí nevadí, 2001)* and *Blue Heaven (Modré z neba, 1997)*, 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)*, and *Patriarchy (Patriarchát, 2020)*. She regularly publishes in print media and on the internet, for example the Author's Page in the SME daily newspaper. She is the author of the books *We'll do what we can (Urobíme všetko, čo sa dá, 2009)*, *Jánošík – A True Story (Jánošík – Pravdivá história, 2009)*, and *Into Swimwear (Do plaviek, 2018)*.

© Eva Borušovičová, photo: Lenka Jones

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 been working at LITA since 2001 in areas such as copyright, international relations, and building an information system and online services for LITA's communication with authors. Since becoming LITA's director in 2018, she has managed to settle disputes with the Association of Hotels and Restaurants of Slovakia from 2017 and to renew the dialogue with the Slovak National Gallery. She accompanied the launch of the New Year with Slovak Art project, streamlined the LITA Fund's functioning, intensified work on LITA information systems as well as the organisation's external communications, and provided rapid pandemic-mitigation assistance to authors in 2020.

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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 private international law). At LITA she worked in the licencing department focusing on 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**

LITA Team

At the end of 2020, LITA had 34 internal employees (including six employees on maternity leave). In addition, we worked closely with other external collaborators. LITA's staff in 2020:

Jana Adamíková,
Dagmar Beranová,
Nina Berglová (until 31 January),
Erika Bittnerová,
Katarína Bolaňosová (since 15 June),
Petra Brštiaková,
Jana Firická (maternity leave since 3 March 2019),
Paulína Hovančáková (maternity leave since 10 July 2018),
Eva Chmelová,
Jan Jarůšek,
Mária Kantorová,
Eva Karellová,
Denisa Karellová (maternity leave since 2 August 2019),
Zuzana Kmecová,

Nikola Kmeťová (since 1 March),
Miriama Kováčsová,
Jana Krajčovičová,
Mária Krkošeková (from 1 to 28 January),
Alexandra Lakoštiková,
Lucia Lejková,
Mária Majerčíková (till 29 February),
Lucia Miklasová,
Katarína Morsztýnová,
Lucia Petrovičová (maternity leave since 3 January),
Zuzana Plešková,
Gabriela Poluchová,
Lenka Putyera (maternity leave since 17 July 2018),
Anna Sedláčková,
Veronika Sorádová (from 24 February),
Silvia Ulehlová,
Timea Virágová (maternity leave since 7 June 2019),
Lubica Višňovská,

Jana Vozárová,
Marianna Zimová.

LITA's external cooperation included:

Peter Baláž (from Ballosoft, s.r.o.),
Richard Glevický – RICHÍ,
Filip Halčín (from LOPUCH, s.r.o.),
RNDr. Ladislav Horka (from PLUSCOMP s.r.o.),
JUDr. Peter Kubovič,
JUDr. Dagmar Kubovičová,
Ing. Juraj Labuza (from TatraSoft Group s.r.o.),
Jozef Selyem,
Eva Vozárová,
Ing. Viliam Vrbík (from KREDIT AUDIT, s.r.o.),
Peter and David Chmela – Chmela studio
and others.

Financial Management

Financial Management

LITA's financial result for 2020 is € +2,418.43. Total income from collective rights management was € 5,190,286.40.

Year-on-year, this represents a decrease of € 1,640,671.40 due to several factors. The crisis year 2020 has understandably been reflected in the collection of royalties for authors, as the use of their works has changed significantly. This includes a decrease of € 311,398.46 in remuneration for public live performances (i.e. theatrical performances of works), and a decrease of € 52,689.18 in remuneration to authors of visual works for the resale of original works (on the *droit de suite* basis). In contrast, the collection of remuneration for television broadcasting increased by € 504,338.62. The decrease in revenue compared to the previous year is also accounted for by the extraordinary remuneration received in 2019. The income from the exercise of collective rights management was naturally higher last year, as a number of settlement agreements were concluded and paid out. The above-average amount in the past represented the repayment of royalties to authors. These extra funds are paid to rights holders on an ongoing basis. In 2020, a large part thereof was

promptly distributed and paid to authors just after the COVID-19 pandemic crisis started. We redistribute and pay out all collective rights management revenues in accordance with the Distribution Rules approved by the LITA General Assembly (also available on LITA's website), and cover our costs related to collective rights management.

The average percentage of costs purposefully expended to operate the organization - LITA's average overhead deduction for 2020 was 16.62%. The total amount of cash benefits paid to members of the management body and members of the control body amounts to € 76,170.16.

