

# Annual Report

# 2019

litaiiii

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# Editorial



# Emancipation of Authors and New Partnerships Year

Just when these lines were about to be written, Slovakia was struck by the coronavirus pandemic, and 2019 suddenly looks peaceful and stable compared to the current year. LITA was also confronted by the epidemic crisis – the art sector’s inherent fragility was exposed by being one of the areas most quickly paralysed by the imposition of the necessary safety measures. When summarising the past year in the context of this atmosphere, I reflect in particular on how we helped authors strengthen their position, and the activities we can offer that deliver authors benefits not only over the long-term run, but also during crises when support is most needed.

For LITA, 2019 was a year of intensive meetings and interviews with authors, individuals, and groups. Authors have become more interested in their rights, and are beginning to talk openly about the fact that their current work situation, often underestimated,

is neither suitable nor tolerable. Illustrators, screenwriters, and translators are looking for a way to do things differently, a fresh approach that we at LITA warmly welcome. Our work for authors is, of course, most effective in direct collaboration with them. The more we know about their situation, the sooner we can help raise their voice and negotiate fair conditions for their creative work.

Our partners number not only authors but also copyright users. We value long-term partnerships and are always happy to acquire new ones. In this regard, I am particularly pleased that we succeeded to engage in dialogue even such users with whom we had doubted would start cooperation with us.

In 2019, we also began much more active cooperation with another group of our partners - recipients of LITA Fund contributions. Annually, the fund - established to support social, cultural, and educational

needs - helps several festivals, awards, and educational projects in literature, fine arts, audiovisual, and theatre. As regards the fund’s operation, we concentrated on adjusting the regulations and enhancing overall streamlining so that a wider and most diverse number of authors and organisers of cultural and educational events can enjoy the benefits of invested money. Accordingly, we have been working on supporting the fund’s constant visibility to promote LITA activities as well as copyright issues. We are now much closer to authors and other actors in the creative community.

The year 2019 was also a year of retrospection. In November 2019, on the occasion of LITA’s 70th anniversary we arranged a memorable and triumphant formal gathering of authors, partners, current and former employees, and LITA collaborators. The event took place at the Slovak National Gallery’s Berlinka Café. We met colleagues from other collective management



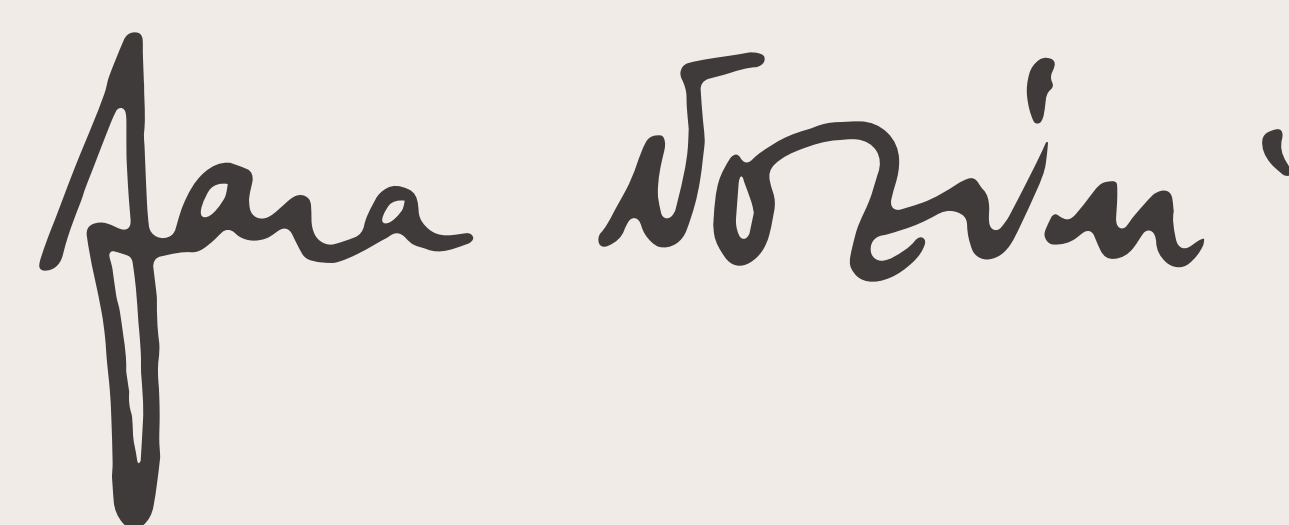
## Editoriál

organisations, partners from projects supported by the LITA Fund, as well as users of works – publishers, broadcasters, cable operators, producers, and representatives of theatres, libraries, and galleries. I would like to thank the SNG for allowing us to celebrate our seventieth anniversary on their premises. Equally, I would like to give Slovak National Gallery my thanks for allowing us to peruse the Library of Kornel and Naďa Földvári to cast our minds back to the happy and sometimes less cheerful times at LITA, of which Kornel Földvári was an inherent part.

We bid a fond farewell to 2019 by continuing our *New Year with Slovak Art* project - with selected Slovak artists creating a New Year's greeting that we send on behalf of LITA to our global partners. This time the greeting was dedicated to the performing arts and created for us by the fantastic director Júlia Rázusová.

I am pleased that in the past year we again succeeded in collecting more remuneration for authors and, in particular, in settling the "debt" that in some cases had arisen against authors through the long-term use of their works without any licence remuneration. We similarly strive to resolve other on-going disputes and debts for the benefit of authors. It is regrettable that we still live in times when authors' claims for reasonable remuneration for the use of work are all too often overlooked. Addressing this situation, cultural change, and increasing respect for the creative process and the value it brings are among LITA's long-term priorities.

On behalf of LITA  
Jana Vozárová, director





# About LITA

# LITA

LITA, Society of Authors, is a civic association of authors working in the field of literature, theatre, audiovisual, and fine arts.

We are primarily dedicated to the management of collective rights representing authors in collecting remuneration and compensation 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 the Statutes in their current wording as approved at the General

Assembly Meeting on 31 May 2018, 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. - Copyright Act.

Through the LITA Fund, we financially support many significant cultural projects and educational events in the copyright field. 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 2019, LITA 444 members.

# **Year 2019 in a Nutshell**

# In 2019 we:

- contractually represented **3 730 Slovak rightsholders** (authors and heirs)
- brought together **444 members**
- concluded 1 037 new licences, collective licence or extended collective licence agreements, and many agreements concluded before 2019 remained in force during that year
- collected € 1.6 million more year-on-year for the remuneration and compensation of creators, totalling **€ 6 830 957.83** because in 2019 we also concluded multiannual negotiations with several large users
- paid remuneration and compensation to approximately 4,000



rightsholders from Slovakia and thousands more abroad through our partner organisations

- took into deposit **53 items** and extended the deposit for 60 items deposited in previous years
- continued to streamline the **LITA Fund's operation** and build new and stronger partnerships
- supported **17 projects with € 63 624.35 from the LITA Fund**
- created the second New Year's greeting for the **New Year with Slovak Art** series; this time we approached **Júlia Rázusová**, the award-winning theatre director
- participated in **16 international meetings and conferences**; their main topic was **the implementation of the latest European directives into respective Member States' copyright acts**

- participated in the introductory meeting of the Ministry of Culture of the Slovak Republic working group focused on preparing new legislation - the implementation of the aforementioned latest European directives. At this and subsequent meetings, in the application of these documents **we strive to improve the position of authors in contractual relations and ensure that authors receive reasonable and proportionate remuneration for each use of their works**
- completed **9 educational lectures, workshops, and discussions with creators**
- helped groups of television screenwriters and translators who were interested in the specifics of their professions to resolve issues related to protecting their rights; we provided copyright advice to other individuals throughout the year - authors and users of works who contacted LITA staff or contacted us via the LITA Facebook page



## Year 2019 in a Nutshell

- celebrated the **70th anniversary of LITA** – our organisation dates back to 1949
- recorded **27 650 unique visitors** to the LITA website, one-third more than in 2018; the LITA website ([www.lita.sk](http://www.lita.sk)) had an average of 2,300 visitors every month; the most popular month was February, just before the deadline for reporting works for the previous year
- gained new LITA Facebook page followers; increased by **41 %**, so by year-end our page <https://www.facebook.com/LITAutorskaspolocnost/> had 985 followers

# **LITA's activities in 2019**



# Collective Management of Rights

LITA represents 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 so-called collective rights management based on [the authorisation of the Ministry of Culture of the Slovak Republic nr: MK-1587 / 2016-232 / 10421 issued on August 18, 2016.](#)

Copyright can be managed in several ways, depending on how the work is used. Some require the collective exercise of rights by law, i.e. the collective representation of authors (in that case, authors cannot choose to manage their rights individually), in other areas collective enforcement of rights is not mandatory, but seems the most effective (e.g. in television broadcasting). These are cases where the author alone is unable to follow all the uses of his/her works and negotiate adequate remuneration. In that case, applies the principle of [collective rights management](#), i.e. the execution of a collective collection of remuneration and their payment to authors through [collective management organisations \(CMOs\)](#), such as LITA. For some types of use, authors have the option to manage these rights themselves or to contact

a CMO and enter into a representation agreement. Such an arrangement relieves authors of the administration associated with agreements for the use of their works, and collects appropriate remuneration for them.

## **Mandatory Collective Management of Rights**

Mandatory management applies in the case of 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 (so-called "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 2019, [we thus collected reimbursement for the reprographic use of works](#) from 52 copy shop operators, 49 libraries, and 61 manufacturers or importers of copying equipment. We collected remuneration for authors of works from 15 Slovak galleries and auction houses, and two foreign partner organisations for the resale of original

works of art on the art market (the so-called [„droit de suite“](#) right). Remuneration and compensation 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 so-called joint management of rights, which we shall mention in more detail at the end of this part of the Annual Report. Based on this principle, LITA received [remuneration for the use of works of its authors by cable retransmission](#) from 108 cable operators and other entities that perform the function of cable operators. We collected [compensation for private copying](#) from 77 manufacturers or importers of technical equipment.

## **Voluntary Collective Management of Rights**

For management of uses that do not fall into the model of mandatory collective management of rights may the



## LITA's activities in 2019 — Collective Management of Rights

authors enter into an individual representation agreement with LITA. [As of 31 December 2019, LITA represented 3,730 rightsholders](#) based on representation agreements concluded therewith.

Total: as of 31. 12. 2019

Represented living authors (without members)	1 744
Represented deceased authors	606
Represented heirs	936
Members	444
<b>Total number of represented rightsholders</b>	<b>3 730</b>

We enter into individual licence agreements with represented authors for the use of their works. On their behalf, we also enter into collective licence agreements that simplify the work of authors and users of works in the mass use of works, i.e. when there is a large number of both works and authors.

