



REPORT ON THE SLOVAK AUDIOVISUAL SITUATION IN 2004

MEDIA

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→ LEGISLATION

■ In November 2004 the government of the Slovak Republic adopted the Strategy of the State Cultural Policy and the Action Plan on Introductory Stage of Cultural Policy Implementation. Among ten priorities within the Action Plan there are two concerning the audiovisual industry:

1) Systematic Restoration of Audiovisual Cultural Heritage aimed to protect essential funds of cinematographic and audiovisual works and archive materials; gradual public access to the restored works within a preparatory stage of the governmental programme “Revive Our Memory”. Restoration includes the following steps:

- work on the project on systematic restoration of audiovisual heritage of the Slovak Republic together with a draft on finishing the necessary infrastructure and a draft on building the integrated information audiovisual heritage database of the Slovak Republic,

- restoration project shall include a strategy of the Slovak Republic within audiovisual heritage digitising; a main goal is to restore the archive in the best technological quality and to make use of this process to get possession of digital records of the works necessary for their future availability,

- the project shall also include the strategy of accessing the restored works of audiovisual heritage in Slovakia (education on all levels, film clubs, television broadcasting), as well as in other countries (promotion and sale of the works).

- amendment of the Act on Audiovisuals shall provide the systematic up-dating of the state audiovisual archive including the archiving of the works produced by the private producers.

2) Film Industry Revitalization in Slovakia stressing the support of building, respectively restoration of its technological, economic and personal basis in cooperation with a private sector and European financial support tools for communication media and audiovisual sector.

The revitalization consists of the following stages:

- provide concurrence and support to those private companies that will apply for a support from structural funds with their projects on infrastructure restoration within audiovisual industry; from the state strategy point of view to implement systematic restoration of audiovisual heritage, a priority is to develop the conditions for operation of the film laboratories and necessary digital technology in Slovakia – otherwise the state funds assigned to archive restoration (including the funds for film production) will be invested in abroad,

- prepare a promotion strategy for Slovakia to be presented as a country with favourable climate for investments into the audiovisual industry, including an investment motivation proposal for Slovak and foreign producers or investors who intend to invest into the audiovisual infrastructure,

- prepare legislative proposals to provide necessary participation of the public television broadcaster on film and audiovisual industry revitalisation,

- set up a proposal to develop a fund to support the film production with state and private company participation in the audiovisual industry.

According to the adopted strategy the tasks resulting from the two mentioned priorities are set for the year 2005.

■ In 2004 a new **Act on Slovak Television No. 16/2004 Coll.** entered into force. However, the Parliament did not support an assignment of specific financial proportion gathered from franchise fees to produce feature, animation and documentary films in coproduction with independent producers. Moreover, the fact that the Act on Slovak Television did not come into force until 1 Februa-

ry (Act on Slovak Radio on 1 January) allowed the Slovak Television (STV) management to take advantage of one-month effect of the previous Act on Slovak Television amendment, and they established six subsidiaries of this public institution without the public supervision.

- On 31 October 2004 European Commission finished the public discussions on copyrights and related author's rights issues. The aim of the public discussions was to re-evaluate valid legislation within EU, and if possible, make it more specified and simple. The **Act on Copyright** (No. 618/2003 Coll.) valid in Slovakia entered into effect on 1 January 2004 comprehensively regulating copyrights and related author's rights, and taking into account all international treaties and agreements that are binding for Slovakia.

- In 2004 discussions on MEDIA 2007 Programme draft produced by European Commission that shall replace the present MEDIA Plus and MEDIA Training Programmes since 1 January 2007 started.

- Significant changes came about within **Ministry of Culture of the Slovak Republic (MC SR) grant system** in 2004. They are specified in the Order of MC SR, of 29 April 2004, No. MC - 480/2004-1 on grant providing within MC SR competence. All detailed information can be found in the chapter State Audiovisual Support.

→ FILM EDUCATION

- Even though there are several artistic higher schools in Slovakia, the education concerning audiovisual works plays just an insignificant role – e.g. **Academy of Arts (AKU)** in Banská Bystrica, and **University of St. Cyril and Method (UCM)** in Trnava – Faculty of Mass Media Communication – Department of Artistic Creation. The essential part regarding education of new filmmakers, as well as script editors and producers is still on the **Faculty of Film and Television at the Academy of Music and Dramatic Arts** (hereinafter referred to as FTF) in Bratislava headed in the school year 2003/2004 and continuing in 2004/2005 by the dean Prof. Stanislav Párnický. FTF is a member of the worldwide International Association of Film and Television Schools CILECT and its European section GEECT (European Grouping of Film and Television Schools).

- From 30 September to 3 October 2004 the International Conference under the title *Schools' Best Kept Secrets – MEDIA Training*, went on within the school's premises. The film teachers from all around the Europe associated within CILECT – GEECT shared their professional experience and educational methods, ideas, and maybe the tricks used when teaching at the film academies, starting with entrance examinations continuing to initiative space development for the new followers, students' imagination development and support of their ability to express themselves in picture, and finishing with creative producer training and cooperation with new school's graduates. The CILECT Presidium made a decision that contribution proceedings shall be published to be at disposal to all members.

- At the beginning of the school year 2003/2004 a new organisational structure started to be implemented, and creative departments changed into studios; the Department of Applied Script Editing together with the Film Studies Sub-department have been opened, while the Production and Management Department is still functioning as a department. At present the lessons are going on within nine education programmes – 1. **Film Studies** (Head of Studio Prof. Václav Macek, CsC); 2. **Script Editing and Script Writing** (Head of Studio Doc. Dušan Dušek); 3. **Film and TV Directing** (Head of Studio Mgr. Martin Šulík, ArtD); 4. **Documentaries** (Head of Studio Doc. Vladimír

Balco); 5. **Animation** (Head of Studio Prof. Rudolf Urc, ArtD); 6. **Cinematography and Photography** (Head of Studio Prof. Stanislav Szomolányi); 7. **Editing** (Head of Studio Mgr Ľudovít Labík, ArtD); 8. **Sound** (Head of Studio Prof. PhDr. Juraj Lexman, ArtD); 9. **Production and Film Art and Multi Media Distribution** (Head Doc. Ing. Peter Nižňanský, PhD).

■ In 2004 FTF moved from an old building at Ventúrska Street to new, not entirely completed premises after the restitution claims of the owners of an original building helped to put it forward.

■ In 2004 Academy of Music and Dramatic Arts attracted the attention of media in connection with several million unlawfully used funds, and an alternative of its transition to a receivership. The economy measures the faculty was forced to undertake had their effect not only on a summer term in 2003/2004 but consequently on a 2004/2005 winter term, too. Nevertheless, an educational process had not been disturbed and all basic objectives in an educational process as well as artistic and science fields were met.

■ At present the faculty management drafts a material that should help to coordinate, clarify and, moreover, simplify educational system to enforce advantages of a credit system more substantially. However, the faculty needs modern and good technology to provide for the students the best education while helping them to become familiar with professional practice. The first step to take was to have a sound workplace and to build a cinema theatre. FTF gets the funds to finance its activities in the first place from the grants offered by the Ministry of Education and the Ministry of Culture, but also owing to cooperation with many private companies. In the future FTF intends to carry out its own business activities so that all parts of the new premises could be brought into operation while offering the students better conditions for their work.

■ In the last few years the works of the FTF students has belonged to the most prestigious Slovak film production. Many awards awarded to student films back home and abroad can prove it. One of the most outstanding award is the ARTE Award for Best European Short Film awarded at the 50th Oberhausen International Short Film Festival 2004 to the film **1.35** (d. Milan Balog). After one-year break the public could once again see the newest works produced not only by the FTF students at the Festival of Student Films ÁČKO, 2004.

→ FILM PRODUCTION

■ The film production has declined to minimum after the two optimistic years (in 2002 six Slovak full-length or co-production films were produced, and in 2003 even eight). In 2004 four Slovak full-length and co-production films were released with a 2003 copyright: on 5 February 2004, the Czech-Slovak-Austrian co-production film by Ondřej Trojan **Zelary** was released – a story of two different people accidentally put together by dramatic events during the World War II which became historically the first film with Slovak production share among the last five nominees for the Academy Award for Best Foreign Language Film; on 9 February 2004, a full-length stylised documentary film introducing 66 seasons in an old swimming pool in Košice **66 Seasons** was released (d. Peter Kerekes); on 19 February 2004, **King Of Thieves** (d. Ivan Fíla) that is a brutal and, at the same time, poetic story inspired by the real stories of trade in children – the film went on from 15 to 24 September 2003 in Bratislava cinema Mladost' to meet the nomination requirements for the possible Academy Award – and on 30 September 2004, the film **The Power Of Good – Nicholas Winton** was released (from 35 mm copy and also in a digital format), a film about a man who during Nazi occupation of Czechoslovakia on his own initiative transported to the Great Britain 669

mostly Jewish children, thus saving their lives. The film was awarded the International Emmy Award 2002. However, the year of production 2004 can be found only on two full-length feature films: **Two Syllables Behind** (d. Katarína Šulajová) – a present film about a student who tries to make sense of her life through the relations with other people and community, the film awarded by the Audience Award at the 6th International Film Festival Bratislava, and a Hungarian-Slovak-Polish film **The Unburied Man** (d. Márta Mészáros) – the story of Imre Nagy, a man who became a symbol of national resistance against oppression. A film adaptation of a successful play of the same name by the Naïve Theatre of Radošina **Terminal Station** (d. Jiří Chlumský) was also introduced at 6th International Film Festival Bratislava. However, the year of its production is 2005.

