REPORT ON THE SLOVAK AUDIOVISUAL SITUATION IN 2015
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**INTRODUCTION**

In this place a year ago, we wrote that, simply by looking at the figures, 2014 was an exceptionally successful year for Slovak audiovision. 2015 proved to be even more successful. We recorded a larger number of Slovak films (28), with eleven of them being débuts and we also had to revise the records in distribution: 4,614,507 viewers represent an increase of 11.77% on 2014, and revenues totalling EUR 23,727,092 represent an increase of 13.70%. If we add key legislative amendments – the adoption of the new Audiovisual Act but, in particular, the flexible and modern Copyright Act, further the stable and well-functioning Slovak Audiovisual Fund and the improving situation in the collaboration of the public-service RTVS with independent producers, we may state that Slovak audiovision has steadily stabilised and is attaining the standard European level.

Of the total number of 28 full-length films made last year, 12 were feature films, 3 animated and 13 were documentaries. As for the feature film genres, two tendencies have crystallised in Slovak cinema: feature films in the line of social dramas which are characterised by brutal depiction of reality (feature débuts by documentary-makers Ivan Ostrochovský – Koza and Marko Škop – Eva Nová) were not only successful internationally (screening at major festivals – Berlin and Toronto and the awards they received), but they also recorded quite a respectable audience response. We have been observing the upturn in Slovak genre production for several years, and the same applies to 2015. We saw a thriller (*The Cleaner*), fairy-tales (*Johanna’s Mystery* and *Seven Ravens*), a road movie (*STANKO*), comedy (*Vojtech*), but also an absurd comedy (*Wilson City*). In our view, it is a reaction of the upcoming generation of filmmakers to the long-term preference for social drama as the profile genre of Slovak cinema, the effort to break free from its ideological grip. The filmmakers were sometimes more, at other times less successful at it. It is not sufficient for the film to have the formal features of a genre film (cinematography, editing and overall atmosphere); it is needful for it to deal more with the topic itself.

Documentaries are equally varied with regard to genre, but here we can observe another phenomenon, the emergence of a genre that we could designate as a Slovak documentary blockbuster (in 2014, it was 38, a film about Pavol Demitra, a famous hockey player who died prematurely), last year it was *RYTMUS A Dream from the Block* based on the popularity of the personality, in this case from the world of music with massive marketing, while the artistic quality of the film itself is just a secondary issue.

All Slovak films were viewed last year by 309,886 people, which represents a 6.72% share of the total attendance (in 2014, the share was 5.71%). It is a solid result if we take into account that the number of films premiéred in 2015 in Slovak cinemas was 244 – in other words, there was a film première every 1.49 days! The largest number of people attended *RYTMUS A Dream from the Block* (81,597 viewers), the animated film *Lokalfilmis* ranked second (47,237), *Seven Ravens* ranked third (45,471), *Spievankovo 5: Professions* ranked fourth (33,510) and *Vojtech* fifth (19,419).

Finally, we return to last year’s introduction. We asked if we knew what kind of Slovak films the local audience would like to see. The commercial success of the films made in 2015 and the portfolio of films prepared in 2016 provide quite a clear answer to this question.

*Vladimír Štric*
*Head of the Office*
*Creative Europe Desk Slovakia*
LEGISLATION

- Act 40/2015 on Audiovision and on the Amendment and Supplementation of Certain Acts, adopted by the Slovak National Council on 3 February 2015, was the most significant Act adopted in 2015. This Act entered into effect on 1 July 2015. Inter alia, this Act regulates the obligations of natural persons and legal entities working in audiovision, the registration of Slovak audiovisual works, the registration of persons working in audiovision and the registration of independent producers, a uniform marking system, the position and scope of activities of the Slovak Film Institute and the conditions for expert preservation of original audiovisual media and audio-visual recordings constituting the Slovak audiovisual heritage.