### 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. In this way, we relieve authors of administrative burden. In 2019, we concluded [194 licence agreements for dramatic works](#). on behalf of contractually represented authors. Of this, 186 licence agreements were for the use of works by domestic or

foreign authors in the Slovak Republic, and eight for the use of Slovak works abroad – [in Poland, the Czech Republic, Russia, Estonia, and Ukraine](#). The "exported" authors includes figures such as [Milan Lasica, Tomáš Janovic, Július Satinský, Jaroslav Filip, Róbert Mankovecký, Peter Karvaš, and Osvald Záhradník](#). We also concluded [51 licence agreements for the area of literary works, 12 for the area of audiovisual works, and 30 for the area of fine art and photography](#). Users that we mostly work with include theatres, major television stations, and book publishers.

Individual licences granted in 2019 in figures

Dramatic works*	194
*Dramatic works in the SR	186
*Dramatic works for export	8
Literary works	51
Audiovisual works	12
Fine art and photography	30
<b>Total</b>	<b>287</b>

### Collective Licences

The collective licence agreement model simplifies the work of both authors and users when using works in mass, i.e. when there is a large number of works and authors. Signing a licence agreement with each author separately would represent an administrative burden for both parties. In such cases, LITA acts on behalf of the contractually represented authors. In 2019, there were concluded or in

effect [9 collective licences](#) — 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, SĽUK, Lúčnica, Radio Slovakia, Radio Lumen, and major Slovak television stations \(RTVS, Markíza, and Joj\)](#).

Number of collective licences concluded or effective in 2019

Dramatic, musical-dramatic and choreographic works	2
Literary work, work of fine arts and photography	1
Audiovisual and radio production	6
<b>Total</b>	<b>9</b>

### 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 [741 extended collective licence agreements concluded or](#)



## LITA's activities in 2019 – Collective Management of Rights

effective in 2019, the vast majority were for the use of works in hotels and restaurants.

Number of extended collective licences concluded or effective in 2019

Dramatic, musical-dramatic and choreographic works	0
Literary work, work of fine arts and photography*	5
*Slovak National Library	1
*Rádio Mária Slovensko	1
*Rádio Services – children´s radio	1
*KUBO Media	1
*Kolégium A. Neuwirtha	1
Audiovisual and radio production**	736
**RTVS	1
**Hotels and restaurants	735
<b>Total</b>	<b>741</b>

In 2019, LITA did not refuse to grant any licence.

### Remuneration and Compensation for Remuneration in 2019

In 2019, LITA paid remuneration and compensation to approximately 4,000 rightsholders from Slovakia and thousands more abroad through our partner organisations. Based on agreements on mutual representation with 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.

In 2019, LITA paid remuneration and compensation 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 still 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, Slovak Performing and Mechanical Rights Society deals with authors of musical works. Performing artists are represented by OZIS, 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, Slovak Association of Audiovisual Producers. As mentioned above, the CMOs cooperate in collecting remuneration and compensation for the use of works, as well as other issues. This is so-called 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, remuneration and compensation 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 2019 the 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.
- private copying and communication to public by means of technical devices and technical performance; as legally determined, all five CMOs (LITA, OZIS, SAPA, Slovgram and SOZA) joined together in 2019. In the first case, joint management is performed by SOZA. In the second case, a user can request the settlement of rights from any of the CMOs.



# 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 authors are entitled, and continuously pay obtained funds to authors.

In 2019, we resolved 113 disputed claims with users of works by concluding settlement agreements. In the same year, LITA also led 300 disputes concerning cases

of unjust enrichment for the unauthorized use of works. In all closed cases, the courts fully acknowledged the authors' claims. 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 public by means of technical devices (dissemination of radio and television broadcasting on their premises).

We are delighted that in 2019 we concluded agreements through which 88 entities settled obligations to authors. Thanks to this and also based on settlements for previous periods, we collected more money for our authors (a year-on-year increase of € 1.6 million) in 2019. This was also thanks to a significant number of dispute settlements related to cable retransmission, where the interests of our authors are represented by SOZA.

# Deposit

LITA provides both represented and unrepresented authors with a 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 available to someone else. Being 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 2019, we deposited 53 items and extended the deposit period for 60 items deposited in previous years.

In 2019, we issued one Certificate of Deposit as evidence for a court hearing.

Number of items deposited with LITA in the past three years

2019	53
2018	67
2017	78



# Participation in Working Groups and Preparation of Legislation

Following on from the previous year, we continued the elaboration of the latest European directives related to copyright legislation in 2019. The main focus of international-level discussions was on such directives' implementation into the copyright acts of respective Member States. We worked on these European Parliament and Council (EU) directives throughout 2018, and they were approved only in April 2019.

Specifically:

**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.

In the implementation of both documents, we strive to improve the position of authors in contractual relations and to ensure that they receive reasonable and proportionate remuneration for each use of their works. We have been promoting these principles since the first meeting of the Ministry of Culture of the Slovak Republic working group in December 2019, and also at other meetings in 2020. In preparing this new Pan European legislation, we participate in formal and informal discussions at the international level. We also participate directly in personal meetings and continuously communicate with our partners. In connection with the first of the mentioned directives (Directive of the European Parliament and the Council (EU) 2019/790 of 17 April 2019), LITA, together with many Slovak authors, supported several Pan European petitions of author organizations.

In 2019, LITA also participated in two working group meetings set up by the Ministry of Culture of the Slovak Republic in cooperation with the European Commission and the KEA European Affairs international research centre. The latter presented its project and consulted the professional public on its study and recommendations regarding the culture sector's development in Slovakia. The analysis's outputs should serve as starting points for future strategic documents, legislative materials, and recommendations as per the use of new financial instruments to support private investments in culture. Only partial results were presented at the 2019 meetings, the final version of the study was published in May 2020.



# International partnership and cooperation

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

LITA has member status in:

**CISAC** (International Confederation of Societies of Users and Composers - International Confederation of Societies of Authors and Composers)

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

**SAA** (Society of Audiovisual Authors)

LITA has observer status in:

**EVA** (European Visual Artists)

We have prepared agreements on mutual representation, authorisations to represent, license and collect remuneration and compensation for different uses of copyright works with foreign collective management organizations in various countries and also with other

organisations associating or representing rightsholders. Based on these collaborations, we collect and pay Slovak authors money for the use of their works abroad and, vice versa, foreign authors for the use of their works in Slovakia. As of December 31, 2019, we concluded 71 reciprocal or mandate agreements in dramatic, literary and audiovisual works; 40 contracts in fine art and photography, and 20 contracts in reprographic reproduction.

Numbers of LITA reciprocal and mandate agreements with foreign organizations in 2019 for various areas:

Dramatic, literary and audiovisual works	71
Fine art and photography	40
Reprographic reproduction	20

Foreign organizations we work with is 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 often

we must 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, we have made several local partnerships in various global countries.

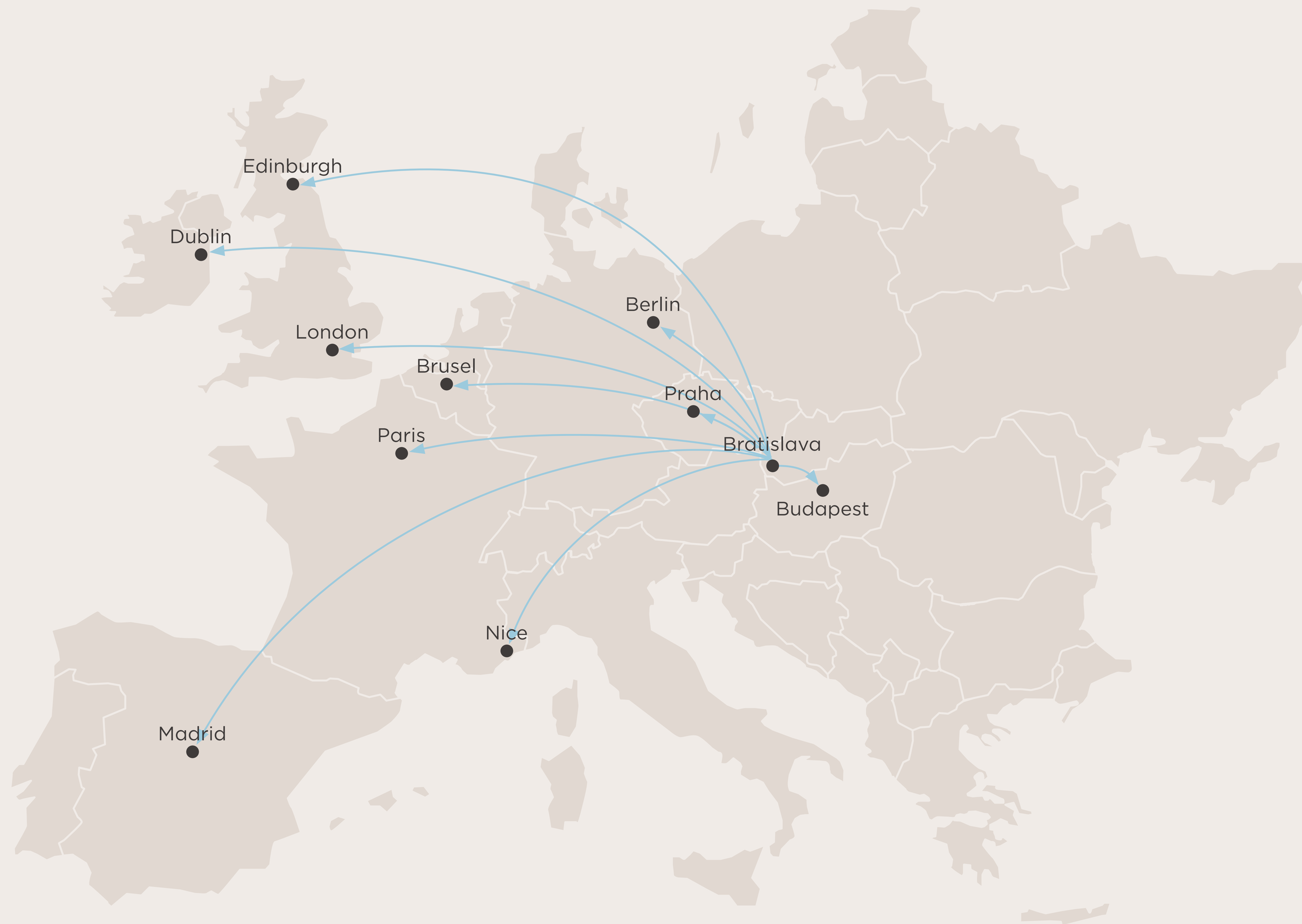
# Participation in International Events

During 2019, LITA participated in several annual foreign conferences and meetings of associations of collective management organizations of which it is a member, as well as several international meetings focusing on topics arising from the latest European directives. Following the adoption of the directives (Directive (EU) 2019/790 of the European Parliament and of the Council and Directive (EU) 2019/789 of 17 April 2019), the international debate focused mainly on opportunities for their implementation in the copyright acts of respective Member States. LITA representatives addressed this issue in negotiations both at home and abroad. At the international level, they spoke with colleagues from foreign organizations about the impact of European case law on practical life, about key issues in enforcing authors' rights, and questions aimed at improving the collective management of copyright. The main topics of conferences and meetings of associations of collective management organizations were relations with the membership base of collective management

organizations and with (non-)represented authors, transparency in billing and payment of remuneration, as well as various IT solutions and apps aimed at authors being continually and accurately informed. The autumn meetings focused on fine arts, the management of rights of authors of works of art used in audiovisual works, the management of rights when using works on the Internet, and the introduction of droit de suite/remuneration rights for the resale of original works of art in non-EU countries. Our foreign trips in 2019 also included LITA representatives' participation at the Livre Paris 2019 International Book Fair.