■ The production of the most expensive Slovak full-length feature film in the history – **The True History Of Juraj Jánošík And Tomáš Uhorčík** was interrupted once again in 2004, and a question mark remains to hang over the Slovak-American co-production film **Blood Lines** (d. Oleg Harenčár). Even though it has not been officially completed due to the continuous law arguments, the film was already released at the International Film Festival in Moscow, and its screening at the 6th International Film Festival Bratislava was prevented only by a preliminary court ruling.

■ Several short and middle-length films were produced within FTF and independent production.

■ In documentary works a considerable decrease continued. The principal producer remains the Slovak Television, however, the number of private production companies increases every year. This situation is the most noticeable in the student production where some project could have been carried out only owing to cooperation with the private studios. In 2004 the most successful Slovak documentary producer in recent years Pavol Barabáš finished another full-length document **Ama-zonia Vertical**. This time Peter Kerekes produced two films abroad: **The Hero Who Wasn't** was a part of German-Czech-Polish-Hungarian project **Europe's Old New Faces** and his episode also creates the part of the film **Across The Border** (d. P. Lozinski, J. Gogola, P. Kerekes, R. Lakatos, B. Cacic-Veselic). Film director Martin Šulík has taken part at the project **Visions Of Europe** with his episode **The Miracle**.

→ STATE AUDIOVISUAL SUPPORT

■ In 2002 the Ministry of Culture SR (hereinafter referred to as MC SR) allocated the finance in the amount of 121 009 000 SKK / 3 102 795 EUR to film production and other audiovisual activities; however, it must be taken into consideration that almost half of allocated investments (60 millions SKK / 1 538 462 EUR) in 2002 supported a project **The True History Of Juraj Jánošík And Tomáš Uhorčík**. In 2003 the total amount of allocated finances from the MC SR was 39 540 068 SKK / 1 013 848 EUR (of which 19 892 230 SKK / 510 057 EUR for feature films).

■ In 2004 the funding process underwent a substantial change. In 2003 the state provided finance within the Culture Development Programme, Pro Slovakia Programme, and the Special Purpose Transfer for Civic Associations, Foundations and Non-Profit Organisations. General Treasury Administration and Special Cultural Activities served as additional financial sources. In 2004 a new grant system was implemented. In 2004 the MC SR had available funds in the amount of **58 799 770 SKK / 1 507 686 EUR** for the **AudioVision 2004** Programme. The Minister of Culture appointed a commission of nine members for a two-year period. The commission evaluated 327 projects in three grant rounds (a considerable change comparing to the last years where there was only one) within ten sub-programmes in the following structure: 1. **Production and Development**

of Audiovisual Works (development) 78 projects (of which 20 succeeded), 2. **Production of Audiovisual Works** 97 projects (18), 3. **Production of Full-length Films for Cinema** 18 projects (3), 4. **Postproduction and/or Distribution of Audiovisual Works** 36 projects (12), 5. **Minority Co-production of Full-length Films for Cinema**, 9 projects (4), 6. **Distribution of Foreign Audiovisual Works** 8 projects (2), 7. **Events, Educational Activities and/or Presentation of Audiovisual Works** 42 projects (13), 8. **Protection and/or Access to Audiovisual Heritage** 11 projects (4), 9. **Support of Cultural Policy Activities within Audiovisuals and Cinema** 15 projects (5), and 10. **Publishing Activities in Audiovisual Industry** 13 projects (2).

■ **DISTRIBUTION OF THE FUNDS IN THE SUB-PROGRAMMES WITHIN THE AUDIOVISION 2004 PROGRAMME**

1. Production and development of audiovisual works (development) – 4 484 931 SKK / 114 998 EUR / 7,6%
2. Production of audiovisual works – 7 160 010 SKK / 183 590 EUR / 12,2%
3. Production of full-length films for cinema – 15 056 980 SKK / 386 076 EUR / 25,6 %
4. Postproduction and/or distribution of audiovisual works – 5 802 000 SKK / 148 769 EUR / 9,9%
5. Minority co-production of full-length films for cinema – 10 200 000 SKK / 261 538 EUR / 17,3%
6. Distribution of foreign audiovisual works – 320 000 SKK / 8 205 EUR / 0,5%
7. Events, educational activities and/or presentation of audiovisual works – 9 918 000 SKK / 254 308 EUR / 16,9%
8. Protection and/or access to audiovisual heritage – 1 173 000 SKK / 30 077 EUR / 2%
9. Support of cultural policy activities within audiovisuals and cinema – 1 350 000 SKK / 34 615 EUR / 2,3%
10. Publishing activities in audiovisual industry – 535 000 SKK / 13 718 EUR / 0,9%

*Note: The remaining 4,8% of the budget the commission left to the Minister of Culture to decide on about the projects that until the end of October were still complementing the documents required by the commission, respectively for the projects that the Minister decided to support, in respect to extraordinary reasons, after the commission finished its work, and before introducing the new AudioVision 2005 programme. The Minister decided on their use as follows: **1. Development** – 100 000 SKK / 2 564 EUR (0,2 %), **2. Audiovisual production** – 510 000 SKK / 13 077 EUR (0,9 %), **4. Postproduction** – 1 560 000 SKK / 40 000 EUR (2,6 %), **7. Events** – 656 800 SKK / 16 841 EUR (1,1 %).*

■ The highest financial support was awarded to the projects:

- (amount in SKK / EUR – project title – subject – sub-programme)
- 12 000 000 / 307 692 – **The City Of The Sun** – Titanic s.r.o. – sub-programme 03
- 4 000 000 / 102 564 – **6th IFF Bratislava** – Ars Nova – sub-programme 07
- 3 500 000 / 89 744 – **12th IFF Art Film Trenčianske Teplice**
Art Film n.f. – sub-programme 07
- 3 000 000 / 76 923 – **Insanity** – Juraj Galvánek – C-GA FILM – sub-programme 05
- 3 000 000 / 76 923 – **Wrong Side Up** – Mgr. Silvia Dubecká – SisaArt – sub-programme 05
- 3 000 000 / 76 923 – **Terminal Station** – JMB Film & TV production, s.r.o.

2 200 000 / 56 410	- sub-programme 04
2 000 000 / 51 282	- The Unburied Man – Ars Media – sub-programme 05
	- The Tall Man, The Wide Man And The Sharp-Eyed Man – AG Studio – sub-programme 03
2 000 000 / 51 282	- No Snow – Trigon Production – sub-programme 05
1 250 000 / 32 051	- Beyond Invisible – Jacqueline Popelušaková – sub-programme 02
1 056 980 / 27 102	- Another Worlds – Artiléria – sub-programme 03
1 000 000 / 25 641	- Winter – Trigon Production – sub-programme 02
1 000 000 / 25 641	- A Man Remains – Trigon Production – sub-programme 02
1 000 000 / 25 641	- Diaspora – Artreal, s.r.o. – sub-programme 01
999 500 / 25 628	- Here We Are – Leon, s.r.o. – sub-programme 04
900 000 / 23 076	- Slovak Film Review, award of national prizes in cinema – Slovak Film and Television Academy – sub-programme 09
700 000 / 17 949	- The Natural Death – Kollar Film studio – sub-programme 04

■ The commission on the basis of experiences gained while working on 2004 programme suggested some changes in **AudioVision 2005** Programme structure.

■ **Literary Fund**

■ In 2004 the Literary Fund celebrated its 50th anniversary. As its mission, the Fund has supported artistic, scientific and technical literature, journalism and creativity development within theatre, film, radio and television sector. The Creativity Section for TV, film and video production supported in 2004 mainly the production of new scripts for feature and documentary films within the Programme ALFA; 59 scholarships have been awarded under this programme. Thanks to the programme the films **Here We Are**, **Tibor Vichta**, **Two Syllables Behind**, or **Pars Pro Toto – Part Of The Whole** were produced in 2004. The Section Committee worked also on evaluation of 2003 film and TV production, and within Igric Award awarded four successful film makers. Some allowances were paid for the journeys abroad, and as the rewards at anniversaries, not forgetting the performing artists who are not at the productive age any more. The Creativity Section for TV, film and video production met nine times in 2004, discussed 452 applications and supported the producers and artists providing the support in the amount of **2 761 302,50 SKK / 70 803 EUR** for them. Almost half of this amount (1 350 000 SKK / 34 615 EUR) was provided for 59 film makers in a form of scholarships.