The total cost to LITA for the provision of the collective rights management service in 2020 was € 853,828.40. These are costs incurred for the purpose and covered by the revenues from the collective management.

The cost of providing the depository service in 2020 was € 1,916.20. The costs relating to the deposit are covered by the fees collected for the provision of this service.

No costs were incurred by LITA in 2020 to support social,

cultural and educational needs through the LITA Fund. Nor were they separately allocated in 2020. The possibility of covering these costs is addressed in the Fund's statutes (also available on the LITA website).

Unidentified rewards that LITA collected in 2020 but could not pay out because the authors did not apply for them or we lack information on where the money should be sent, totalled € 1,311,836.12. We will try to identify the authors who are entitled to this money in future years, 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 LITA Fund budget from which we support the organisation of cultural and educational events, and authors in difficult life situations.

The percentage of costs for rights management and other services is 96.33% and 3.67% respectively.

LITA does not own or control any entities.

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

A decorative graphic consisting of a 3x5 grid of small orange dots. The dots are arranged in three horizontal rows and five vertical columns, with the central dot of each row and column being slightly larger than the others.

Economic Data

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

Areas of collective management of rights	Revenue
Resale of original works of visual art	€ 39 070.47
Cable retransmission	€ 1 407 119.40
Radio broadcasting	€ 115 286.26
Making available to public	€ 2 311.39
TV broadcasting	€ 837 180.59
Public rental	€ 0.00
Public lending	€ 309 193.36
Public performance by means of live performance	€ 201 251.11
Public exhibition	€ 0.00
Communication to public by means of technical equipment and technical performance	€ 667 810.87
Making of copies and their public distribution by means of transfer of ownership	€ 71 958.20
Private copying	€ 893 751.14
Reprographic reproduction	€ 645 353.61
Total	€ 5 190 286.40

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	€ 7 860.20
Cable retransmission	€ 195 468.15
Making available to public	€ 231.20
TV and radio broadcasting	€ 66 117.77
Public rental	€ 0.00
Public lending	€ 76 107.68
Public performance by means of live performance	€ 29 370.38
Public exhibition	€ 0.00
Communication to public by means of technical equipment and technical performance	€ 138 527.40
Making of copies and their public distribution by means of transfer of ownership	€ 8 913.23
Private copying	€ 170 002.54
Reprographic reproduction	€ 161 229.85
Total	€ 853 828.40

Royalties and remuneration distributed in 2020 according to individual areas of collective management of rights

Areas of collective management of rights	Distributed
Resale of original works of visual art	€ 39 070.47
Cable retransmission	€ 1 926 060.70
Making available to public	€ 2 311.39
TV and radio broadcasting	€ 952 466.85
Public rental	€ 0.00
Public lending	€ 234 193.36
Public performance by means of live performance	€ 201 251.11
Public exhibition	€ 0.00
Communication to public by means of technical equipment and technical performance	€ 1 024 895.50
Making of copies and their public distribution by means of transfer of ownership	€ 71 958.20
Private copying	€ 620 836.49
Reprographic reproduction	€ 654 353.61
Total	€ 5 727 397.68

Royalties and remuneration paid to rights holders according to individual areas of collective management of rights

Areas of collective management of rights	Payment periodicity	Paid
Resale of original works of visual art	annually	€ 35 539.26
Cable retransmission	annually	€ 1 457 474.30
Making available to public	continuously	€ 203.91
TV and radio broadcasting	monthly and/or annually	€ 737 595.12
Public rental		€ 0.00
Public lending	annually	€ 259 094.04
Public performance by means of live performance	quarterly or upon request	€ 269 240.29
Public exhibition		€ 0.00
Communication to public by means of technical equipment and technical performance	annually	€ 586 234.88
Making of copies and their public distribution by means of transfer of ownership	continuously	€ 93 035.57
Private copying	annually	€ 395 640.82
Reprographic reproduction	annually	€ 454 024.06
Total		€ 4 288 082.25

Amount of unidentified remuneration

Areas of collective management of rights	Remuneration for works whose rights holders we were unable to identify	Remuneration for works whose rights holders we were unable to locate
Resale of original works of visual art		€ 4 120.00
Cable retransmission	€ 727 733.67	€ 4 215.05
Making available to public		
TV and radio broadcasting		€ 16 374.83
Public rental		
Public lending		€ 29 890.00
Public performance by means of live performance		
Public exhibition		
Communication to public by means of technical equipment and technical performance	€ 267 240.13	
Making of copies and their public distribution by means of transfer of ownership		€ 217.00
Private copying	€ 183 284.00	€ 4 602.04
Reprographic reproduction		€ 74 159.40
Total	€ 1 178 257.80	€ 133 578.32