LITA's activities in 2019 — Participation in International Events



## LITA's activities in 2019 – Participation in International Events

### March 2019

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**Livre Paris 2019 Book Fair, France** – attended on behalf of LITA by Lucia Miklasová; on behalf of the represented authors by LITA: Peter Gála

**General Assembly and Meeting of the General Policy Council of the SAA, Brussels, Belgium** – attended on behalf of LITA by Jana Vozárová, Lucia Miklasová

### April 2019

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**Meeting of the IDA Technical Committee, Nice, France** – attended on behalf of LITA by Richard Glevický

**Meeting of the CISAC European Committee, Berlin, Germany** – attended on behalf of LITA by Jana Vozárová, Tímea Virágová

### May 2019

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**Meeting of the IDA Management Committee, Paris, France** – attended on behalf of LITA by Jana Vozárová

### June 2019

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**Meeting of the European group and working groups IFRRO, Dublin, Ireland** – attended on behalf of LITA by Jana Vozárová

### September 2019

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**Meeting of SAA tax experts on withholding tax, Brussels, Belgium** – attended on behalf of LITA by Peter Kubovič

**ALAI Congress 2019 - Copyright Administration, Prague, Czech Republic** – attended on behalf of LITA by Jana Vozárová, Peter Kubovič

**International PLR Conference - Remuneration system for authors for public lending of their works in libraries (Public Lending Right), London, United Kingdom** – attended on behalf of LITA by Jana Vozárová

### October 2019

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**Meeting of the International Council of Authors of Graphic and Plastic Arts and Photographers CISAC, Berlin, Germany** – attended by LITA: Lucia Miklasová

**Meeting of the Council of General Policy and SAA working groups, Brussels, Belgium** – attended on behalf of LITA by Jana Vozárová

### November 2019

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**IFRRO World Congress, Edinburgh, United Kingdom** – attended on behalf of LITA by Jana Vozárová

**IDA Management Committee Meeting, Madrid, Spain** – attended on behalf of LITA by Jana Vozárová

**Meeting of the Technical Committee "Dramatic, Literary and Audiovisual Works" CISAC, Madrid, Spain** – attended on behalf of LITA by Lucia Miklasová, Marianna Zimová

**CISAC and EVA seminar on collective management of the rights of authors of works of visual art and photography in Central and Eastern Europe, Budapest, Hungary** – attended on behalf of LITA by: Lucia Miklasová, Marianna Zimová

**Annual CISAC seminar; focused on relations with members and represented authors, Budapest, Hungary** – attended on behalf of LITA by Lucia Miklasová, Marianna Zimová



# 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 the 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 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 alliances necessary for the organisation's effective functioning. We're 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.

In 2019, we supported 17 (out of 24 applicants) cultural and educational projects through the LITA Fund totalling EUR 63 624.35. Alongside long-term partners, we established cooperation with several new applicants and therefore supported many more projects than in 2018 (12 projects).

For us, increased supported projects also means increased mutually beneficial partnerships, which enables us to succeed in raising awareness of LITA. We are reaching ever more authors; we are organizing many more copyright workshops and have increased participation at discussions and meetings where we give authors beneficial copyright updates and news about LITA's activities. The increase in activities and the LITA Fund's reach relate to changes introduced during 2019, as well as the systematic promotion of its activities. The LITA Fund's purpose in support of social, cultural, and educational needs is defined in its statute

approved by the General Assembly (the full version of which is [available on the LITA website](#)). In 2019, we introduced several changes to the Fund's regulations aimed at improving the decision-making process for support, lessening the administrative burden related of the LITA Fund, and, in particular, clarifying the application process. So as of 1 July 2019, a new version of the statute, approved by the General Assembly of LITA, entered into force, containing several changes for applicants for cultural and educational funds.

In order to streamline the application approval process, we introduced three fixed deadlines in 2019 for the annual submission of applications: 30 April, 31 August and 30 November. We expanded the requirements for informing about support from the LITA Fund (it amends the Manual for reporting about project support from the LITA Fund which is available on the LITA website), adding a request for the evaluation and financial accounting of projects delivered to LITA by their organizers. The Board of LITA continues to decide on the support/non-support of applications for the LITA Fund from 1 July 2019 with the director of the LITA.



## Cultural and educational projects supported from the LITA Fund in 2019

### Slovak publishers and authors attend the Centre National du Livre Paris 2019

Applicant: [Association of Publishers and Booksellers of the Slovak Republic](#)

Contemporary Slovak literature, modern authors and their work were presented at the Livre Paris 2019 book fair. We supported this trip of authors and publishers with the LITA Fund. The Slovak delegation included representatives of the publishing houses Absynt, Aktuell, DAJAMA, Drewo a srd, IKAR, Marenčin PT, RAABE, Slovart, Tatran, Kniha MYJAVA and Martinus bookstores; authors included Peter Šulej, Arpád Soltész, Jana Beňová, Mária Ferenčuhová, Michal Havran, Michal Hvorecký, Miroslav Marcelli, Pavel Vilikovský, and Ondrej Štefánik. We supported the trip with the LITA Fund in 2018, but since it was a costly project, we subsequently finalised the contribution from the 2019 funds.

\*Another project supported by LITA, linked to the Slovak delegation's appearance at the Livre Paris 2019 International Book Fair, was an activity by the Literary Information Centre (LIC), which - with LITA's financial aid - enabled the translation of texts written by the authors present at the fair. Translated books included *Thieves and Witnesses (Zlodeji a svedkovia)* and *Paintings from the Life of M. (Obrazy zo života M.)* by Svetlana Žuchová, and excerpts from plays by Dodo Gombár, Jana Juráňová, Michaela Zakuťanská and Viliam Klimáček used in the production *Le jour au Gagarine est mort*. We supported the LIC project with the LITA Fund in 2018.

### Slovak Film Week 2019 and the National Film Awards Slnko v sieti (The Sun in a Net) for 2018

Applicant: [Slovak Television and Film Academy](#)

The Slovak Television and Film Academy is a long-term LITA partner. Slovak Film Week, an overview of domestic film production, and the *Slnko v sieti (Sun in a Net)* national film awards are the most prestigious audiovisual production events, promoting Slovak artists and their work. This showcasing of the previous year's feature, animated and documentary films is accompanied by a professional programme, such as the LITA workshop on copyright in the audiovisual industry in 2019. The event also provides feedback to filmmakers through audience discussions and allows viewers to meet the creators. With the aim to extend the exposure of the previous year's best films also beyond Bratislava, the festival also reaches out to other cities through the *Echoes of the Slovak Film Week (Ozveny slovenského filmu)*. We're delighted that the list of laureates in 2019 included the screenwriter, director and chairman of the Board of LITA, Ondrej Šulaj. He received the *Sun in the Net award for Outstanding Contribution to Slovak Cinematography*.



**VLNA Magazine, Issue XXI.**

Applicant: [Vlna](#)

Vlna cultural magazine – which maps trends in contemporary art, theatre, dance, film, literature and music – became a LITA partner in 2019. This popular quarterly publication combines reflection on art directly with creation. Every issue focuses on a specific topic in showcasing examples from contemporary work as well as art criticism, and the magazine defines its graphic language and gives space for progressive graphics. As a project partner, LITA has the right to a full-page advert in every issue.

**Festival of Serial Production PILOT 2019**

Applicant: [METAFORUM](#)

The Festival of Serial Production is unique among Slovak artistic professional platforms. Launched in 2019, the event has a distinctive focus - shining a spotlight on trends and happenings in domestic and foreign serial production and distribution. The presentation of series aims to stimulate discussion among invited creators and critics about local production, and the status (and causes) of today's Slovak series production. The festival organisers also created scope for serial creators' questions about copyright, and a LITA copyright workshop was held.



Festival of Serial Production PILOT 2019 © Festival seriálov Pilot; photo: Dominika Chrzanová



### DOSKY 2019

Applicant: Contemporary Theatre Association

The prestigious DOSKY theatre award has been running for 24 years. It's awarded for professional theatre production and artistic performances that premiered in the previous season in Slovakia. Theatre critics and publicists vote for winners across ten categories. In 2019, the Board of LITA member, Elena Flašková, once again participated in the DOSKY award ceremony. She presented the Best Male Performance award to Peter Brajerčík for his performance in Prešov National Theatre's *Moral Insanity*.

### International Festival of Animation - Fest Anča 2019

Applicant: ANČA

Fest ANČA international festival of animation unites professionals, students, and enthusiasts. By promoting animated output, this popular festival contributes to the visibility and development of the domestic animation industry. And as the only platform focused on animated films, it also plays a strong educational role by facilitating contacts between high school/university animation students, film producers, and the professional scene as a whole. The festival also includes competitive sections, with prestigious awards across five categories. Activities also continue with the Kino Fest Anča year-round distribution of short animated films throughout Slovakia. The 2019 festival also included a LITA workshop on copyright issues for animators.



The DOSKY awards 2019 © DOSKY; photo: Ctibor Bachratý



**Dotyky a spojenia Festival 2019  
(Touches and Connections)**

Applicant: Slovak Chamber Theatre, Martin

Dotyky a spojenia is a selective non-competitive festival that presents Slovak professional theatres' current work. The festival seeks and showcases the most exciting and inspiring theatrical productions. Its Dramaturgical Council compiles the festival's programme to reflect - in diversity of content, form, and genre - Slovak theatre's key trends and issues. Informed debates about productions in the programme are held between creators and critics each festival day, concluding with a reflection discussion in the final session.

LITA has long-term cooperation with the Slovak Chamber Theatre in Martin in licensing the staging of their theatrical productions.

**NOVOTVAR 2019 International Literary Festival**

Applicant: NOVOTVAR

NOVOTVAR aims to popularise contemporary domestic and foreign literary works. It introduced authors who published a new book in the previous year: authors that are considered representatives of the most progressive tendencies of contemporary literature, as well as the youngest upcoming generation - debutantes. In addition to its primary focus on writing, the event also has a multi-genre overlap towards music, theatre, and performance art. In 2019 the festival included the



Dotyky a spojenia Festival (Touches and Connections) 2019 © Dotyky a spojenia; photo: Braňo Konečný



## LITA's activities in 2019 — LITA Fund

premiere national poetry award ceremony *Zlatá vlna*, and the announcement of the *Básne (Poems) SK/CZ 2019* competition results. The festival also held a workshop on copyright and LITA activities for literary authors.