→ MEDIA

■ MEDIA Programme became operative in January 2001 and its goal is to strengthen competitiveness of the European audiovisual industry and production. The Slovak Republic entered the MEDIA Programme signing the Memorandum on Understanding between the European Commission and the Slovak government with effect from 1 January 2003.

■ The MEDIA Programme support is intended for independent European companies operating in audiovisual production within following spheres:

1. MEDIA Plus Programme – development of film and television projects, distribution of non-national European films, promotion, support of the audiovisual festivals, pilot projects.

2. MEDIA Training Programme – further education for professionals in the audiovisual industry.

- On 1 April 2003 the information point MEDIA Desk Slovakia was open. Its activities are to ensure distribution of information on MEDIA Programmes, and their availability through Slovak translations in printed and electronic forms, prepare and implement promotion campaigns, notify of individual deadlines, provide administrative assistance to applicants for support, offer consultancy and information on terms and conditions concerning individual programmes in coordination with MEDIA Programme Headquarters and other partners.
- Slovak subjects succeeded to get financial contribution in the amount of **222 153 EUR** (8 663 967 SKK) from MEDIA Programme in 2004, an important investment injection for Slovak audiovisual production. To compare, in 2003 it was 293 836 EUR, and a difference is caused by the fact that in 2003 two strong production companies (Alef Film & Media Group and Trigon Production) were awarded the Slate Funding, which is in fact a several year process, and a company is not allowed to submit new applications while receiving this support.
- Within distribution support scheme it was 151 856 EUR in total (in 2003 it was 133 836 EUR) – of which the automatic support was 92 856 EUR (75 836 EUR in 2003), selective support 59 000 EUR (58 000 EUR in 2003), and within the festival promotion scheme it was 25 144 EUR (40 000 EUR in 2003). Bratislava cinema Mladost' received 8 811 EUR within support of Europa Cinemas – support for cinemas, and the Pan-European Network programme CinemaNet Europe (former European DocuZone) to build up a network of 175 satellite digital cinemas in eight EU Member States, three of which are in Slovakia, received 36 342 EUR within the pilot project scheme.
- In April MEDIA Desk initiated and published the first comprehensive *Report on the Slovak Audiovisual Situation in 2003*. In 2004 MEDIA Desk organised or assisted in organising of several seminars and round tables: in January, Olsberg SPI seminar aimed to survey the needs of the Slovak market for future trainings; in June, during IFF Art Film, a seminar *The Art of Story Telling* for scripts writers, directors and producers, and a seminar *Digital Cinema of the Future* representing the new film screening technology; in October a seminar *Schools' Best Kept Secrets – MEDIA Training* (mostly regarding the future generation of MEDIA Programme in training field); and in December, during IFF Bratislava, two-day seminar *European Opportunities for Our Cinema III*. in cooperation with the Ministry of Culture SR and Eurimages. The seminar's goal was to introduce the resources of project co-financing in the Central Europe and define an ideal model of cinema funding in the small European countries, particularly in Slovakia.
- All information on MEDIA Plus and MEDIA Training Programmes, on MEDIA Desk Slovakia, its activities, objectives and results, and all English and Slovak texts of the calls for proposals and application forms may be found at www.mediadesk.sk.

SLOVAK PROJECTS SUPPORTED WITHIN MEDIA PLUS PROGRAMME

Company	Project	Funding System	Amount (in EUR)
Ars Nova	6th IFF Bratislava (3.-11. 12. 2004)	Promotion – Festivals	25 144
Association of Slovak Film Clubs	Exiles (T. Gatlif, France, 2004)	Distribution – Selective Scheme	5 000
	Spare Parts (D. Kozole, Slovenia, 2003)	Distribution – Selective Scheme	3 000
	Pleasant Days (K. Mudruczó, Hungary, 2002)	Distribution – Selective Scheme	3 000
	Support upon the number of viewers in 2003	Distribution – Automatic Scheme	17 553
Bioscop Ltd.	Cinema Mladost'	Europa Cinemas – Support for cinemas	8 811
Continental Film	Ruby & Quentin (F. Veber, France, 2003)	Distribution – Selective Scheme	3 000
	Good-bye, Lenin! (W. Becker, Germany, 2002)	Distribution – Selective Scheme	6 000
	Support upon the number of viewers in 2003	Distribution – Automatic Scheme	27 247
SPI INTERNATIONAL Czech Republic & Slovakia	Around the World In 80 days (F. Coraci, Great Britain, 2004)	Distribution – Selective Scheme	2 000
	Genesis (C. Nuridsany, M. Pérennou, France / Italy, 2004)	Distribution – Selective Scheme	8 000
	Buddy (M. Tylдум, Norway, 2003)	Distribution – Selective Scheme	5 000
	Facing Window (F. Ozpetek, Italy, 2003)	Distribution – Selective Scheme	5 000
	Crimson Rivers 2: Angels of the Apocalypse (O. Dahan, France, 2004)	Distribution – Selective Scheme	9 000
	Support upon the number of viewers in 2003	Distribution – Automatic Scheme	48 056
Walter Nitnaus – WN Danubius Film	CinemaNet Europe	Pilot Projects	36 342
	Khamosh Pani: Silent Waters (S. Sumar, France / Germany, 2003)	Distribution – Selective Scheme	5 000
	Vodka Lemon (H. Salem, France / Italy / Switzerland / Armenia, 2003)	Distribution – Selective Scheme	5 000
TOTAL :			222 153

→ EURIMAGES

- Eurimages is the only cinematographic fund of the Council of Europe supporting transnational co-production of full-length films. In January 2004 the modified directives of Eurimages fund entered into force. The main change was to finish with two schemes originally divided into the films with strong commercial and distribution potential, and the films with rather low budget but artistic direction reflecting cinematographic and cultural diversity of the European countries. Since 2004 the fund offers again only one category with more precise criteria determination and characteristics in film evaluation. The support of European film distribution has been since the half of 2003 provided from MEDIA Programme, thus finishing the substituting role of Eurimages within this field. Return on our investments into the fund depends directly on the success of the Slovak co-production projects. In 2004 two majority Czech films applied for the Eurimages support, with a minority Slovak co-production company. Both applied in the same time and were evaluated at a fund meeting in June. One was a film by Peter Zelenka **Wrong Side Up** (CZ/DE/SK) and other **Insanity** by Jan Švankmajer (CZ/SK). The support in the amount of 230 000 EUR received at last only the film **Insanity** with the Slovak producer Juraj Galvánec and his company C-GA Film, with a share of 22%.
- In 2004 Eurimages had thirty members together with Estonia joining as the thirtieth member. On 1 January 2005 two other countries became the fund members: Serbia and Monte Negro, and Bosnia and Herzegovina. The amount of the Slovak yearly contribution to the fund is 76 408 EUR. In April 2005, Ľubica Orechovská (Mistríková), who represented Slovakia within Eurimages, was replaced by Zuzana Gindi-Tatárová.

→ FILM DISTRIBUTION

- In 2004, 172 films were first released – of which 30 in film clubs, and four 2D and 3D films in Orange IMAX cinema Bratislava. Seven films were the second runs. It is 14 films less than in the last year. A slight decrease was also recorded in the number of viewers, on the contrary, box office receipts increased by 2%. The films were released by eleven distribution companies (in 2003 there were 13): Continental film (31 films – 37 in 2003), Tatra film (31 – 39 in 2003), SPI International (31 – 24 in 2003), Association of Slovak Film Clubs (ASFK) (30 – 28 in 2003), ITAFILM (17 – same as in 2003), Saturn Entertainment (15 – same as in 2003), Intersonic (7 – 16 in 2003), Magic Box Slovakia (5 – established only in 2004), Metropolis Plus (four 2D and 3D films – 6 in 2003) and Charlie's (1 – same as in 2003).
- According to the attendance share (30,21%) and box office receipts (32,92%) victory belongs again to the distribution company Continental film, thanks to the hits such as **Harry Potter And The Prisoner Of Azkaban**, **The Lord Of The Ring: The Return Of The King** and **Troy**. The second place belongs to the Tatra film (27,70% / 27,90%) and the third to the SPI International (14,61% / 13,55%).
- The number of the countries of film origin went down, too – 22 (28 in 2003). Most films were from USA (93 – of which 4 screened in film clubs and 4 in Orange IMAX Cinema), and in several other films USA participated as a co-producer. The second position took the Czech Republic (18) and the third France (14). Not counting in 2D and 3D films that we do not state in the statistics after the discussion with Mediasalles, in 2004 the ratio USA:Europe:Rest of the World was 93:73:6 (in 2003 the ratio was 98:65:17.)