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

Organisation	Country	Revenue	Costs	Distributed	Paid
Resale of original works of visual art					
Bildupphovsråti i Sverige	Sweden	€ 676.56	€ 101.48	€ 575.08	€ 0.00
GESTOR	The Czech Republic	€ 14 059.26	€ 2 108.88	€ 13 582.00	€ 13 582.00
VG Bild-Kunst	Germany	€ 34.31	€ 5.14	€ 0.00	€ 0.00
Cable retransmission					
ALCS	United Kingdom	€ 848.41	€ 0.00	€ 848.41	€ 0.00
DILIA	The Czech Republic	€ 6 771.22	€ 677.12	€ 6 094.10	€ 6 094.10
SUISSIMAGE	Switzerland	€ 951.73	€ 95.17	€ 856.56	€ 856.56
VDFS	Austria	€ 290.63	€ 29.06	€ 261.57	€ 261.57
VG Bild-Kunst	Germany	€ 848.41	€ 0.00	€ 0.00	€ 0.00
VG Wort	Germany	€ 872.09	€ 87.21	€ 784.88	€ 784.88
ZAPA	Poland	€ 7 644.93	€ 0.00	€ 0.00	€ 0.00
Satellite broadcasting					
Pictoright	France	€ 5 165.00	€ 516.50	€ 4 648.62	€ 4 648.62
TV broadcasting					
DILIA	The Czech Republic	€ 6 587.94	€ 658.79	€ 5 929.15	€ 5 929.15

Public lending

DILIA	The Czech Republic	€ 9 193.04	€ 919.30	€ 8 273.74	€ 8 273.74
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Public performance by means of live performance

DILIA	The Czech Republic	€ 6 263.98	€ 626.40	€ 5 637.58	€ 5 637.58
Divadlo Bolka Polívky, Brno	The Czech Republic	€ 1 089.73	€ 108.97	€ 980.76	€ 980.76
NGO UACRR, Kyiv	Ukraine	€ 1 788.54	€ 178.85	€ 1 609.69	€ 1 609.69
ZAIKS, Warsaw	Poland	€ 739.86	€ 73.99	€ 665.87	€ 665.87

Communication to public by means of technical equipment and technical performance

DILIA	The Czech Republic	€ 17 374.34	€ 1 737.43	€ 15 636.91	€ 15 636.91
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Making of copies and their public distribution by means of transfer of ownership

Grupa Wydawnicza Adamantan, Warsaw	Poland	€ 500.00	€ 50.00	€ 450.00	€ 450.00
InBáze, z.s., Praha	The Czech Republic	€ 24.00	€ 2.40	€ 21.60	€ 21.60
Institut für Donauschwäbische Geschichte, Tübingen	Germany	€ 40.00	€ 4.00	€ 36.00	€ 36.00
Melik – Pashaev Publishing, Moscow	Russia	€ 145.63	€ 14.56	€ 131.07	€ 131.07
Ombra GVG – Publishing House, Tirana	Albania	€ 500.00	€ 50.00	€ 450.00	€ 450.00
Seagul Books, London	United Kingdom	€ 1 000.00	€ 100.00	€ 900.00	€ 900.00

Private copying

ADAGP	France	€ 14 872.69	€ 1 060.20	€ 13 812.49	€ 13 812.49
DILIA	The Czech Republic	€ 2 950.08	€ 295.00	€ 2 655.08	€ 2 655.08
VDSF	Austria	€ 27.70	€ 0.00	€ 0.00	€ 0.00
VG Bild-Kunst	Germany	€ 1 950.37	€ 195.04	€ 1 755.33	€ 1 755.33
VG Wort	Germany	€ 12 091.81	€ 1 340.81	€ 10 751.00	€ 10 751.00

ECONOMIC DATA

Reprographic reproduction

Bildrecht	Austria	€ 65.03	€ 0.00	€ 0.00	€ 0.00
OOA-S, z.s.	The Czech Republic	€ 710.38	€ 71.04	€ 639.34	€ 639.34