### **Monitoring of Theatres in Slovakia**

Applicant: Slovak AICT Centre

The Monitoring of Theatres in Slovakia ([www.monitoringdivadiel.sk](http://www.monitoringdivadiel.sk)) project focuses on contemporary Slovak professional theatre. Operated by the local subsidiary (Slovak AICT Centre) of the International Association of Theatre Critics AICT/IATC it also includes a professional internet platform. Every year, 30 - 40 local teatrologists, theatre critics, and students of theatre studies and related fields are involved in the project. It maps overall domestic professional theatrical events — including all types, genres, and theatre locations.

### **JAMA - 73rd Year Dedicated to Milan Adamčiak**

Applicant: ISCM - Slovak Section

JAMA - The 73rd Year Dedicated to Milan Adamčiak is the first year of a mini-festival devoted to the artistic legacy of one of contemporary Slovak art's leading figures - artist, conceptual artist, and experimenter. The festival's name refers to what would have been the 73rd birthday of Milan Adamčiak (1946-2017). It became a platform for an intermedia event in the Banská Štiavnica/Banská Belá region where the



NOVOTVAR 2019 International Literary Festival © NOVOTVAR; photo: Eva Ráčová



## LITA's activities in 2019 — LITA Fund

artist had spent the last years of his life. The platform presented Adamčiak's work, and supported discussions about Slovak experimental art forms that are under-represented with the general public – such as experimental poetry, performance, experimental fine art, new media, dance, and sound production. The event included a multidisciplinary symposium, an exhibition of Adamčiak's hitherto unseen works, as well as live performances.

### **To-Cache-Nomád**

Applicant: Bohuš Kubinský

The touring, site-specific To-Cache-Nomád installation became part of the international Erinnerung-Abbild-Form project in 2019 following its successful domestic launch (2018). Its authors, the visual artists Monika and Bohuš Kubinskí in collaboration with musician Fero Király, presented the interactive multimedia object in the exhibition space of St. Anna-Kapelle, Kunstverein in Passau, Germany. The project aimed to support participation at the international exhibition, and to present Slovak artists and their works abroad.

### **Áčko Festival 2019**

Applicant: Academy of Performing Arts in Bratislava, Faculty of Film and Television (FTF VŠMU)

For over twenty years, the Áčko student film festival has presented the current cinematographic work of



JAMA – 73rd Year Dedicated to Milan Adamčiak © JAMA; photo: Ján Viazanička



## LITA's activities in 2019 — LITA Fund

students from the festival organiser (FTF VŠMU) as well as other educational film art and multimedia institutions. It also promotes discussions between students, up-and-coming creators, and experts about the current status and trends in filmmaking. The festival's target group is film/audiovisual students and teachers, and the event also aims to bring students' work to the attention of distributors. The festival is also competitive. In 2019, Board of LITA member Elena Flašková was part of the festival jury. She presented the LITA Award for best documentary film to Katarína Jonisová for *Hľadám stopu slona*.

### Programme cycles of the literarnyklub.sk project in 2019

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

The literarnyklub.sk civic association supports contemporary original literary work, explores connections with other creative areas, and delves into links with the broader cultural and social context. literarnyklub.sk events aim to strengthen contacts between writers, publishers, booksellers, book editors, translators, literary scholars and readers in Slovakia. In 2019, literarnyklub.sk organised the Autoriáda festival in Bratislava, the Čau o piatej programme series, and Art Debut.

### Video essays by Anasoft litera 2019's shortlisted five

Applicant: [ars\\_litera](http://ars_litera)

Anasoft litera is the most prestigious literary prize in Slovakia – awarded for the best Slovak prose work



International Festival of Animation - Fest Anča 2019 © Fest Anča; photo: Šimon Lupták



## LITA's activities in 2019 — LITA Fund

published in the previous year. The primary prerogative of the Anasoft litera award is the automatic nomination of all Slovak prose titles, and the annual change of jury composition. LITA's cooperation with the prize organiser – the civic association *ars\_litera* - encompasses both film and literature. In 2019 this partnership resulted in short video essays presenting the final five shortlisted books being included in the finals, with Ivan Medeši being awarded Anasoft litera laureate with *Jedenie*.

### **International Poetry Festival Ars Poetica 2019**

Applicant: Ars Poetica

The Ars Poetica International Poetry Festival annually presents international and Slovak poetry writers and their work. In addition to more traditional forms,

the festival also focuses on sound poetry, which is hitherto underdeveloped in our country. It also focuses on multimedia performances that integrate poetry with other art forms. The festival initiates cooperation between Slovak and renowned international artists, and aims to develop poetic translation in Slovakia.

### **Summer School of Translation 2019**

Applicant: Slovak Society of Translators of Art Literature

The forty-first Summer School of Translation united Slovak translators, translation theory and literary scholars, linguists and students. This Slovak Society of Translators of Art Literature event in October 2019



Literary Club at Zichy's 2019 © literarnyklub.sk; photo: Nina Pacheroová



## LITA's activities in 2019 — LITA Fund

in Piešťany brought key industry experts and figures together. It included specialised lectures on topics ranging from linguistic nuances, analysis of the best translations, translation theory, and personality profiles. LITA also gave a presentation about current copyright issues.

### **Projects supported in 2018 yet paid from 2019 LITA funds:**

#### **Workshop – Hebrew subtitles to Kadár and Klos films**

Applicant: [FOTOFO](#)

We supported [three rightsholders with € 20 000 from our social fund](#): two cases of organising funerals of late authors, and one to an author faced by a sudden emergency.

## List of organisations that received financial support from the Fund for the Support of Social, Cultural and Educational Needs in 2019

Applicant	Project	Sum granted
Association of Publishers and Booksellers of the Slovak Republic	Visit of Slovak publishers and authors to the Centre National du Livre Paris 2019 (accumulation)	€ 3 500.00
Slovak Film and Television Academy	Slovak Film Week 2019 a national film awards Slnko v sieti for 2018	€ 15 000.00
Vlna	VLNA Magazine, XXI. Edition	€ 4 000.00
METAFORUM	Festival of Serial Production PILOT 2019	€ 2 650.00
Association of Contemporary Theatre	DOSKY 2019	€ 7 500.00
ANČA	International Festival of Animation, Fest Anča 2019	€ 3 000.00
Slovak Chamber Theatre, Martin	Dotyky a spojenia 2019	€ 3 000.00
NOVOTVAR	International Literary Festival NOVOTVAR 2019	€ 3 000.00
Slovak Centre AICT	Monitoring of Theatres in Slovakia	€ 3 000.00
ISCM – Slovak Section	JAMA – 73rd Year of Milan Adamčíak	€ 2 500.00
Bohuš Kubinský	To-Cache-Nomád	€ 3 000.00
Film and Television Faculty	Festival Áčko 2019	€ 1 500.00
literarnyklub.sk – civic association	Program cycles of the project literarnyklub.sk 2019	€ 3 000.00
ars_litera	Video essays of five finalists of Anasoft litera 2019	€ 3 000.00
Ars Poetica	International Festival of Poetry Ars Poetica 2019	€ 3 000.00
Slovak Society of Translators of Art Literature	Summer School of Translation 2019	€ 2 500.00

*Projects implemented in 2018, but paid from the LITA Fund in 2019:*

FOTOFO	Workshop – Hebrew subtitles for films by Kadár and Klos (grant + accumulation)	€ 474.35
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**Total** **€ 63 624.35**



# Workshops and Seminars

In addition to our main mission, we also focus on raising awareness of copyright issues throughout the year. We seek to increase knowledge through workshops and seminars for our authors, as well as via discussions with the public. We regularly attend festivals and professional events where our primary goals include improving participants' general overview of copyright, and addressing authors' specific issues and concerns.

In 2019, we organized copyright workshops in cooperation with several major festivals and professional events. Our partnerships established through the LITA Fund have also enabled us to increase the number of seminars.

We especially value our direct meetings with authors that give us deep insights about the real problems they face, and makes us a key partner for them.

In 2019 we were delighted to hold 9 such events, with our workshops attended by over 100 participants that included authors from various art fields. We also addressed the issue of users of work obtaining licenses, and gave students an overview of copyright.

## **Discussion at Albert Einstein Grammar School**

- 21 January 2019, Bratislava. On behalf of LITA: Michaela Piačková, Nina Berglová

## **Workshop at the Faculty of Arts, UKF**

- 8 March 2019, Nitra. On behalf of LITA: Lucia Miklasová

## **Workshop at the Festival of Serial Production PILOT**

- 29 March 2019, Trnava. On behalf of LITA: Lucia Miklasová, Jana Vozárová

## **Workshop at the Slovak Film Week festival 2019**

- 9 April 2019, Bratislava. On behalf of LITA: Lucia Miklasová

## **Workshop at the Academy of Performing Arts**

- 30 April 2019, Bratislava. On behalf of LITA: Lucia Miklasová

## **Workshop at Scénická žatva 2019 festival**

- 28 August 2019, Martin. On behalf of LITA: Lucia Miklasová, Lucia Lejková

## **Presentation at the Studio of Professional Translation, Interpreting and Terminology, Translating Europe**

- 27 September 2019, Bratislava. On behalf of LITA: Lucia Miklasová

## **Workshop at the NOVOTVAR 2019 festival**

- 10 October 2019, Bratislava. On behalf of LITA: Lucia Miklasová, Lucia Lejková

## **Workshop at the Summer School of Translation 2019**

- 25 October 2019, Piešťany. On behalf of LITA: Lucia Miklasová, Eva Chmelová, Lucia Lejková



# PF 2020 - New Year with Slovak Art

LITA sends annual greetings to partners and the public (via social networks) in both print and digital formats. In 2018, we launched the [New Year with Slovak Art](#) project, whereby LITA asks a local author to create a New Year's greeting. This communication channel serves to reinforce a crucial message: [LITA is here for authors, and directly supports and disseminates their work.](#)

In 2019, the second New Year's greeting from the series was created and in 2020 we selected a suitable theme to mark the Year of Slovak Theatre - by acclaimed theatre director [Júlia Rázusová](#).

Júlia Rázusová (\*1982) studied at the Faculty of Arts of the University of Prešov and the Theatre Faculty of the Academy of Performing Arts in Bratislava. Her studies at the Academy of Performing Arts included time at London's international drama school - Rose Bruford College. She is a two-time winner of the DOSKY best director award: first in 2018 for *Znovuzjednotenie Kórei* (Košice State Theatre) and then in 2019 for *Moral Insanity* (Prešov National Theatre). The latter production

won five DOSKY award categories and the Grand Prix from the Nová dráma/New Drama Festival.

Her New Year's greeting references theatre's key nature: transience and complexity. "Theatre embraces 'here and now' events that happen at *the moment*. As such, every theatre performance is unique and one-off. The coming together of performers and audiences at a given moment is a kind of absolute meeting," she wrote in the greeting card text. The New Year's card took the form of a shredded page from the original text of the production with the director's note 'ACT I. The shredding of director's notebook'.