■ In 2004 a decrease in the number of viewers still continued. It did not concern only the wide distribution (members of Union of Slovak Film Distributors) with a drop by 2% (53 807 viewers) but also film clubs with a significant drop by eleven percents (11 972 viewers). Not taking into summary counting the data concerning Orange IMAX Cinema Bratislava since its management refused again to submit any information but titles of the released films, the results are as follows:

■ In 2004, 2 901 554 people in total (67 301 less than in 2003) went to the cinema or film club screenings. Nevertheless, due to an increased average admission exceeding for the first time 90 SKK / 2,30 EUR (90,20 SKK / 2,30 EUR in 2004, 86,3 SKK / 2,20 EUR in 2003, 78,1 SKK / 2 EUR in 2002) the total box office receipts in 2004 were 261 716 596 SKK / 6 710 682 EUR, and that means an increase by 2% in comparison with 2003 (256 139 397,40 SKK / 6 567 677 EUR). It was also related to VAT increase from 14% to 19 % since 1 January 2004. An average number of viewers per screening increased from 39,73 to 39,91.

■ While in 2003 we could see that only one release out of four Slovak and co-production released films got among the Top 100 films in the Slovak cinemas and film clubs (co-production fairytale **The Devil Knows Why** (d. Roman Vávra) on 39th position with 18 400 viewers), in 2004 out of the same number of first releases – **Zelary**, **66 Seasons**, **King Of Thieves** and **The Power Of Good – Nicholas Winton** – two finished in the first half of the Top 100; **Zelary** at 20th position and **King Of Thieves** at 99th. **Zelary** became the second most popular national film in the last five years with 37 416 viewers (1. **Thomas The Falconer** – 50 974 viewers, 2. **Zelary** – 37 416 viewers, 3. **Cruel Joys** – 25 179 viewers). In the present situation the film did quite well but the mentioned number makes up only seven percents of 530 768 viewers who saw **Zelary** in the Czech Republic. The only Slovak, respectively co-production film released in the Czech Republic in 2004 was **King Of Thieves**. In 2004, 48 752 people, 1,68% of the total viewers' number, came to the cinemas to see the Slovak or co-production films.

■ It is gratifying that two Slovak medium-length films were shown in cinemas before the feature films in 2004. **A Night In A Hotel** (2004, d. Matúš Libovič) was shown prior to the film **House Of Fools** (d. Andrei Konchalovsky) and the film **IMT Smile** (2003, d. Tomáš Straka) prior to **Novo** (d. Jean-Pierre Limosin).

■ The most successful film club title was the film **Bored In Brno** (d. V. Morávek) that got to 38th position with 16 467 viewers. Another most popular films within the film club audience finished among the third 50 films.

■ The total attendance is significantly influenced by two Bratislava multiplexes – Palace Cinemas (12 screens) and Ster Century Cinemas (8 screens). Although their 20 screens make up only 7,17% of all cinema theatres in Slovakia, in 2004 39,76% of all viewers came to the screenings (in 2002 it was 25%, in 2003 already 38,13%), and their share in the total box office receipts was 57,72% (52,94% in 2003).

■ The operation of the first Slovak multiplex since 2000 influenced not only classic cinema attendance but also the number of first releases. The number went up about one third and it in fact means that if the cinemas (apart from multiplexes) wanted to screen all first releases they would have to change programme every other day. Moreover, only about 40 cinemas show films every day, so some ten first releases never get to the cinemas outside Bratislava. That might be a reason for a drop in the first released films number after three years.

TOP 10 MOST POPULAR FILM (From 1 January to 31 December 2004)

Position	Film Title	Distributor	Number of screenings	Number of viewers	Box Office Receipts (in EUR)
1.	Harry Potter And The Prisoner Of Azkaban	Continental film	2 007	194 996	460 109
2.	Shrek 2	Tatra film	1 912	164 097	346 253
3.	The Lord Of The Rings: The Return Of The King	Continental film	1 648	160 797	449 708
4.	Troy	Continental film	1 803	148 353	374 810
5.	Spy Kids 3-D: Game Over	SPI International	1 018	115 333*	211 645*
6.	The Passion Of The Christ	Tatra film	1 348	98 188	220 600
7.	Brother Bear	Saturn	1 318	91 775	180 224
8.	Garfield: The Movie	Tatra film	1 329	89 667	183 782
9.	Shark Tale	Tatra film	1 361	79 552	190 878
10.	Dirty Dancing: Havana Nights	SPI International	881	65 066	142 075

* the film was released on 11 December 2003 and its total attendance was 142 332 viewers and the box office 10 630 858 SKK / 272 586 EUR – Source: Union of Slovak Film Distributors (USFD)

RESULTS OF SLOVAK AND CO-PRODUCTION FILMS IN THE SLOVAK CINEMAS (From 1 January to 31 December 2004)

Position	Film Title	First Release in SR	Distributor	Number of Prints	Number of Screenings	Number of Viewers	Box Office Receipts (in EUR)	Number of Viewers per Screening	Number of Viewers per Print
20.	Zelary	5. 2. 2004	Continental film	5	666	37 416	91 923	56,18	7 483,2
99.	King Of Thieves*	19. 2. 2004	Charlie's	5	176	4 444	8 668	25,25	888,8
152.	The Power Of Good	30. 9. 2004	Continental film	2	39	1 835	1 629	47,05	917,5
220.	66 Seasons	9. 2. 2004	ASFK	1	33	608	758	18,42	608,0

* the film **King Of Thieves** was already screened from 15 to 24 September 2003 in Bratislava Cinema Mladost to meet the set conditions for possible Academy Award nomination – Source: USFD, ASFK, Charlie's

→ VIDEO DISTRIBUTION AND DVD

- The year 2004 was the year of DVD start. In 2003 the ratio of sold DVDs and VHSs was 39:61 in favour of VHS, but in 2004 DVD predominates for the first time 52:48. In Slovakia 352 455 DVD films were sold, and that was an increase of 93%. Since 1997 over 843 thousands DVD films have been sold in Slovakia.
- The best selling film on DVD in 2004 was **The Lord Of The Ring: The Return Of The King** (16 190 DVD discs), ahead of films **Harry Potter And The Prisoner Of Azkaban** (15 733 DVD discs) and **Shrek 2**. The best selling film on VHS in 2004 was **Harry Potter And The Prisoner Of Azkaban** (17 398 VHSs). In total, the distributors released 956 new titles on DVD discs in Slovakia. That means that until the end of 2004, 2 953 DVD titles, with Czech or Slovak dubbing or titles, were released on our market.
- Together with a low attendance rate in national films (in 2004 the Slovak production participated in total attendance only by 1,68%) a very bad situation exists also in Slovak audiovisual work distributed on VHSs and DVDs. After an optimistic year in 2003, there were several reasons for not managing to fulfil the editorial plans and the number of Slovak films on DVDs and VHSs.
- The situation concerning the release of Slovak and co-production full-length films on different media to 31 December 2003 is as follows: 103 titles released on VHS, 11 on DVD and 1 on VideoCD. In 2004 only **The Boxer And Death** (d. Peter Solan) on VHS, a representative collection of 6 DVDs with a title **Pavol Barabáš: Grand Prix Collection** with attractive documents by a famous Slovak film maker and traveller Pavol Barabáš consisting of 12 documentary films with many bonuses, and two films by Juraj Jakubisko: **Birdies, Orphans And Fools** and **Better To Be Rich And Healthy Than Poor And Sick** were released on VHS and DVD in the Czech Video Centre.

→ CINEMAS

- A decrease in the number of Slovak cinemas is a long-term tendency, sometimes interrupted by a slight increase. To compare, in 1990 there were 703, in 2001 276, and in 2003 only 265 cinemas in Slovakia. In 2004 their number went down to a historical minimum. There were 256 cinemas and 2 video cinemas with 279 screens (+ 2 in video cinemas) and with 120 520 seats (plus 58 seats in video cinemas) running.
- In 2004 no other multiplex besides two multiplexes already operating in Bratislava – Palace Cinemas with twelve cinema theatres and Polus City with eight cinema theatres – was built to compare with neighbouring countries. The only new opened cinema (10 September 2004) was a three-cinema theatre miniplex SONYcinemax situated within a shopping and amusement centre MAX in Trnava. This miniplex with total capacity of 569 seats is the first one outside Bratislava, and so far the only one in Slovakia.
- Over 200 cinemas of the 256 are owned by municipalities. Of them one third are operating only in the summer since there was no financing for heating. The rest is owned or are rented mostly by distribution companies. An interest in projections going on in multiplexes confirmed that a relatively high admission (169 SKK / 4,30 EUR – Slovak average was over 70 SKK / 1,80 EUR lower) does not discourage the audience from attending the screenings if they get the quality they have paid for so attendance in traditional commercial cinemas is decreasing. VAT increases from 14% to 19%, valid from 1 January 2004 influenced also the admission level.