- In 2015, Slovak copyright law underwent a substantial change, as a completely new Copyright Act – Act 185/2015 on Copyright (Copyright Act) was adopted with effect from 1 January 2016. The new Copyright Act is a modern and flexible regulation which secures a more effective exertion of the rights of authors and other copyright-holders within the frameworks stipulated by European and international law. However, on the other hand, it does represent an obstacle to the dissemination of culture, education and research results, or to the development of Internet economics and the support of creativity. At the same time, the Act ensures a balancing of the interests of copyrights-holders, users and the general public. The extent of the enforceability of rights, should they be breached, is also enforced. The Act ensures due control for copyright-holders and also for the general public over collective administration organisations which manage the rights and funds of authors and other copyright-holders.

- Act 284/2014 on the Fund for the Support of Art and on the Amendment and Supplementation of Act 434/2010 on the Provision of Grants by the Ministry of Culture of the Slovak Republic, as Amended by Act 79/2013, entered into effect on 1 January 2015. The Fund replaced a substantial part of the Ministry of Culture’s grant system. The Fund for the Support of Art is a public service institution ensuring support for artistic activities, culture and the creative industry. Its main mission is to support “live” art and culture, and to provide funds, in particular, for the creation, dissemination and presentation of artworks, for the support of international collaboration, for educational programmes in the area of art, culture and the creative industry, for scholarships for individuals who participate in the development of art and culture, whether creatively or within research. The Fund for the Support of Art does not support those activities in the area of audiovisual culture and industry which fall within the remit of the Slovak Audiovisual Fund.

- On 23 September 2015, the Slovak National Council adopted Act 278/2015 Amending and Supplementing Act 308/2000 on Broadcasting and Retransmission and on the Amendment of Act 195/2000 on Telecommunications, as Amended, and Amending and Supplementing Certain Acts, which entered into effect on 1 January 2016. The objective of the Act is to support the broadcasting of Slovak music in radio broadcasts, to facilitate access to television programme broadcasting and to the distributed Slovak audiovisual works and audiovisual works in the original Slovak language version for hearing-impaired and sight-impaired persons and, in compliance with European legislation, to extend the restrictions with regard to media commercial communications relating to cigarettes and tobacco products, and also to electronic cigarettes and the filling bottles for electronic cigarettes.

- On 13 January 2016, the Government of the Slovak Republic adopted the draft update of the Systematic Restoration of Slovak Audiovisual Heritage Project for 2016 – 2018. The main objective of the project is to systematically protect and gradually renew the audiovisual heritage fund, and also to subsequently make it accessible to the public. The renewal comprises several phases (stock-taking, diagnostics, preservation/treatment, restoration, digitisation of film materials and rendering them accessible) which gradually overlap for the individual audiovisual works and the accompanying documents related to the production, distribution or presentation of audiovisual works in public. Securing the institutional, personnel, technological, technical and financial demands is an essential part of the project. With regard to ongoing development in the area of audiovisual heritage, the need to financially cover the related activities performed by the Slovak Film Institute, and the fact that the project update approved by the Government of the Slovak Republic in 2013 contained specific tasks for the stakeholders only until 2015, it was also necessary to update the project for the subsequent period, i.e. for 2016 – 2018.

FILM EDUCATION

- Even the youngest generation has an opportunity to develop its creative potential at a number of schools: at Ludovít Rajter’s Elementary School of Art (www.zussklenarova.sk), Ján Albrecht’s Elementary School of Art (www.zusjanaalbrechta.eu), the Private Secondary Technical School of Animation (www.uat.sk) in Bratislava, Private Elementary School of Art DAMA (www.szusdama.sk) in Prešov and at the Private Secondary School of Film Art (www.filmovaskola.sk) in Košice. The Secondary School of Scenic Graphic Arts (www.zsssvba.sk) in Bratislava offers courses in scenic graphic arts and animation, the Secondary School of Art in Trenčín (www.sustn.sk) and the Private Secondary School of Art in Zvolen (www.ssuszv.sk) offer animation courses and the Private Secondary School of Design (www.skoladesignu.sk) in Bratislava offers a three-year higher technical education course focused on Film and Media Production and Animation.