We sent this unique greeting to 360 partners in Slovakia and abroad, representatives of foreign CMOs and agencies, authors, and users of works. A message about the remarkable Slovak director and her work as well as the significant anniversary of Slovak theatre reached our collaborators in Europe (Austria, Hungary, the Czech Republic, Poland, France, the United Kingdom, Belgium, Bulgaria, Norway, Sweden, Greece,

Finland, Italy, Switzerland, Spain, Germany, Bosnia and Herzegovina, Lithuania, Latvia, the Netherlands, and Ukraine) and the USA, Australia, Algeria, Argentina, Canada, Georgia, and Russia.

We received friendly responses from several domestic and foreign partners including:

VG Bild-Kunst – Film department, Bonn: *„Best regards and a lot of thanks for the very nice New Year card (which I received today!)“*

VG Bild-Kunst – Justitiarin: *„The 2019/20 Season-Card clearly goes to LITA – this is just the best card I have ever seen!!“*

Sociedad General de Autores y Editores SGAE (General Society of Authors and Editors), Madrid: *„Thank you very much to all for your nice card, that we received yesterday, and for your wishes and the good collaboration. I was able to gather the message, very original and creative and nice.“*

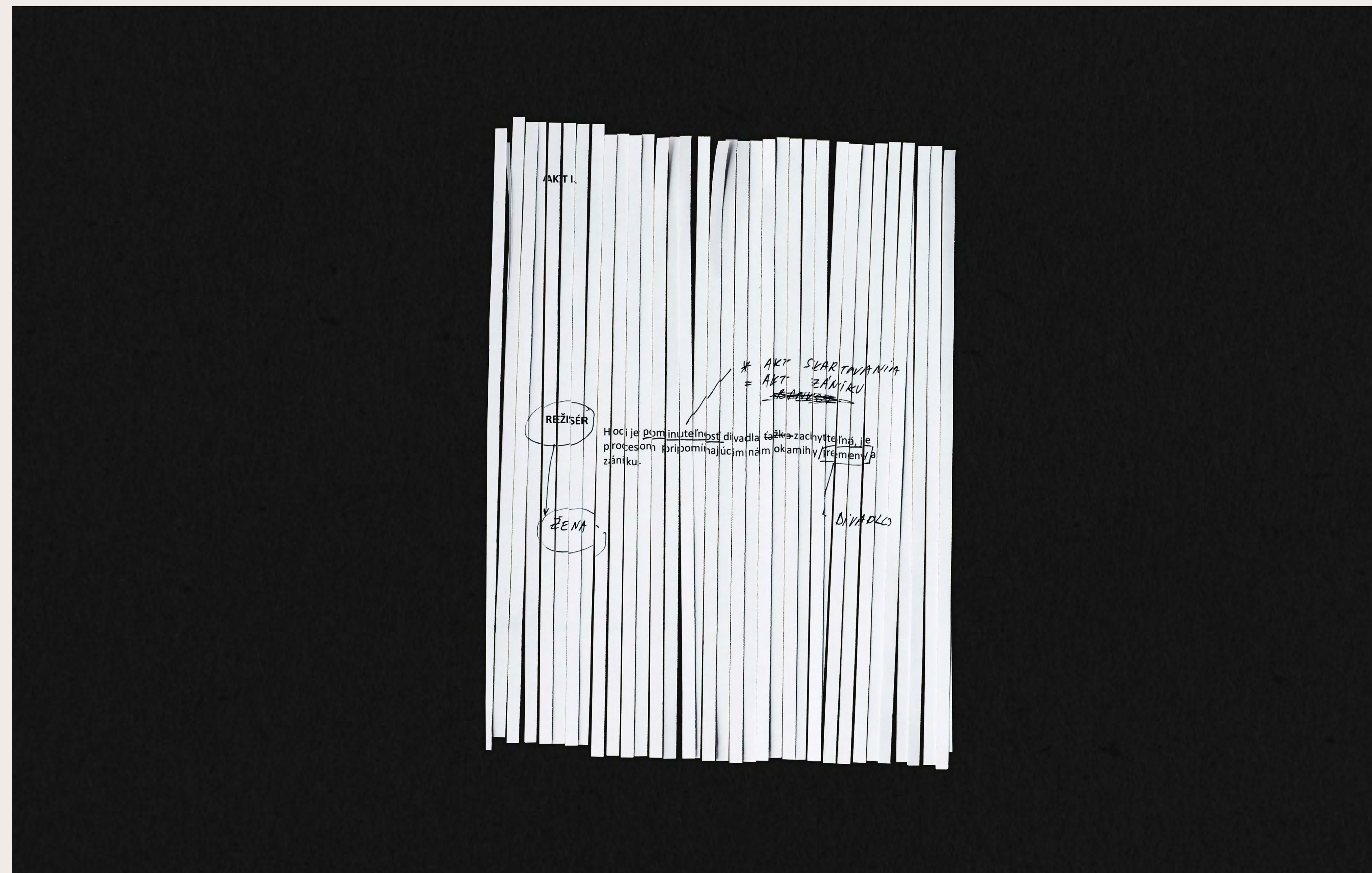


Society of Audiovisual Authors, Brusel: „*Thank you to all our members for the lovely New Year's greetings! We enjoyed the art piece from LITA, autorská spoločnosť.*“



Júlia Rázusová, photo © Branislav Štefánik





Júlia Rázusová: ACT I. The shredding of director's notebook, 2019



# 70 Years of LITA - 70 Years of Dedicated Work for Authors

LITA celebrated its 70th anniversary in November 2019. In 1949, its first predecessor was established, the Bratislava branch of a nationwide organization based in Prague - DILIA - a department of the Czechoslovak Theatre and Literary Agency. From then until the present anniversary, the organization underwent several changes (including name changes) and transformations: in 1954 it became independent as the Slovak Theatre and Literary Council (DILIZA). This association of authors later became a self-governing socialist organization, and underwent another significant change in 1969 by becoming LITA, the Slovak Literary Agency, an organization under the Ministry of Culture's auspices.

LITA transformed into the current civic association of authors in 1993. Its structure was more or less the same as today - a team of authors, lawyers, and administrative staff who endeavour to improve the position of creators, achieve fair remuneration for authors, respect for copyright, and support Slovak art.

We addressed LITA's anniversary in our autumn

communication - the LITA website featured an article about LITA's history and an interview with former LITA director Magdaléna Debnárová who devoted her professional life to the organisation. Included was also a chapter from Kornel Földvári's biography (O sebe) compiled by Peter Krištúfek titled: *Wasteland or the Adventures of a Sales Clerk from the book About Himself*, in which Földvári described his employment at LITA in the 1970s and 1980s.

The jubilee celebrations culminated at the Slovak National Gallery's Café Berlinka and its *Kornel and Nada Földvári* Library. We enjoyed the event with long-term LITA partners, artists, creators, theatre representatives, publishers, broadcasters, producers, organizers of cultural and educational events, libraries, galleries, affiliated CMOs, and agencies.





70 years of LITA © LITA, 2019; photo: Barbora Dolinajová



# **LITA's Organisational Structure**



# 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 clearance of accounts, elects members of the Board of LITA, etc. It meets annually. In 2019, the General Assembly convened on June 13 in the auditorium of the Evangelical Theological Faculty of Comenius University in Bratislava. The resolutions of the General Assembly are attached to Slovak version of the Annual Report.



# Board of LITA

Board of LITA is the control body of the organisation with nine members representing all artistic fields under LITA's scope. The current Board members were elected at the General Assembly in 2016. The term of office is four years. In 2019, the Board members met seven times.

In 2019, a sad change in the Board's composition was necessary. In August, Marian Puobiš, long-term LITA Board member, passed away. The Board consequently co-opted screenwriter Marek Leščák as the replacement ninth member.



# LITA Board Members in 2019



## **Ondrej Šulaj**

*for authors of dramatic and theatrical works, Chairman*

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).





**Mirka Bezovská**

*for authors of dialogues, Vice-Chairman*

Award-winning 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).



**Marián Puobiš** (until August 8, 2019)

*for screenwriters, Vice-Chairman*

Film and television screenwriter and playwright. Having worked for several Slovak television stations, television production was an integral part of his portfolio. He was a dramaturgist of the Main Editorial Office of Literary and Dramatic Broadcasting of Czechoslovak Television (ČST), subsequently working at the Production Centre of Art Programs of Slovak Television and its Program Centre of Literary and Dramatic Programs. He participated in the creation of many award-winning audiovisual works, and collaborated with directors such as Martin Šulík, Dušan Trančík, Martin Hollý, and especially Miloslav Luther with whom he wrote screenplays for *Chodník cez Dunaj* (1988), *Anjel milosrdenstva* (1993), *Útek do Budína* (2002), and *Kroky do tmy* (2014). He was with the Slovak Film and Television Academy since its founding.