■ The 5 Best Cinemas According to the Number of Viewers in 2004:

1. Palace Cinemas (Bratislava) 640 422 viewers
2. Polus City Center (Bratislava) 513 133 viewers
3. Úsmev (Košice) 70 885 viewers
4. Tatran (Poprad) 58 889 viewers
5. Capitol (Košice) 53 260 viewers

■ 1 153 555 people – 39,72 % of all people (in 2003 it was 38,13%) came to screenings in multiplexes in Slovakia in 2004, and they paid 131 073 254 SKK / 3 873 673 EUR. This amount represents 57,72% of gross box office receipts in 2004 in all cinemas (in 2003 it was 52,94%).

■ In 2004 the Bratislava cinemas Tatra and Film club ic.sk (since April 2005 Charlie Centre), and the Košice cinema Tatra became the part of Europa Cinemas network. They joined the Bratislava cinema Mladost' that has been the member of the network since 2003.

→ FILM CLUBS, ART CINEMAS AND DVD CLUBS

■ The film clubs in Slovakia play an irreplaceable role in film audience education. Every year they make access to significant world cinematographic works that ordinary audience would have no possibility to see. It is also gratifying that the club films have started to be shown not only in film clubs and art cinemas but also in classic cinemas and multiplexes in the last years. After 1993 the number of film clubs in Slovakia started to grow. At present there are 66 of them (the same number as in 2003). The price of a member card (60 SKK / 1,50 EUR in 2003/2004) has risen to 80 SKK / 2,10 EUR while the validity of the card has been prolonged until the end of 2005 (before then the card validity was limited to the school year beginning, e.g. September), however, the number of club members is decreasing – 20 941 in 2001/2002, 19 621 in 2002/2003 and only 15 400 in 2003/2004.

■ Between 1 January and 31 December 2004, 81 187 viewers (91 978 in 2003) came to see 2791 projections in film clubs (in 2003 it was 3 027), and it makes 29 viewers per screening (in 2002 it was 49,7 and in 2003 30,3 viewers). Total attendance was also reduced to 96 548 people only an average attendance per club member went up from 4,7 to 5,5 screening per year. (To compare, Slovaks go to the cinema 0,5 times per year). An average admission price was 51,81 SKK / 1,30 EUR in film clubs and 57,80 SKK / 1,50 EUR for a club film screening in any cinema. Most film clubs operate within classic cinemas.

■ Slovak part of **Febiofest**, as well as **Project 100 2004**, the Touring Festival of Art Films, introducing the films **Annie Hall** (d. W. Allen), **Fanny And Alexander** (d. I. Bergman), **Invasion Of The Barbarians** (d. D. Arcand), **The Return** (d. A. Zviagincev), **Tokyo Story** (d. J. Ozu), **Rosemary's Baby** (d. R. Polanski), **The Sweet Life** (d. F. Fellini), **The Elephant Man** (d. D. Lynch), **The Cremator** (d. J. Herz) and **Raging Bull** (d. M. Scorsese), belong to the most important events organized by Association of Slovak Film Clubs in 2004.

TOP 10 IN THE FILM CLUBS (From 1 January to 31 December 2004)

Position	Film Title	Director	Number of Screenings	Number of Viewers
1.	Bored In Brno	Vladimír Morávek	419	16 467
2.	Invasion Of The Barbarians	Denys Arcand	122	4 031
3.	Samsara	Pan Nalin	97	3 563
4.	The Cuckoo	Alexander Rogožkin	76	3 279
5.	The Return	Andrej Zviagiņcev	66	2 475
6.	The Elephant Man	David Lynch	55	2 247
7.	Nowhere In Africa	Caroline Link	59	2 246
8.	The Triplets Of Belleville	Sylvain Chomet	88	2 178
9.	Black Cat, White Cat	Emir Kusturica	50	2 003
10.	Annie Hall	Woody Allen	54	1 595

■ After the two victories of the film **Year Of The Devil**, the Czech film – **Bored In Brno** (d. Vladimír Morávek) took over again in 2004. 16 467 people saw the film and that is more than the number of people who came to cinemas to see the films **Kill Bill: Vol.2**, **Starsky Hutch**, or **The Ladykillers** and the film got to 38th position within 2004 Top 100 most popular films in Slovakia.

■ In 2003 the tenth most popular film with audience saw 2 496 viewers in film clubs, and that was more than the fifth most popular film in 2004.

■ In February 2003, the **Association of Digital Film Clubs SR** (ADKK) was established – a civic society – with a primary mission and a goal to promote development within screening and distribution of artistic films and audiovisual works by digital projection. ADKK tried to respond to an unfavourable situation in film distribution in Slovakia, in particular to a continuous decrease in the number of operating 35 mm cinemas and a growing number of the first released, mostly commercial films. The project should have started in May 2004. Films and other audiovisual programmes should have been received via satellite in Bratislava centre (later on in Banská Bystrica), and after their decoding and master DVD production they should have been printed to other DVDs and distributed to the members. However, neither the centre with a satellite was open, no funds from the state or structural funds of the European Union for necessary technology purchase for ADKK members were received. Due to many technical, economic and organizational problems ADKK was dissolved.

■ All activities have been taken over by the company WN Danubius Film, a Slovak initiator and co-ordinator of the CinemaNet Europe Festival. During a weekend from 12 to 14 November 2004, a Bratislava cinema Tatra, Trnava SONYcineMAX, and a Ružomberok cinema Kultúra along with another 189 cinema theatres in Belgium, France, Netherlands, Germany, Portugal, Austria, Spain

and Great Britain changed into digital cinemas thanks to the CinemaNet Europe Project. Eight films – **Bola De Nieve** (d. José Sánchez-Montes), **The Damned And The Sacred** (d. Jos de Putter), **Fleurette** (d. Sérgio Tréfaut), **My Louis Armstrong Days** (d. Mohamed Kounda), **I Am from Nowhere** (d. Georg Misch), **Peace One Day** (d. Jeremy Gilley), **The Power Of Good – Nicholas Winton** (d. Matej Mináč), **The White Diamond** (d. Werner Herzog) – were not screened from a classic film print but using powerful server and a digital projector. Slovakia was the only new EU Member State to participate in such a project.

■ Because of the mentioned problems the films offered by the CinemaNet Europe are titled in the languages of the partner countries and released in participating CinemaNet Europe countries every first Wednesday of a relevant month. In Slovakia this sort of work is done by company WN Danubius Film along with distributing the films on DVDs to several cinemas.

→ NATIONAL FESTIVALS, REVIEWS AND AWARDS

■ In 2004 again the International Film Festival Art Film in Trenčianske Teplice and IFF Bratislava belonged to the most significant events of the year.

■ **12th IFF Art Film** (www.artfilm.sk) with three competition sections of which the principal Art Fiction is aimed at feature art films and fiction documentaries stressing the new methods and visualisation was held from 18 to 22 June 2004 in four traditional festival cinemas (Prameň, Kúpeľná dvorana, video projection in Trenčianske Teplice, Metro Trenčín), and in the fifth new one – open air Kino Park in a version of a strolling cinematograph of Čadíks' Brothers. From 23 to 25 June the festival was held in Bratislava. 12th Art Film introduced 89 titles of which 76 within an official programme and 13 at different accompanying events; one of them was an memory evening of director Martin Hollý. The film **1.35** (d. Milan Balog) represented Slovakia in the competition section Artefacts and the Slovak films **Leaves Of Grass** (d. Jana Slovenská) and **From The Street** (d. Stano Petrov) were screened within the competition section On the Road. Other Slovak films – **Autumn (Yet) Strong Love** (d. Zita Furková), **I Haven't Written To You In Such A Long Time** (d. Andrea Horečná), **Dancer** (d. Kristína Herczegová) and **The Tatras A Mystery** (d. Pavol Barabáš) were screened within the Slovak Season section.

■ **6th IFF Bratislava** (www.iffbratislava.sk) with an emphasis on the International Competition of First and Second Feature Films was held for the second time in a multiplex Palace Cinemas at Bratislava's Aupark. 170 films were the part of the programme, of which 19 were competition ones, together with 53 video clips. The Slovak film **Two Syllables Behind** (d. Katarína Šulajová) screened at the competition was awarded the Audience Award. Within the section Upstream the short-length films **1.35** (d. Milan Balog) and **A Night In A Hotel** (d. Matúš Libovič) were introduced. Another national full-length, medium-length and short-length films and video films were screened within the New Slovak Films section – **Amazonia Vertical** (d. Pavol Barabáš), **The Day** (d. Jozef Vlk), **Jááánošíík** (d. Juraj Štepka), **Terminal Station** (d. Jirí Chlumský), **Comedian's Chronicle** (d. Juraj Štepka), **The Natural Death** (d. Michal Krajiňák), **Lancheon On The Grass** (d. Juraj Štepka), **Super Super Man** (d. Albert Vlk).