Royalties and remuneration paid to foreign organisations

Organisation	Country	Sum	Costs	Paid
Resale of original works of visual art				
ADAGP	France	€ 70.00	€ 10.50	€ 59.50
Picasso Administration	France	€ 62.05	€ 12.76	€ 49.29
VEGAP	Spain	€ 102.00	€ 15.30	€ 86.70
Cable retransmission				
AGICOA	Switzerland	€ 275 156.58	€ 63 286.01	€ 211 870.57
ALCS	United Kingdom	€ 32 490.26	€ 7 472.76	€ 25 017.50
ARS	USA	€ 65.97	€ 14.17	€ 51.80
ASDACS	Australia	€ 4 613.19	€ 1 061.03	€ 3 552.16
AWGACS	Australia	€ 2 188.06	€ 503.25	€ 1 684.81
CSCS	Canada	€ 5 159.25	€ 1 186.63	€ 3 972.62
DAMA	Spain	€ 2 178.21	€ 500.99	€ 1 677.22
DGA	USA	€ 141 708.44	€ 32 592.94	€ 109 115.50
DILIA	The Czech Republic	€ 150 921.36	€ 34 711.91	€ 116 209.45
DRCC	Canada	€ 5 416.12	€ 1 245.71	€ 4 170.41
Directors UK	United Kingdom	€ 42 663.17	€ 9 812.53	€ 32 850.64
FILMAUTOR	Bulgaria	€ 705.60	€ 162.29	€ 543.31
FILMJUS	Hungary	€ 1 829.92	€ 420.88	€ 1 409.04
KOPIOSTO	Finland	€ 1 364.12	€ 313.75	€ 1 050.37

ECONOMIC DATA

Literar-Mechana	Austria	€ 3 549.58	€ 816.40	€ 2 733.18
LIRA	The Netherlands	€ 60.30	€ 13.87	€ 46.43
SACD	France	€ 76 202.75	€ 17 526.63	€ 58 676.12
SGAE	Spain	€ 2 036.19	€ 468.32	€ 1 567.87
SIAE	Italy	€ 55 237.73	€ 12 704.68	€ 42 533.05
SUISSIMAGE	Switzerland	€ 1 198.74	€ 275.71	€ 923.03
VDFS	Austria	€ 2 241.21	€ 515.48	€ 1 725.73
VG Bild-Kunst	Germany	€ 41 940.83	€ 9 646.39	€ 32 294.44
VG Wort	Germany	€ 34 919.58	€ 8 031.50	€ 26 888.08
WGA	USA	€ 139 931.11	€ 32 184.15	€ 107 746.96
ZAPA	Poland	€ 15 152.36	€ 3 485.04	€ 11 667.32
TV Broadcasting				
DILIA	The Czech Republic	€ 33 020.20	€ 1 651.00	€ 31 369.20
Film Rights Ltd.	United Kingdom	€ 660.00	€ 0.00	€ 660.00
FTM Agency Ltd.	Russia	€ 800.00	€ 0.00	€ 800.00
Mohrbooks AG Literary agency	Switzerland	€ 500.00	€ 0.00	€ 500.00
Nordiska ApS	Denmark	€ 500.00	€ 0.00	€ 500.00
Proscenium Kft.	Hungary	€ 400.00	€ 0.00	€ 400.00
S Fischere Verlag GmbH	Germany	€ 2 900.00	€ 0.00	€ 2 900.00
SGAE	Spain	€ 400.00	€ 0.00	€ 400.00
Public lending				
DILIA	The Czech Republic	€ 9 761.44	€ 2 440.00	€ 7 321.44