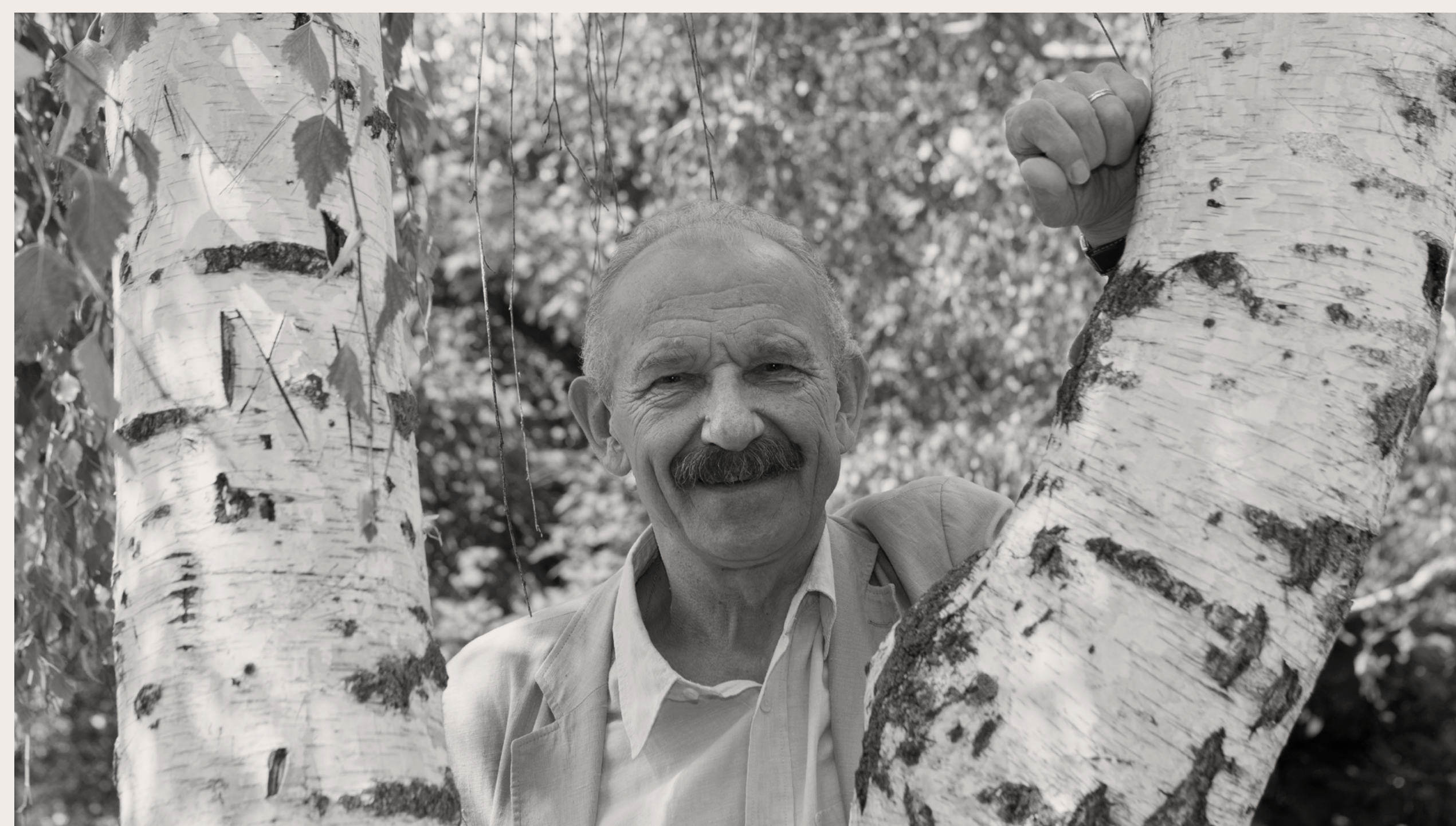


**Judita Csáderová**

*for photographers*

Art photographer and awarded Personality of 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.





**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 Johánides Award (2012) for the book *Holá veta o láske* and the Dominik Tatarka Award (2000) for the book *Pešo do neba*. He received the Crystal Wing (2002) award for his major creative contribution to the film screenplay of *Krajinka* (2000) and his pedagogical activities. He also continues to work at the Film and Television Faculty of the Academy of Performing Arts.



**Elena Flašková**

*for translators*

Author of award-winning and popular translations of plays, prose and art literature from French; she has long taught artistic translation at the Academy of Performing Arts. She has prepared many translations of dramatic and prosaic texts for book editions, as well as directly for theatres throughout Slovakia. These include works such as Jean-Paul Sartre's drama *Excluding the Public*, *Waiting for Godot* by Samuel Beckett, recent dramatic texts such as Joël Pommerat's *Reunification of Two Koreas*, and Daniel Pennac's essay *As a Novel* (1999), and Florence Dupont's *Aristoteles or the Vampire of the Western Theatre* (2016). Together with teatrologist Soňa Šimková, she translated the *Dictionary of Theatre* by Patrice Pavis (2004).



**Martin Kellenberger**

*for authors of works of fine art*

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, and participates in professional contests as a jury member. He is also involved in the animated film and music industry. He received the Ludovít Fulla Award (2001) for his lifelong illustration work, and nominee 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.





Photos of LITA Board members © LITA, foto: Miro Miklas

### **Daniel Kollár**

*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 the Tourmap 2015 award for the *Najkrajšie cyklotrasy - Bratislava a okolie* best guide. He also writes about Slovak natural and cultural-historical monuments and attractions in *Krásky Slovenska* magazine (Chairman of the Editorial Board), devises board games, and is a member of the Ekopolis Foundation's board of directors.

### **Marek Leščák (since November 23, 2019)**

*for screenwriters*

Award-winning film screenwriter involved in the creation of standout Slovak feature and documentary films in recent years, many of which included collaborations with the director Martin Šulík such as *Slniečny štát* (2005), *Cigán* (2011), and *Tlmočník* (2018) which won several Sun in a Net awards including Best Screenplay. Also awarded was a collaboration with director Iveta Grófová for *Piata lod'* (2017) and a partnership with director Juraj Lehotský on the *Slepé lásky* (2008) documentary. He also teaches at the Film and Television Faculty of the Academy of Performing Arts, and is a member of the Slovak Film and Television Academy.

### **Dušan Trančík**

*for film directors*

Leading director of documentaries and feature films, screenwriter, editor and occasional film actor. He also held the post of the 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 *Fotografovanie obyvateľov domu* (1968), *Pavilón šeliem* (1982), *Iná láska* (1985), *Keď hviezdy boli červené* (1990), *Zima kúzelníkov* (2006), *Optimista* (2008), and the documentary *Hodina dejepisu* (2013). In 2017, he also received the Golden Camera award for his lifelong contribution to film art. He teaches at the Film and Television Faculty of the Academy of Performing Arts.



# 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 reached an agreement with the Association of Hotels and Restaurants of Slovakia in 2017 and renewed dialogue with the Slovak National Gallery. She accompanied the launch of the *New Year with Slovak Art* project, streamlined the LITA Fund's functioning, and intensified work on LITA information systems as well as the organisation's external communications.

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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 licensing department focusing on theatrical productions, before leading the newly-established visual art department and – upon returning to LITA – the entire licensing 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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# Team LITA

LITA's employees worked in five departments:

- **Department of the Director**
- **Collective Management and International Relations Department**
- **Licensing Department**
- **Documentation and Repartition Department**
- **Economic Department**



# Tím LITA

As of the end of 2019, LITA had 30 internal employees (including five on maternity leave) as well as excellent cooperation with many external partners.

LITA employees in 2019:

**Jana Adamíková,**  
**Dagmar Beranová,**  
**Nina Berglová,**  
**Erika Bittnerová,**  
**Petra Brštiaková** (since 29 April),  
**Jana Firická** (maternity leave since 3 March),  
**Paulína Hovančáková** (maternity leave since 10 July 2018),  
**Eva Chmelová,**  
**Peter Janoviček** (from 29 April to 7 May),  
**Jan Jarůšek,**  
**Mária Kantorová** (since 1 October),  
**Eva Karellová** (from 1 September)  
**Denisa Karellová** (maternity leave from 2 August),  
**Zuzana Kmecová,**  
**Denisa Kocurková** (until 30 April),

**Miriama Kováčsová,**  
**Jana Krajčovičová,**  
**Silvia Kubů** (until 30 June),  
**Monika Labašková** (until 30 April),  
**Alexandra Lakoštiková** (from 3 October),  
**Lucia Lejková** (from 29 April),  
**Mária Majerčíková,**  
**Lucia Miklasová,**  
**Katarína Morsztýnová,**  
**Milada Oravcová** (until 9 April),  
**Lucia Petrovičová,**  
**Michaela Piačková** (until 30 April),  
**Zuzana Plešková,**  
**Gabriela Poluchová,**  
**Lenka Putyera** (maternity leave since 17 July 2018),  
**Anna Sedláčková,**  
**Silvia Ulehlová** (from 10 June),  
**Timea Virágová** (maternity leave from 7 June),  
**Ľubica Višňovská,**  
**Jana Vozárová,**

**Katarína Vráblová** (12 April to 31 May),  
**Zuzana Zelenáková** (until 31 May),  
**Marianna Zimová** (from 1 September),  
**Lucia Žilíková** (from 1 July to 1 August).

LITA's external cooperation included:

**Peter Baláž** (Ballosoft s.r.o.),  
**Richard Glevický** - RICHÍ,  
**Filip Halčín** (LOPUCH, s.r.o.),  
**RNDr. Ladislav Horka** (PLUSCOMP, s.r.o.),  
**JUDr. Peter Kubovič,**  
**JUDr. Dagmar Kubovičová,**  
**Ing. Juraj Labuza** (TatraSoft Group, s.r.o.),  
**Eva Vozárová,**  
**Ing. Viliam Vrbík** (KREDIT AUDIT, s.r.o.),  
**Peter a David Chmela** - (Chmela Studio, s.r.o.)

a. i.



# **Financial Management**



# Financial Management

LITA's financial result for 2019 is + € 1 649.93. Total income from collective rights management was € 6 830 957.83.

Year-on-year this represents an increase of + € 1 556 767.83, due to several settlement agreements having been agreed, and correspondingly authors remunerated whose work was used without a license during 2016 – 2018. Through these settlement agreements, users – such as hotels, restaurants and others in the HORECA sector, as well as cable retransmission operators – settled their obligations to authors.

LITA does not assess revenues from collective management activities nor revenue obtained through settlements. We pay these funds to rightsholders on an ongoing basis, and cover our costs from rightsholders in accordance with the Distribution Rules approved by the LITA General Assembly (also available on the LITA website).

The average percentage of costs spent on the organization's operation and the average overhead deduction of LITA for 2019 was 12.18 %. The total amount of cash paid to management body members and controlling authority members is € 58 963.

In 2019, the provision of the deposit service cost € 830 667.20, which are covered by revenues generated

from collective management activities.

In 2019, the provision of the deposit service cost € 1 717.92. We reimburse deposit-related costs from fees collected for this service.

In 2019, LITA did not incur any costs to support social, cultural, and educational needs through the LITA Fund. These were not even set aside separately in 2019. Opportunities to cover these costs are addressed by the Fund statute (available on the LITA website).

In 2019, LITA collected unidentified remuneration totalling € 770 420.56, yet could not forward this money because the respective authors had not applied or we lacked reimbursement data. We will strive to identify and reimburse authors to whom the money belongs in coming years, but if this is not possible within three years, such funds will be repurposed to benefit authors in accordance with the Accounting Rules. That means that these funds are transferred to the LITA Fund to support cultural and educational events, and authors in challenging life situations.

The percentage of costs for rights management and other services is 99.79 % and 0.21 %, respectively.

LITA does not own or control any entities.

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



# Economic data



# Total revenue from the exercise of collective management of rights in 2019

Areas of collective managements of rights	Revenue
Private copying	€ 837 066.00
Reprographic reproduction	€ 750 831.00
Resale of an original work of visual arts	€ 91 759.65
Cable retransmission	€ 2 492 395.89*
Making of copies and public distribution by means transfer of ownership	€ 54 104.35
Public rental	€ 0.00
Public lending	€ 309 852.54
Public exhibition	€ 0.00
Public performance by means of live performance	€ 512 649.57
Television broadcasting	€ 332 841.97
Radio broadcasting	€ 94 057.41
Making available to public	€ 1 771.00
Communication by means of technical devices and technical performance	€ 1 353 628.45*
<b>Total</b>	<b>€ 6 830 957.83</b>

\* Including financial settlements from previous periods.