- **Another significant festivals, reviews and workshops held in Slovakia in a chronological order (full list at www.aic.sk):**
- **9 – 26 February Febiofest 2004** – 11th International Film, TV and Video Festival (*Bratislava – Multi-cinema Metropolis / Polus City Center, film club Nostalgia, Film club ic.sk, cinema Mladost and the Czech Centre – Nitra, Banská Bystrica, Martin, Žilina, Poprad, Prešov, Košice*) – www.asfk.sk
 - **1 March – 31 May 10th Projekt 100 – 2004** (*Banská Bystrica, Bardejov, Bratislava, Čadca, Dolný Kubín, Košice, Levice, Lučenec, Martin, Nitra, Nové Zámky, Pezinok, Piešťany, Poprad, Považská Bystrica, Prešov, Prievidza, Rimavská Sobota, Senica, Sered', Spišská Nová Ves, Trenčianske Teplice, Trenčín, Trnava, Zvolen, Žilina*) – www.asfk.sk
 - **17 – 26 March FIFF BA 2004 – 6th IF of Francophone Films** (*Bratislava – cinema Istota*) – www.fiff-bratislava.sk
 - **22 – 25 April 5th IFF Mountains and City** (*Bratislava – Aupark – Palace Cinemas*) – www.horyamesto.sk
 - **30 April – 1 May Chaverim Chaverim – Festival of Israeli Film and Culture** (*Bratislava – cinema Tatra*)
 - **4 – 8 May Envirofilm 2004 – 10th International Festival of Films, TV Programmes and Video Programmes about Nature Conservation and Environment Creation** (*Banská Bystrica, Zvolen, Banská Štiavnica*) – www.envirofilm.sk
 - **11 – 12 May Quartet – Review of V4 Countries** (*Bratislava – cinema Mladost*)
 - **2 – 5 June Golden Beggar – 10th IF of Local TV Broadcasters** (*Košice – the House of Technology*) – www.festival.sk
 - **4 – 6 June CINEAMA 2004 – National Competition of Amateur Films and Video Films** (*Banská Bystrica – cinema Hviezda*) – www.nocka.sk
 - **18 June – 25 August 2nd Bažant Cinematograph 2004** (*25 Slovak towns*) – www.kinematograf.sk
 - **19 – 22 August 6th Summer Film Seminar 4 Elements: revolutions?** (*Banská Štiavnica – cinema Akademik, open-air cinema, tea-room Klopačka, Art café*) – www.4zivly.sk
 - **9 September – 31 December Touring „Filmostrada“ Festival 2004** (*whole Slovakia*) – www.filmostrada.sk
 - **12 – 14 September Istrocon 2004 – 5th IF of Fantasy, Science Fiction and Modern Technologies** (*Bratislava – Functional equipment management*) – www.istrocon.sk
 - **16 – 19 September 2nd Minority Film Festival 2004** (*Bratislava – Mladost*)
 - **22 – 25 September 13th Etnofilm Čadca 2004 – IF of Documentary Films and Video Films Dedicated to Issues of Traditional Culture, Lifestyles, Ethnography and Anthropology** (*Čadca*) – www.etnofilm.sk
 - **27 September – 1 October 21st Agrofilm 2004 – International Film Festival** (*Nitra – Animal Research Institute*) – www.agrofilm.sk
 - **29 September – 3 October Three Days of Documentaries – Festival of Young Slovak and Foreign Documentary Filmmakers** (*Bratislava – Czech Centre, cinema Mladost*)
 - **4 October – 20 December Film Academy Bratislava** (*Bratislava – Palace Cinemas*) – www.skolafilmu.sk
 - **13 – 17 October 12th International Festival of Mountain Films Poprad** (*Poprad – cinema Tatra and a Town Hall*) – www.mfhf.sk

- **20 – 24 October One World 2004 – 5th International Festival of Documentaries on (Ir)Respect of Human Rights** (*Film club ic.sk, Czech Centre, V club, UPC Mlynská dolina*) – www.jedensvet.sk
- **25 – 29 October Ekotopfilm 2004 – 31st International Festival of Scientific Films, TV Programs and Video Programmes** (*Bratislava – hotel Fórum*) – www.ekotopfilm.sk
- **12 – 14 November Festival CinemaNet Europe** (*Bratislava – cinema Tatra, Trnava – Sony Cinecenter, Ružomberok – cinema Kultúra*)
- **18 – 20 November ÁČKO – 9th Festival of Student Films** (*Bratislava – cinema Tatra*)
- **23 – 26 November Slovak Film 2004 – Non-competitive Review of National Film Production** – (*Bratislava – cinema Tatra*)

- **In 2004 several prizes were awarded within audiovisual production**, the most valuable given to:
 - **Dušan Hanák** – Pribina’s Cross of the 1st Degree “for the outstanding contribution to cultural development of the Slovak Republic”
 - **Štefan Kvietik** – Actor’s Mission Award (awarded at the 12th IFF Art Film Trenčianske Teplice, 2004), Ľudovít Štúr Order of the 2nd Degree “for the outstanding contribution to cultural and art development” and President’s Cross of 2nd Degree
 - **Juraj Herz** – Prize for personal contribution to Czechoslovak and Czech cinema (awarded within annual awards of Czech Film Club Association at 30th Summer Film School in Uherské Hradiště, 2004), the “Sunshine in a net” for the lifetime contribution to Slovak cinema (awarded by SFTA – Slovak Film and Television Academy at the Slovak Film 2004) and Acknowledgement for the lifetime work in film production for children and young people – 44th International Film Festival for Children and Youth in Zlín, 2004
 - **Petr Hapka, Vlastimil Herold** (in memoriam) and **Vido Horňák** – Golden Camera 2004 “for the lifetime contribution to the film production”
 - **Marián Labuda** – Minister of Culture Prize “for the outstanding contribution to Slovak art development”
 - **Pavol Barabáš** – Crystal Wing, 2003 in the category Film
 - **Ladislav Chudík** – Tatra Bank Art Prize, 2004 in Art
 - **Laura Siváková** – First Prize in American competition Hartley Merrill Prize – for a film script **The Taste Of Life** (a prize awarded at the 39th IFF Karlovy Vary, 2004).

- **Annual Slovak Film Union (SFZ), Union of Slovak Television Professionals(USTT) and Literary Found of the Slovak Republic (LF SR) Awards – Igric Award** (awarded by SFZ, USTT and LF SR at the 12th IFF Art Film Trenčianske Teplice, 2004):
 - Feature films for cinema: Tina Dósi “for a treatment and a script to a co-production film **Faitless Games**” (d. M. Pavlátová)
 - TV Drama: Martin Štrba “for unconventional picture representation of TV series **The Rescuers** – 3rd part **Paradoxes**” (d. V. Michálek)
 - Animation: Jana Slovenská “for poetic adaptation of graduates’ animated film **Leaves Of Grass**”
 - Film and Television Documentary Production: Mišo Suchý “for a sincere and sensible portrait of emigrants’ life stories in a film **Home Movie: A Diary For My American-born Son**”

- Actor Performance in a Film or TV Production: Szidi Tóbiás “for representation of the main character Eva in the film **A Short Long Night**” (d. P. Krištúfek).
- **The Slovak Film Critics Awards** (awarded by the Club of Film Journalists at the Slovak Syndicate of Journalists):
 - The Slovak Film Critics Award for Full-Length Feature Slovak or Co-production Film for Cinemas – **Zelary** (d. Ondřej Trojan)
 - The Slovak Film Critics Award for Other Audiovisual Production – **66 Seasons** (d. Peter Kerekes)
 - The Slovak Film Critics Award “for long and continuous publication activity” – Emília Kincelová
 - The Slovak Film Critics Award for Best Non-national Film in Slovak cinemas – **The Hours** (d. Stephen Daldry)
 - The Prize of Film Journalists to a distributor of the Best Non-national Film in Slovak cinemas – SPI International – **The Hours**.
- **Tibor Vichta Prize** – script writing competition for young authors to age 35 – seeks to support the audiovisual production development. The primary idea is to promote new film script writing. The main goal of the competition is to provide enough space to talented authors to present their works, confront them with opinions of the film and television experts, and to turn financed literary treatments into film scripts that are consequently offered to film and TV producers for production. The competition consists of following categories: fiction, documentary and animation. 21 authors with 24 treatments applied for in 2nd competition year in the end a jury awarded the prizes only in the category The Script for a Full-length Fiction Film. A deadline for the first round of 3rd year of script competition Tibor Vichta Prize was postponed to 31 December 2004.