Public performance by means of live performance

Abrams Artists Agency	USA	€ 1 650.00	€ 165.00	€ 1500.00
Agatha Christie Ltd. a Chorion Company	United Kingdom	€ 103.68	€ 0.00	€ 103.68
Agencja Literacka	Poland	€ 550.00	€ 50.00	€ 500.00
Aura-Pont s. r. o.	The Czech Republic	€ 16 697.12	€ 612.59	€ 16 084.53
Avtorska Agencija za Slovenijo	Slovenia	€ 731.46	€ 0.00	€ 731.46
Baerenreiter Praha s. r. o.	The Czech Republic	€ 69.50	€ 0.00	€ 69.50
Bengt Ahlfors Comedia KB	Finland	€ 534.88	€ 0.00	€ 534.88
Bühnen und Musikalien Verlag, Vienna	Austria	€ 2 977.22	€ 257.22	€ 2 720.00
Casarotto Ramsay & Associates Ltd.	United Kingdom	€ 3 392.54	€ 339.26	€ 3 053.28
Colombine Teaterfoerlag	Denmark	€ 747.05	€ 74.71	€ 672.34
Concord Theatricals Corp., New York	USA	€ 933.79	€ 84.89	€ 848.90
DILIA	The Czech Republic	€ 15 210.18	€ 667.52	€ 14 542.66
Diogenes Verlag AG	Switzerland	€ 1 894.44	€ 189.75	€ 1 704.69
Drama Suzanne Sarquier	France	€ 654.52	€ 0.00	€ 654.52
Dunvagen Music Publishers	USA	€ 110.00	€ 10.00	€ 100.00
Egmont UK Ltd.	United Kingdom	€ 660.00	€ 66.00	€ 594.00
Eric Glass Ltd.	United Kingdom	€ 1 129.54	€ 0.00	€ 1 129.54
Film Rights Ltd.	United Kingdom	€ 599.20	€ 29.96	€ 569.24
Felix Bloch Erben	Germany	€ 110.00	€ 10.00	€ 100.00
Gustav Kiepenheuer	Germany	€ 1 100.00	€ 100.00	€ 1 000.00
H. Aschehoug & Co. (W. Nygaard) AS	Norway	€ 640.32	€ 0.00	€ 640.32
Henschelschauspiel	Germany	€ 319.00	€ 31.90	€ 287.10
Hofra Kft., Budapest	Hungary	€ 2 405.48	€ 65.00	€ 2 340.48
Hummelinck Stuurman Theaterbureau	The Netherlands	€ 1 234.64	€ 123.46	€ 1 111.18

ECONOMIC DATA

International Authors Society	USA	€ 996.32	€ 0.00	€ 996.32
Josef Weinberger Ltd.	United Kingdom	€ 90.00	€ 0.00	€ 90.00
Josef Weinberger Musikalienverlag	Austria	€ 3 777.90	€ 377.79	€ 3 400.11
Knight Hall Agency Ltd.	United Kingdom	€ 399.40	€ 13.19	€ 386.21
MCR Agence Littéraire	France	€ 2 523.68	€ 252.39	€ 2 271.29
Nordic Drama Corner	Finland	€ 3 750.82	€ 100.00	€ 3 650.82
Nordiska ApS	Denmark	€ 2 781.06	€ 292.09	€ 2 488.97
Peter Quilter SLU	Spain	€ 2 211.85	€ 221.19	€ 1 990.66
Proscenium Kft.	Hungary	€ 540.99	€ 54.10	€ 486.89
Ray Cooney Plays	United Kingdom	€ 1 146.44	€ 54.10	€ 1 092.34
Rowohlt Verlag GmbH	Germany	€ 1 012.00	€ 92.00	€ 920.00
S. FISCHER Verlag GmbH	Germany	€ 627.00	€ 57.00	€ 570.00
SACD	France	€ 8 048.98	€ 582.30	€ 7 466.68
Samuel French Ltd.	USA	€ 579.18	€ 0.00	€ 579.18
Sayle Screen Ltd.	United Kingdom	€ 21.40	€ 0.00	€ 21.40
SGAE	Spain	€ 338.86	€ 18.36	€ 320.50
SIAE	Italy	€ 583.83	€ 58.38	€ 525.45
Sikorski Musikverlage	Germany	€ 575.77	€ 28.33	€ 547.44
Suhrkamp Verlag GmbH & Co KG	Germany	€ 2 838.00	€ 258.00	€ 2 580.00
The Marton Agency, Inc.	USA	€ 1 249.60	€ 124.96	€ 1 124.64
The Really Useful Group	United Kingdom	€ 6 700.00	€ 620.00	€ 6 080.00
Thomas Sessler Verlag GmbH	Austria	€ 611.63	€ 3.51	€ 608.12
Verlag der Autoren GmbH & Co KG	Germany	€ 3 592.01	€ 359.21	€ 3 232.80
William Morris Endeavor Entertainment	USA	€ 1 762.31	€ 0.00	€ 1 762.31
ZAIKS	Poland	€ 3 022.41	€ 264.71	€ 2 757.70

Communication to public by means of technical equipment and technical performance