# Costs for provision of services of collective management of rights

<b>Areas of collective managements of rights</b>	<b>Costs</b>
Private copying	€ 166 399.00
Reprographic reproduction	€ 195 095.00
Resale of an original work of visual arts	€ 10 653.00
Cable retransmission	€ 172 313.00
Making of copies and their public distribution by means of transfer of ownership	€ 6 324.00
Public rental	€ 0.00
Public lending	€ 89 813.00
Public exhibition	€ 0.00
Public performance by means of live performance	€ 55 917.00
Television and radio broadcasting	€ 45 983.00
Making available to public	€ 170.00
Communication to public by means of technical devices and technical performance	€ 88 000.00
<b>Total</b>	<b>€ 830 667.00</b>



# Royalties and remuneration distributed in 2019 according to individual areas of collective management of rights

<b>Areas of collective managements of rights</b>	<b>Distributed</b>
Private copying	€ 625 413.64
Reprographic reproduction	€ 831 693.21
Resale of an original work of visual arts	€ 91 759.65
Cable retransmission	€ 652 918.39
Making of copies and their public distribution by means of transfer of ownership	€ 54 104.35
Public rental	€ 0.00
Public lending	€ 225 971.44
Public exhibition	€ 0.00
Public performance by means of live performance	€ 512 649.57
Television and radio broadcasting	€ 426 899.38
Making available to public	€ 1 771.00
Communication to public by means of technical devices and technical performance	€ 413 141.90
<b>Total</b>	<b>€ 3 836 322.53</b>



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

Areas of collective managements of rights	Periodicity of payments	Amount
Private copying	Yearly	€ 494 200.00
Reprographic reproduction	Yearly	€ 687 875.00
Resale of an original work of visual arts	Yearly	€ 69 886.00
Cable retransmission	Yearly	€ 525 200.00
Making of copies and their public distribution by means of transfer of ownership	Continuously	€ 38 276.00
Public rental		€ 0.00
Public lending	Yearly	€ 194 702.00
Public exhibition		€ 0.00
Public performance by means of live performance	Quarterly or upon authors´ request	€ 467 407.00
Television and radio broadcasting	Monthly and or yearly	€ 410 385.00
Making available to public	Continuously	€ 1 771.00
Communication to public by means of technical devices and technical performance	Yearly	€ 242 624.00
<b>Total</b>		<b>€ 3 132 326.00</b>



# The amount of unidentified remuneration in 2019

<b>Areas of collective managements of rights</b>	<b>Unidentified remuneration distributed for works whose rightsholders could not be determined</b>	<b>Unidentified remuneration to rightsholders who were determined, but could not be located</b>
Private copying	€ 216 493.83	€ 1 315.33
Reprographic reproduction	€ 0.00	€ 77 783.29
Resale of an original work of visual arts	€ 0.00	€ 0.00
Cable retransmission	€ 243 319.87	€ 17 029.30
Making of copies and their public distribution by means of transfer of ownership	€ 0.00	€ 0.00
Public rental	€ 0.00	€ 0.00
Public lending	€ 0.00	€ 37 115.47
Public exhibition	€ 0.00	€ 0.00
Public performance by means of live performance	€ 0.00	€ 0.00
Television and radio broadcasting	€ 0.00	€ 19 648.89
Making available to public	€ 0.00	€ 0.00
Communication to public by means of technical devices and technical performance	€ 157 714.58	€ 0.00
<b>Total</b>	<b>€ 617 528.28</b>	<b>€ 152 892.28</b>



# Royalties and remuneration received from foreign organisations according to individual areas of collective management of rights

Organization	Country	Income	Costs	Redistributed	Paid
<b>Private copying</b>					
DILIA	Czech Republic	€ 739.14	€ 74.00	€ 665.14	€ 665.14
FILMJUS	Hungary	€ 3 145.08	€ 315.00	€ 2 830.08	€ 2 830.08
SPA	Portugal	€ 2 472.33	€ 247.00	€ 2 225.33	€ 2 225.33
SUISSIMAGE	Switzerland	€ 1 925.46	€ 193.00	€ 1 732.46	€ 1 732.46
VG Bild-Kunst	Germany	€ 3 928.14	€ 393.00	€ 3 535.14	€ 3 535.14
ZAPA	Poland	€ 208.23	€ 21.00	€ 187.23	€ 187.23
<b>Reprographic reproduction</b>					
Bildrecht	Austria	€ 63.54	€ 6.00	€ 57.54	€ 57.54
VG Bild-Kunst	Germany	€ 403.55	€ 40.00	€ 363.55	€ 363.55
<b>Resale of an original work of visual arts</b>					
DACS	United Kingdom	€ 422.82	€ 42.00	€ 380.82	€ 380.82
GESTOR	Czech Republic	€ 20 153.08	€ 2 015.00	€ 18 138.08	€ 18 138.08
Pictoright	The Netherlands	€ 46.07	€ 5.00	€ 41.07	€ 41.07
VG Bild-Kunst	Germany	€ 2 584.95	€ 258.00	€ 2 326.95	€ 2 326.95



## Economic data

### Cable retransmission

ALCS	United Kingdom	€ 395.61	€ 40.00	€ 355.61	€ 355.61
Bildrecht	Austria	€ 241.01	€ 24.00	€ 217.01	€ 217.01
DILIA	Czech Republic	€ 1 609.37	€ 161.00	€ 1 448.37	€ 1 448.37
FILMJUS	Hungary	€ 328.99	€ 33.00	€ 295.99	€ 295.99
LATGA	Lithuania	€ 28.00	€ 3.00	€ 25.00	€ 25.00
SUISSIMAGE	Switzerland	€ 1 388.00	€ 139.00	€ 1 249.00	€ 1 249.00
VG Bild-Kunst	Germany	€ 3 953.44	€ 395.00	€ 3 558.44	€ 3 558.44
ZAPA	Poland	€ 7 203.31	€ 720.00	€ 6 483.31	€ 6 483.31

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

JITONA, a.s.	Czech Republic	€ 539.27	€ 54.00	€ 485.27	€ 485.27
PROMIC Sp. zo.o.	Poland	€ 93.98	€ 9.00	€ 84.98	€ 84.98

### Public lending

DILIA	Czech Republic	€ 5 671.49	€ 567.00	€ 5 104.49	€ 5 104.49
VG Bild-Kunst	Germany	€ 303.55	€ 31.00	€ 272.55	€ 272.55

### Public performance by means of live performance

Auviex, s.r.o.	Czech Republic	€ 410.00	€ 41.00	€ 369.00	€ 369.00
Beskydské divadlo Nový Jičín	Czech Republic	€ 243.11	€ 24.00	€ 219.11	€ 219.11
DBP, s.r.o.	Czech Republic	€ 2 368.81	€ 237.00	€ 2 131.81	€ 2 131.81
DILIA	Czech Republic	€ 14 252.42	€ 1 423.00	€ 12 829.42	€ 12 829.42
Dům kultury města Ostravy, a.s.	Czech Republic	€ 346.41	€ 35.00	€ 311.41	€ 311.41
Eesti Teatri Agentuur	Estonia	€ 250.00	€ 25.00	€ 225.00	€ 225.00



**Economic data**

Esernyös Cultural, Touristic and Inform.Point Nonprofit Ltd.	Hungary	€ 65.00	€ 7.00	€ 58.00	€ 58.00
Městské divadlo Zlín	Czech Republic	€ 160.92	€ 16.00	€ 144.92	€ 144.92
Městské Tylovo divadlo v Kutné Hoře	Czech Republic	€ 262.87	€ 26.00	€ 236.87	€ 236.87
Slovenské divadlo Vertigo	Hungary	€ 150.00	€ 15.00	€ 135.00	€ 135.00
Slovenské vojvodinské divadlo	Serbia	€ 110.00	€ 11.00	€ 99.00	€ 99.00
Studio DVA	Czech Republic	€ 2 893.75	€ 289.00	€ 2 604.75	€ 2 604.75
Tenis klub Prostějov, a.s.	Czech Republic	€ 213.48	€ 21.00	€ 192.48	€ 192.48
Tylův dům	Czech Republic	€ 219.60	€ 22.00	€ 197.60	€ 197.60
ZAIKS	Poland	€ 689.07	€ 69.00	€ 620.07	€ 620.07

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

DILIA	Czech Republic	€ 6 127.80	€ 613.00	€ 5 514.80	€ 5 514.80
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**Televízne vysielanie**

DILIA	Czech Republic	€ 1 29200	€ 129.00	€ 1 163.00	€ 1 163.00
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## Remuneration and compensation paid to international organisations

Organization	State	Sum	Income	Sent
<b>Private copying</b>				
ALCS	United Kingdom	€ 3 860.94	€ 772.18	€ 3 088.76
ARS	USA	€ 25.67	€ 5.00	€ 20.67
ASDACS	Australia	€ 1 939.70	€ 387.94	€ 1 551.76
AWGACS	Australia	€ 861.18	€ 172.24	€ 688.94
CSCS	Canada	€ 2 160.07	€ 360.00	€ 1 800.07
DGA	USA	€ 36 274.96	€ 7 254.99	€ 29 019.97
DILIA	Czech Republic	€ 36 824.00	€ 7 364.80	€ 29 459.20
Directors UK	United Kingdom	€ 8 643.79	€ 1 728.76	€ 6 915.03
FILMAUTOR	Bulgaria	€ 254.88	€ 50.98	€ 203.90
FILMJUS	Hungary	€ 244.90	€ 48.98	€ 195.92
Literar-Mechana	Austria	€ 471.32	€ 94.26	€ 377.06
MPA	USA	€ 213 970.25	€ 42 794.05	€ 171 176.20
SACD	France	€ 13 153.34	€ 2 630.67	€ 10 522.67
SGAE	Spain	€ 2 809.57	€ 561.91	€ 2 247.66
SIAE	Italy	€ 11 741.23	€ 2 348.25	€ 9 392.98
SUISSIMAGE	Switzerland	€ 520.92	€ 104.18	€ 416.74
VDFS	Austria	€ 372.98	€ 74.60	€ 298.38



**Economic data**

VG Bild-Kunst	Germany	€ 9 342.04	€ 1 868.41	€ 7 473.63
VG Wort	Germany	€ 6 475.26	€ 1 295.05	€ 5 180.21
WGA	USA	€ 48 727.87	€ 9 745.57	€ 38 982.30
ZAPA	Poland	€ 1 434.98	€ 286.99	€ 1 147.99

**Resale of an original work of visual arts**

ADAGP	France	€ 37.50	€ 7.50	€ 30.00
GESTOR	Czech Republic	€ 1 155.39	€ 216.16	€ 939.23
Picasso Administration	France	€ 155.00	€ 31.00	€ 124.00
VEGAP	Spain	€ 1 080.82	€ 216.16	€ 864.66