→ ACKNOWLEDGEMENT OF SLOVAK FILMS AND FILMMAKERS ABROAD

- The most significant acknowledgment in 2004 was a nomination of the co-production film **Zelary** (d. Ondřej Trojan) for the Academy Award in the category Best Foreign Language Film. The film thus became the historically first one with a Slovak production share among the last five nominees for the Academy Award.
- For several years a documentary producer Pavol Barnabáš has belonged to the most regarded national producers, and his films are every year awarded at well-known foreign festivals and shows, most of them dedicated to mountain films. Nothing changed in 2004 with the awards gained at 4th International Festival of Mountain Films Sliven (Bulgaria), or at International Festival of Mountain and Adventure Films Autrans (France).
- In 2004 Peter Kerekes whose full-length film **66 Seasons** was awarded the following prizes in abroad backed him successfully up: Best Documentary Film in an international competition – DocAviv – the Tel Aviv International Documentary Film Festival 2004, (Israel), the Prize for Best Film in the category View of the World – International Film Festival Movie Eye / Kinoglaz, 2004 (Russia), Grand Prix – 14th Mediawave Győr, 2004 (Hungary), Best European Film – International Film and Video Film Festival Syracuse, 2004 (USA), Kristián Award for a documentary production (Czech Republic).
- Within 10th Czech Lions 2004 the nominees were: František Lipták in the category Best Creative Initiative for the film **The Devil Knows Why** (d. Roman Vávra), Anna Šišková in the category Best

Supporting Actress in the film **Cruel Joys** (d. Juraj Nvota) – the film was also nominated in the category Best Editing, and Martin Štrba in the category Best Camera for the film **Faithless Games** (the film was also nominated in categories Best Leading Actress – Zuzana Stivínová and Best Sound). The co-production film **Zelary** (d. Ondřej Trojan) got two Czech Lions out of eleven nominations in categories Best Sound and Best Leading Actress – Anna Geislerová.

■ Ivan Fíla received the Trilobit Award 2004 for a script and direction of the co-production film **King Of Thieves**. The prize is awarded by the Czech Film and Television Federation – FITES.

■ The film **King Of Thieves** (d. Ivan Fíla) won the Audience Award the Silver Lion at IFF St. Peterbourgh, 2004 (Russia), Ondřej Vetchý won the Silver Arrow for Best Leading Actor in the film **Cruel Joys** (d. Juraj Nvota) at 9th IFF Faces of Love in Moscow, 2004 (Russia), **Faithless Games** (d. Michaela Pavlátová) won a Top Prize Golden Grape at 34th Lubushan Summer Film, 2004 (Poland) and a Top Prize Golden Kingfisher Award in the category Best Full-length Film at Finale Pilsner – 17th Festival of Czech Films, 2004, and **Thomas The Falconer** (d. Václav Vorlíček) a Top Prize in the category Full-length Films at 2nd International Film Festival in Bali, 2004 (Bali).

■ Animated films were also awarded the prizes: **Origin Of The World** (d. Katarína Kerekesová) – Second prize the Silver Lion – International Student Film Competition in Taipei, 2004 (Taiwan), Best Experimental Film – 2nd International Festival of Animation Films “Bimini” in Riga, 2004 (Lithuania), First prize in the category Animation Films – FRAME(S): European Short Film Festival in Maastricht, 2004 (Netherlands) and **If I Had A Screw Loose!** (d. Ivan Popovič) – Second prize in the category Non-fiction Films – International FF Prix Jeunesse Munich, 2004 (Germany).

■ The films of the Bratislava FTF students spread traditionally a good reputation of the Slovak films abroad. Among the awarded films were: the fiction **From The Street** (d. Stano Petrov) – Golden OFF – 2nd International Festival of Independent Film “OFFensiva” Wroclaw, 2004 (Poland), First prize in the section Student Films – 2nd International Film Festival Bali, 2004 (Bali), Second prize – 11th International Film and TV School’s Festival Mediaschool in Lodz, 2004 (Poland), the documentary **1.35** (d. Milan Balog) – ARTE Award for Best European Short Film – 50th Oberhausen International Short Film Festival, 2004 (Germany), Second prize in the category Experiment – 13th Next Frame Festival of International Student Film, 2004 (USA), Silver OFF in the category Documentary – 2nd International Festival of Independent Film OFFensiva Wroclaw, 2004 (Poland) or the animation film **Today Is My First Rendez-Vous** (d. Boris Šima) – Third prize in the section of the Student Films – 2nd International Film Festival Bali, 2004 (Bali), bronze medal in the category Students of Film Academies – 66th UNICA 2004 Veitshöchheim at Würzburg (Germany), and Silver Bear – Ebensee Festival of Nations, 2004 (Austria).

→ SLOVAK FILM INSTITUTE

■ Slovak Film Institute (hereinafter referred to as SFI) is the only national, supportive, research, and archive cinematographic institution in Slovakia. It consists of two organisational parts – National Film Archive and National Cinematographic Centre. The institute collects, conserves, protects and makes accessible the national cinematographic heritage. It manages a special film archive, archives unique documents, photography and posters, exercises the producer’s rights for distribution and exploitation of the Slovak film works produced by organizations within exclusive state competence, and upgrades them via commercial activities. The film archive is a part of SFI; pursuant to Ministry of Interior of the SR decision it is the archive with a special importance. Since 2001

SFI has been a member of the International Federation of Film Archives (FIAPF). Within SFI the Audiovisual Information Centre works and coordinates international audiovisual programmes, cooperates with the cinematographic fund of the Council of Europe Eurimages and the European Audiovisual Observatory. SFI provides comprehensive information and documents on the Slovak film, organises and assists in organising the film events back home and abroad, presents the Slovak archive and unique artistic works in a study cinema Filmotéka within Film club ic.sk (since April 2005 Charlie Centre) in Bratislava. The only specialised library and a video library in Slovakia is a part of SFI. The SFI publishing department publishes a monthly film magazine, *Film.sk*, and publications in four editions. One of regularly done SFI publishing activity is publishing Slovak films on DVDs. Detailed information on SFI may be found at www.sfu.sk.

■ The basic goal again in 2004 was storing, systematic care and restoration of collection funds. On the basis of a Slovak government decision, the finances from the state reserves were released into an MC SR budget heading for SFI to support an extensive project „Preservation and Restoration of Part of a Film Archive Fund in SFI“. The project works on the total changing of film material wrappers in a film archive continued by replacing the cardboard covers for plastic ones in compliance with the standards for film material archiving set by the FIAPF. Digitalising of archive collections – photo negatives, slides and cine-films of the Slovak films and film producers continued as well. The principal objective for the Information system, SKCINEMA, is a transition to a complex computerised processing of archive, documentary, library and information funds related to better and faster service being provided to professionals and the public. SFI allows access to information on the Slovak films via **1st Slovak Film Database** (www.sfd.sfu.sk).

■ In 2004 an extensive rebuilding and modernization of SFI headquarters was completed during normal institution running, and an approval ruling entered into effect on 29 June 2004. The collections were made available to the public again in September.

■ One of the most important activities of SFI was the coordination of preparation works of the Slovak mission at the **Cannes Film Market 2004**. Slovakia contributed with one-third in a joint Czech-Slovak-Polish presentation pavilion. The mission was jointly organized by Slovak Audiovisual Producers' Association (SAPA) and SFI.

■ In 2004 SFI published within its publishing activities a film essay selection by Juraj Mojžiš *Use Me As A Page Of A Book* and *Film Yearbook 2003*. Important progress was made in other editorial project developments. Two bulletins as a result of promotion materials were published at an occasion of Slovak participation at presentation and contractual fair at the IFF Cannes, 2004, and those are *Slovak Film Guide 2004* and *Slovak Films 1993 – 2003*, providing user information on Slovak cinema and Slovak film production during the last ten years, and the contacts to important Slovak audiovisual institutions and organizations.

■ **Events Linked to Slovak Films Presented Abroad**

■ Beside organising and assisting in organising the most of national events mentioned in the chapter titled National Festivals, Reviews and Awards (over 30), SFI also promoted the Slovak cinema at film events abroad. In 2004 activity within Europe predominated, the cooperation with USA and Canada continued and was expanding to Africa and Asia. The territory has been successfully expanded to new countries such as Taiwan, Sudan, Eritrea, etc. SFI presented Slovak films at almost 100 events in 27 states and 69 towns all around the world. The most significant were: Grenzenlos – Central and Eastern Europe Review in Metro Cinema in Vienna (Austria) where Slovakia introduced 12 full-length films; great retrospective of Juraj Jakubisko's films in National Film The-

atre in London, Eurovisioni – International Film and Television Festival in Roma where the Slovak cinema was represented by 2 full-length films, 10 animation films and an archive programme of the oldest archive materials; review of director Miloslav Luther's films in Ottawa, Canada; IF of Animated Film Anifest in Třeboň where more than 20 films were screened; 12th year Těrlicko Film Summer (Competition Review of Polish, Czech and Slovak Films); an event held during the Slovak Film Week in Krakow under the title Andrzej Wajda Chooses the Slovak Films. In Warsaw the cinemas Rejs and Kultura gave one of the greatest reviews of Czech and Slovak films in history under the title Closely Watched Films and the subtitle Czech and Slovak Film in the Sixties, where some 20 Slovak films – 12 full-length and 8 short films – were presented. A selection of the films after the festival ended, toured another ten Polish towns Ljublin, Katowice, Gliwice, Torun, Krakow, Lodz, Wroclaw, Poznan, Stetin a Gdansk. At the end of 2004 three great retrospectives of the Slovak short films were held in Italian Sienna and in French towns Brest and Aix-en-Provence. At each, over 20 short films were screened. The participation of director Dušan Hanák in a jury of IF of Documentary Film in Taipei, Taiwan along with a presentation of some of his films is sort of an acknowledgment to Slovak cinema, too.