AGICOA	Switzerland	€ 119 981.02	€ 27 595.63	€ 92 385.39
ALCS	United Kingdom	€ 15 061.52	€ 3 464.15	€ 11 597.37
ARS	USA	€ 12.38	€ 2.85	€ 9.53
ASDACS	Australia	€ 1 472.45	€ 338.66	€ 1 133.79
AWGACS	Australia	€ 895.67	€ 206.00	€ 689.67
DAMA	Spain	€ 982.73	€ 226.03	€ 756.70
DGA	USA	€ 57 646.48	€ 13 258.69	€ 44 387.79
DRCC	Canada	€ 1 889.25	€ 434.53	€ 1 454.72
DILIA	The Czech Republic	€ 62 120.83	€ 14 287.79	€ 47 833.04
LIRA	The Netherlands	€ 67.38	€ 15.50	€ 51.88
Literar-Mechana	Austria	€ 2 152.87	€ 495.16	€ 1 657.71
SACD	France	€ 35 564.68	€ 8 179.88	€ 27 384.80
SGAE	Spain	€ 1 388.44	€ 319.34	€ 1 069.10
SIAE	Italy	€ 23 817.05	€ 5 477.92	€ 18 339.13
SUISSIMAGE	Switzerland	€ 234.60	€ 53.96	€ 180.64
VdFS	Austria	€ 1 171.22	€ 268.38	€ 902.84
VG Bild-Kunst	Germany	€ 17 586.75	€ 4 044.95	€ 13 541.80
VG WORT	Germany	€ 12 876.43	€ 2 961.58	€ 9 914.85
WGA	USA	€ 65 265.97	€ 15 011.17	€ 50 254.80
ZAPA	Poland	€ 7 648.08	€ 1 759.06	€ 5 889.02

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

ADAGP	France	€ 399.78	€ 79.96	€ 319.82
ARS	USA	€ 598.44	€ 119.17	€ 479.27
DACS	United Kingdom	€ 96.44	€ 32.08	€ 64.36
DILIA	The Czech Republic	€ 7 607.47	€ 0.00	€ 7 607.47
OOA-S, z.s.	The Czech Republic	€ 52.92	€ 5.29	€ 47.63
SIAE	Italy	€ 197.42	€ 49.36	€ 148.06
VEGAP	Spain	€ 2 553.65	€ 510.73	€ 2 042.92
VG Bild-Kunst	Germany	€ 132.90	€ 26.58	€ 106.32

Private copying

ALCS	United Kingdom	€ 7 831.09	€ 1 801.15	€ 6 029.94
ARS	USA	€ 35.08	€ 8.07	€ 27.01
ASDACS	Australia	€ 1 782.74	€ 410.03	€ 1 372.71
AWGACS	Australia	€ 827.77	€ 190.39	€ 637.38
CSCS	Canada	€ 1 792.66	€ 412.31	€ 1 380.35
DAMA	Spain	€ 8 209.31	€ 1 888.14	€ 6 321.17
DRCC	Canada	€ 3 193.78	€ 734.57	€ 2 459.21
DGA	USA	€ 53 979.25	€ 12 415.23	€ 41 564.02
DILIA	The Czech Republic	€ 42 510.51	€ 9 777.42	€ 32 733.09
DIRECTORS UK	United Kingdom	€ 9 154.23	€ 2 105.47	€ 7 048.76
FILMAUTOR	Bulgaria	€ 254.60	€ 58.56	€ 196.04
FILMJUS	Hungary	€ 630.36	€ 144.98	€ 485.38
LIRA	The Netherlands	€ 2.44	€ 0.56	€ 1.88
Literar-Mechana	Austria	€ 1 009.79	€ 232.25	€ 777.54

ECONOMIC DATA

SACD	France	€ 16 957.97	€ 3 900.33	€ 13 057.64
SGAE	Spain	€ 1 793.42	€ 412.49	€ 1 380.93
SIAE	Italy	€ 14 962.14	€ 3 441.29	€ 11 520.85
SUISSIMAGE	Switzerland	€ 234.60	€ 53.96	€ 180.64
VdFS	Austria	€ 531.86	€ 122.33	€ 409.53
VG Bild-Kunst	Germany	€ 17 586.75	€ 4 044.95	€ 13 541.80
VG WORT	Germany	€ 10 538.40	€ 2 423.83	€ 8 114.57
WGA	USA	€ 46 382.32	€ 10 667.93	€ 35 714.39
ZAPA	Poland	€ 2 435.99	€ 560.28	€ 1 875.71

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

	As of 1.1.2020	Income of the Fund 2020	Expenditures of the Fund in 2020	As of 31.12.2020
Social	€ 115 865.47	€ 21 897.42	€ 28 200.00	€ 109 562.89
Cultural and educational	€ 277 847.24	€ 87 589.68	€ 100 350.00	€ 265 086.92
Total	€ 393 712.71	€ 109 487.10	€ 128 550.00	€ 374 649.81



Annexes

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

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