**Cable retransmission**

AGICOA	Switzerland	€ 136 415.47	€ 27 283.09	€ 109 132.38
ALCS	United Kingdom	€ 8 848.56	€ 1 769.71	€ 7 078.85
ARS	USA	€ 24.06	€ 4.81	€ 19.25
ASDACS	Australia	€ 2 286.18	€ 457.24	€ 1 828.94
AWGACS	Australia	€ 1 311.19	€ 262.24	€ 1 048.95
CSCS	Canada	€ 2 615.44	€ 523.08	€ 2 092.36
DGA	USA	€ 40 147.24	€ 8 029.45	€ 32 117.79
DILIA	Czech Republic	€ 53 509.33	€ 10 701.86	€ 42 807.47
Directors UK	United Kingdom	€ 16 764.48	€ 2 794.00	€ 13 970.48
FILMAUTOR	Bulgaria	€ 356.42	€ 71.28	€ 285.14
KOPIOSTO	Finland	€ 433.80	€ 72.30	€ 361.50
Literar-Mechana	Austria	€ 789.34	€ 157.87	€ 631.47
SACD	France	€ 7 188.81	€ 1 437.76	€ 5 751.05



**Economic data**

SGAE	Spain	€ 1 734.68	€ 346.94	€ 1 387.74
SIAE	Italy	€ 17 361.38	€ 3 472.28	€ 13 889.10
SUISSIMAGE	Switzerland	€ 699.11	€ 139.82	€ 559.29
VDFS	Austria	€ 476.06	€ 95.21	€ 380.85
VG Bild-Kunst	Germany	€ 11 656.21	€ 2 331.24	€ 9 324.97
VG Wort	Germany	€ 5 709.27	€ 1 313.13	€ 4 396.14
WGA	USA	€ 45 457.70	€ 9 091.54	€ 36 366.16
ZAPA	Poland	€ 5 285.03	€ 1 057.01	€ 4 228.02

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

ADAGP	France	€ 5 342.25	€ 1 068.45	€ 4 273.80
DILIA	Czech Republic	€ 3 609.56	€ 150.00	€ 3 459.56

**Public lending**

DILIA	Czech Republic	€ 9 838.60	€ 2 459.65	€ 7 378.95
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**Public performance**

ABRAMS ARTISTS AGENCY	USA	€ 2 720.04	€ 272.00	€ 2 448.04
Agatha Christie Ltd. a Chorion company	United Kingdom	€ 990.00	€ 99.00	€ 891.00
ALAN BRODIE REPRESENTATION LTD.	United Kingdom	€ 160.20	€ 16.00	€ 144.20
Andrzej Maleszka Magic Tree Project	Poland	€ 105.00	€ 10.50	€ 94.50
ANNE FRANK FONDS	Switzerland	€ 500.00	€ 50.00	€ 450.00
AURA-PONT s.r.o.	Czech Republic	€ 25 527.93	€ 2 552.79	€ 22 975.14
Avtorska Agencija za Slovenijo	Slovenia	€ 500.00	€ 50.00	€ 450.00
Baerenreiter Praha, s.r.o.	Czech Republic	€ 238.90	€ 23.89	€ 215.01



## Economic data

Bengt Ahlfors Comedia KB	Finland	€ 1 349.52	€ 134.95	€ 1 214.57
CASSAROTTO RAMSAY ASSOCIATES LTD	United Kingdom	€ 7 733.94	€ 773.39	€ 6 960.55
Colombine Teaterförlag	Denmark	€ 2 328.06	€ 232.80	€ 2 095.26
DILIA	Czech Republic	€ 23 251.77	€ 2 325.17	€ 20 926.60
Diogenes Verlag AG	Switzerland	€ 2 535.19	€ 253.51	€ 2 281.68
Doblinger Musikhaus Musikverlag	Austria	€ 1 177.00	€ 117.70	€ 1 059.30
Drama Suzanne Sarquier	France	€ 3 472.57	€ 347.20	€ 3 125.37
Dunvagen Music Publishers	USA	€ 375.00	€ 37.50	€ 337.50
Elkost Intl. literary agency	Spain	€ 1 000.00	€ 100.00	€ 900.00
ERIC GLASS Ltd	United Kingdom	€ 2 832.79	€ 283.27	€ 2 549.52
FILM RIGHTS LTD	United Kingdom	€ 2 399.63	€ 239.90	€ 2 159.73
Glocken Verlag Musikverlag	Austria	€ 1 285.10	€ 128.50	€ 1 156.60
H. Aschehoug&Co (W.Nygaard) AS	Norway	€ 768.00	€ 76.80	€ 691.20
HAA - Hrvatska Autorska Agencija	Croatia	€ 1 500.00	€ 150.00	€ 1 350.00
Henschelschauspiel	Germany	€ 308.69	€ 30.86	€ 277.83
Hofra, Kft., Budapest	Hungary	€ 6 874.27	€ 687.42	€ 6 186.85
Hughes Massie, Ltd.	United Kingdom	€ 2 758.46	€ 275.84	€ 2 482.62
Hummelinck Stuurman Theaterbureau	The Netherlands	€ 9 481.97	€ 948.19	€ 8 533.78
International Autors Society	USA	€ 3 331.53	€ 333.15	€ 2 998.38
Josef Weinberger Ltd	United Kingdom	€ 2 281.63	€ 228.16	€ 2 053.47
Josef Weinberger Musikalienverlag	Austria	€ 13 004.63	€ 1 300.00	€ 11 704.63
KNIGHT HALL AGENCY LTD	United Kingdom	€ 1 132.42	€ 113.24	€ 1 019.18
Kristin Olson Literary Agency s.r.o	Czech Republic	€ 1 741.60	€ 174.16	€ 1 567.44
Maya Tavi Representation	Israel	€ 1 000.00	€ 100.00	€ 900.00



## Economic data

MCR agence littéraire	France	€ 3 017.32	€ 301.70	€ 2 715.62
NEGUS - FANCEY AGENTS LTD	United Kingdom	€ 527.55	€ 52.75	€ 474.80
NORDISKA ApS	Denmark	€ 9 621.53	€ 962.15	€ 8 659.38
PETER QUILTER SLU	Spain	€ 3 062.59	€ 306.25	€ 2 756.34
Peters Fraser Dunlop Group Ltd	United Kingdom	€ 236.00	€ 23.60	€ 212.40
PROSCENIUM KFT	Hungary	€ 3 734.58	€ 373.40	€ 3 361.18
RAY COONEY PLAYS	United Kingdom	€ 3 253.25	€ 325.32	€ 2 927.93
Rowohlt Verlag GmbH	Germany	€ 2 656.18	€ 265.60	€ 2 390.58
S. FISCHER VERLAG GmbH	Germany	€ 335.57	€ 33.50	€ 302.07
SACD	France	€ 40 843.06	€ 4 084.30	€ 36 758.76
SAMUEL FRENCH Ltd.	USA	€ 6 422.20	€ 642.20	€ 5 780.00
Sayle Screen Ltd	United Kingdom	€ 1 772.24	€ 177.20	€ 1 595.04
SGAE	Spain	€ 1 952.67	€ 195.26	€ 1 757.41
Schaefersphilippen Theater und Medien	Germany	€ 1 004.28	€ 100.10	€ 904.18
SIAE	Italy	€ 1 227.34	€ 122.70	€ 1 104.64
Sikorski Musikverlag	Germany	€ 4 461.80	€ 446.18	€ 4 015.62
Suhrkamp Verlag GmbH und Co KG	Germany	€ 1 254.80	€ 125.48	€ 1 129.32
Susan Schulman Literary Agency LLC	USA	€ 320.09	€ 32.00	€ 288.09
THE MARTON AGENCY, Inc.	USA	€ 855.30	€ 85.50	€ 769.80
The Society of Authors	United Kingdom	€ 1 000.00	€ 100.00	€ 900.00
Thomas Sessler Verlag GmbH	Austria	€ 961.98	€ 96.19	€ 865.79
Triglav Film	Slovenia	€ 617.30	€ 61.73	€ 555.57
UNITED AGENTS,LTD.	United Kingdom	€ 193.08	€ 19.30	€ 173.78
Verlag der Autoren GmbH&Co KG	Germany	€ 7 353.44	€ 735.34	€ 6 618.10
Verlag für Kindertheater	Germany	€ 208.26	€ 21.00	€ 187.26



**Economic data**

WILLIAM MORRIS ENDEAVOR ENTERTAINMENT	USA	€ 5 801.68	€ 580.00	€ 5 221.68
ZAIKS	Poland	€ 13 890.39	€ 1 389.00	€ 12 501.39

**Television broadcast**

Anne Frank Foundation	Switzerland	€ 660.00	€ 60.00	€ 600.00
DILIA	Czech Republic	€ 20 184.00	€ 1 009.20	€ 19 174.80
Diogenes Verlag	Switzerland	€ 550.00	€ 50.00	€ 500.00
Mohrbooks AG Literary agency	Switzerland	€ 1 100.00	€ 100.00	€ 1 000.00
NORDISKA ApS	Denmark	€ 1 100.00	€ 100.00	€ 1 000.00
Proscenium KFT	Hungary	€ 440.00	€ 40.00	€ 400.00
SGAE	Spain	€ 1 100.00	€ 100.00	€ 1 000.00

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

ALCS	United Kingdom	€ 4 554.00	€ 910.80	€ 3 643.20
ARS	USA	€ 13.00	€ 2.60	€ 10.40
ASDACS	Australia	€ 1 078.80	€ 215.76	€ 863.04
AWGACS	Australia	€ 650.62	€ 130.12	€ 520.50
DGA	USA	€ 23 980.00	€ 4 796.00	€ 19 184.00
DILIA	Czech Republic	€ 25 721.71	€ 5 144.34	€ 20 577.37
FILMAUTOR	Bulgaria	€ 31.90	€ 7.34	€ 24.56
Literar-Mechana	Austria	€ 190.80	€ 38.16	€ 152.64
SACD	France	€ 360.00	€ 72.00	€ 288.00
SGAE	Spain	€ 878.40	€ 175.68	€ 702.72
SIAE	Italy	€ 699.60	€ 139.92	€ 559.68
SUISSIMAGE	Switzerland	€ 411.60	€ 82.32	€ 329.28



## Economic data

VDFS	Austria	€ 280.80	€ 56.16	€ 224.64
VG Bild-Kunst	Germany	€ 6 820.80	€ 136.16	€ 6 684.64
VG Wort	Germany	€ 3 210.00	€ 642.00	€ 2 568.00
WGA	USA	€ 26 499.60	€ 5 299.92	€ 21 199.68
ZAPA	Poland	€ 3 189.60	€ 637.80	€ 2 551.80



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

	<b>As of 1. 1. 2019</b>	<b>Income of the Fund in 2019</b>	<b>Expenditures of the Fund 2019</b>	<b>As of 31. 12. 2019</b>
Social	€ 113 522.44	€ 22 253.99	€ 20 000.00	€ 115 776.43
Cultural and educational	€ 252 101.93	€ 89 012.86	€ 63 624.35	€ 277 490.44
<b>In total</b>	<b>€ 365 624.37</b>	<b>€ 111 266.85</b>	<b>€ 83 624.35</b>	<b>€ 393 266.87</b>



# Attachments

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



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