■ **A Summary of Slovak Film Events Held in Abroad in 2004:**

■ **Countries:** Belgium, Czech Republic, Denmark, Egypt, Eritrea, France, Netherlands, Chile, Croatia, India, Israel, Hungary, Mexico, Germany, Norway, Poland, Austria, Romania, Russian Federation, Slovenia, Sudan, Spain, Switzerland, Taiwan, Italy, USA, Great Britain – **27 countries.**

■ **Towns:** Aix-en-Provence, Asmara, Avignon, Bardonecchie, Bergamo, Berlin, Boskovice, Bradford, Brest, Budapest, Bucharest, Cieszyn, Créteil, Český Těšín, Daruvar, Dundee, Edinburgh, Frankfurt am Main, Graz, Haag, Chartum, Cairo, Calcutta, Kassel, Krakow, Copenhagen, Lagów, Lausanne, Leipzig, London, Ljubljana, Madrid, Mexico City, Milan, Munich, Mons, Moscow, Naples, New Delhi, New Castle, Nyon, Oslo, Ottawa, Pantin, Paris, Pilsner, Prague, Przemysl, Quimper, Roma, Rotterdam, Saint-Etienne, Santiago de Chile, Selb, Seville, Sheffield, Siena, Slané, St. Gheorghe, Taipei, Tel Aviv, Těrlicko, Třeboň, Uherské Hradiště, Warsaw, Vienna, Zlín, Geneva, Washington – **69 towns.**

→ TELEVISION

■ In 2004 four TV broadcasters with nation-wide distribution operated in Slovakia: public Slovak Television (hereinafter referred to as STV), private TV broadcasters Markíza and Joj, and a news broadcaster TA3. STV, Markíza and Joj signal is transmitted terrestrially. All four TV broadcasters are accessible on a contractual basis in ca 180 Slovak towns, and Markíza and TA3 also at selected cable network operators in the Czech Republic. Satellite broadcasting of STV and Markíza runs through Eurobird 1 satellite in a common Slovak link package together with radio stations. People need to have a satellite antenna with a diameter of ca 80 cm, a digital receiver and a Slovak link decoding card. TA3 broadcasts without coding via THOR 3 satellite. TV JOJ broadcasts in a digital format, in a code in CONAX system, via THOR 3 satellite, but at present the coding cards are at disposal only to cable network operators.

■ On 30 June 2004, 1 366 735 TV concessionaires were registered on Slovak territory, of which the number of households – natural persons was 1 322 177, and registered TV sets at legal entities and self-employed entrepreneurs was 44 558. During the first half of 2004 the number of registered subscribers was reduced by 9 194.

■ In 2004 the first reality show **The Girl For A Million** appeared on TV sets broadcasted by TV Joj produced merely by Slovak scriptwriters, script editors and other TV professionals. At the end of March, STV announced the purchase of the licence rights for a reality show **Slovakia Seeks A SuperStar** (TV format **Pop Idol**). The show has been on since 29 October 2004 and it has reached the records in ratings and market share. On the eighth evening the average ratings of all three parts reached almost 30%, and the third part got to 32,60% representing 1,5 millions viewers. The third part of the programme cut a record in market share with 65,70% share.

In the summer of 2004, a pilot implementation of TNS peplemeter surveys started. Until that time the ratings were evaluated according to STV Daily Continual Research (DKV) and VISIO Agency (Markíza). The outputs of surveys in the 37th week, 2004 are presented here to be compared.

COMPARISON OF SURVEY OUTPUTS (37th week, weekend 15. - 17. 10. 2005)

TV Station	DKV	VISIO	TNS / PMT
Markíza	35,64	41,00	32,90
STV1	22,83	19,90	19,33
JOJ	15,84	13,50	13,43
STV2	5,70	5,70	5,73
TA3	0,84	1,00	1,03

Source: DKV, VISIO, PMT/TNS (in %, 24 h share)

- It is obvious that the TV ratings were slightly lower than was expected. The used survey methodology partly caused this fact since the viewers marked into a diary which TV they watched.
- According to statistic surveys the highest proportion in Slovak TV broadcaster ratings at the end of 2004 reached TV Markíza (63%), then STV1 (33%), JOJ (23%), STV2 (6%) and TA3 (3%). The total TV daily ratings is 87%.
- In 2004 **TV Markíza** broadcasted 1 002 film titles, of which 642 were American, 316 European, 11 Slovak and 33 other origin. The films with the highest ratings going on in this TV from 15 October 2004 to 31 December 2004, so from the peplemeter ratings implementation, were: **Father Frost** (Russia), **Princezná se zlatou hvězdou na čele** (CZ), **Lady Winter** (SK), **Memories In The Heart** (USA), **One True Love** (USA), **Trapped: Buried Alive** (USA), **Killer Flood: The Day The Dam Broke** (USA), **Harry Potter And The Sorcerer's Stone** (USA), **Sweet November** (USA) and **There Once Was A Cop II.** (CZ).
- In 2004 **TV Joj** broadcasted 1 205 film titles, of which 797 were American, 354 European, 7 Slovak and 47 other origin. The films with the highest ratings going on in this TV from 15 October 2004 to 31 December 2004, so from the peplemeter ratings implementation, were: **Crouching Tiger, Hidden Dragon** (USA), **Dead In A Heartbeat** (Canada/USA), **Heartbreakers** (USA), **The Princess Diaries** (USA) and **Miracle On The Mountain: The Kincaid Family Story** (USA).

■ Unfortunately, we could not get more detailed information, not even concerning STV and information provided pursuant to Act on Free Access to Information (No. 211/2005 Coll.). We could only use STV Council's minutes and public available sources. According to those materials an emergency management finished its activity on 30 April 2004 and an emergency programme on 1 January 2005. In 2004 STV employed 908 employees in average. The profit in 2004 was 399 million SKK / 10 230 769 EUR – the costs 1,97 milliard SKK / 50 512 821 EUR, and returns 2,37 milliard SKK / 60 769 231 EUR. After the state contribution provided by the SR government drawn in the amount of 399 million SKK / 10 230 769 EUR for the debt relief has been recouped, the STV economy was basically balanced. The highest increase (by 89%) concerning STV returns was recorded in advertisement sale. In 2004 STV succeeded to earn 446 millions SKK / 11 435 897 EUR in the advertisement sector, while in 2003 they managed to get only 236 millions SKK / 6 051 282 EUR. The returns coming from the concessionaire fees increased by 21% to 1,43 milliard SKK / 36 666 667 EUR.

■ Regarding the TV programme services in 2004, STV broadcast a total of 15 361,36 hours of TV programmes (8 237,94 on STV1 and 7 123,42 on STV2), and that is almost one third more than in 2003 (10 372 hours). This considerable difference is partially caused by the newly started 24-hours broadcasting – STV1 from 15 October 2004 and STV2 from 11 November 2004. In general, TV broadcasters use night broadcasting to keep so-called European quotas stating that over half of the broadcasted hours shall be dedicated to European production. In 2004 the national production volume broadcast on STV was 60,72% (50,74% STV1 and 72,25% STV2) and European production share 73,41% (57,69% STV1 and 91,58% STV2). The figures show that European production, excluding national production, made 12,69% of STV broadcasting (6,95% STV1 and 19,33% STV2). The re-runs in both channels made up 59,21% of broadcasting volume in 2004 (STV1 60,90% and STV2 57,26%).

■ In 2004 STV produced 16 008 programmes. STV own programme production represented 4 794 programme hours, and that means an increase by more than 2 200 programme hours comparing to 2003.

■ Although in STV there existed a certain number of approved and settled scripts for original fiction production, STV opened a concurrence for an original TV film. 114 treatments applied for, and in May 2004 a special commission selected 15 and suggested to include them in further production stage – the first version of a literary script. On 31 March 2005 production of one film with a budget of 10 million SKK / 256 410 EUR has started. The budget balance reflected most in the original production. So STV did not produced any film within animation or drama production until the end of 2004. As a co-producer it participated in full-length films production **Terminal Station** and **Two Syllables Behind**, however, the contracts were signed by the previous management. The public TV broadcaster participated also in the production of a fairytale **Golden Voice**. About one half of the planned 32 documentaries, of which 12 are full-length, was carried out (e.g. **Kadár – Klos Eight Common, I Have Financed Slovak National Uprising, People On The Borders, ES NU – What Is It?**). The full-length documentary **Love Your Neighbour** (d. Dušan Hudec) is a sort of howler since STV declared the film as unfinished and broadcasted it only within a discussion programme for one particular sentence.

→ **CONTACT POINTS – INSTITUTIONS, COMPANIES AND OTHER SUBJECTS OPERATING IN THE SLOVAK AUDIOVISUAL INDUSTRY**

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