- Although there are currently several university level schools of art in Slovakia, their teaching of audiovisual art has only been marginal – for instance the Faculty of Mass Media Communications at the University of St. Cyril and Method in Tmava (www.fmk.sk), the Department of Intermedia at the Academy of Fine Arts in Bratislava (www.vsvu.sk), and the Department of Fine Arts and Intermedia at the Faculty of Arts of the Technical University (www.fu.tuke.sk) in Košice. In September 2014, a course entitled Academy of Film and Multimedia (www.vsftam.sk) was established in Bratislava. This non-accredited and certified educational course does not replace the Bachelor’s study; it does end with
an academic degree, but its graduates are able to perform practical animation, graphical-visual assignments in the film, advertising and design industry.

- Students of the Academy of Arts in Banská Bystrica can study at two faculties. The Faculty of Visual Arts (www.fvu.aku.sk) has a Department of Intermedia and Digital Media. The Faculty of Dramatic Arts (www.fdu.aku.sk) offers the study of Dramatic Art, and Film Art and Multimedia. Mgr. art. Lubomír Viluda, ArtD. is Head of the Department of Documentary Film and PhDr. Kateřina Javorská is Head of the Department of Film Dramaturgy and Screenwriting. In the academic year 2014/2015, 43 students studied in the Bachelor's and Master's programmes in Documentary Film, and 20 students studied in the Bachelor's programme in Film Dramaturgy and Screenwriting. In 2015, students of the Department of Documentary Film made 64 films and won 13 awards – for instance And Alone! (A SÁM!, SK, 2015, dir. Růžena Rausová) won 1st Place at the FICSAM Festival in Portugal, Don Quixote from Považie (Don Quijote z Považia, SK, 2014, dir. Marek Pupák) the Award for Best Documentary in the Zlín Dog International Student Film Competition at the International Film Festival for Children and Youth in Zlín, and Film-Town or Čachtice 1961 (Filmárovce alebo Čachtice 1961, SK, 2013, dir. Kristína Klimievková) the Grand Prix for Best Documentary at the International Student Film Festival Ostrava Picture.

- However, the Film and Television Faculty of the Academy of Performing Arts (www.vsmu.sk – hereinafter referred to as “FTF VŠMU”) in Bratislava has continued to play a dominant role in the preparation of future filmmakers and producers.

- FTF VŠMU is a member of the International Association of Film Academies of the world, CILECT, and also its European section, GEECT. Prof. Ondrej Šulaj has been its Dean from 1 October, 2014.

- Six study programmes are currently running at the FTF VŠMU at all levels (BC, MGR, post-graduate daily and external level):

1. Screenwriting and Feature and Documentary Film Directing; fulfilled by: Screenwriting Studio (Head of Studio: Ass. Prof. Alena Bodingerová, ArtD.), Film and Television Directing (Head of Studio: Mgr. art. Róbert Šveda, ArtD.), Documentary Studio (Head of Studio: Prof. Ingrid Mayerová, ArtD.);

2. Cinematography and Visual Effects; fulfilled by: Cinematography Studio (Head of Studio: Prof. Ján Ďuriš), Visual Effects Studio (Head of Studio: Prof. Ludovít Labík, ArtD.);

3. Animation; fulfilled by: Animation Studio (Head of Studio: Ass. Prof. Eva Gubčová, ArtD.);

4. Editing and Sound Editing; fulfilled by: Editing Studio (Head of Studio: Prof. Darina Smírová, ArtD.), Sound Design Studio (Head of Studio: Prof. Peter Mojiš, ArtD.);

5. Audiovisual Art Production; fulfilled by: Production and Distribution Department (Head of Department: Ass. Prof. Ján Oparty ArtD.);

6. Audiovisual Studies; fulfilled by: Audiovisual Studies Department (Head of Department: Ass. Prof. Katarína Mišíková, PhD.).

- As of 31 October, 2015, there were 308 students studying at FTF VŠMU, of whom 10 were foreign students. There were 189 students in the Bachelor’s, 98 in the Master’s and 21 in the post-graduate programmes (of whom 6 were external students). In the academic year 2014/2015, 112 students graduated from FTF VŠMU (47 Bachelors, 60 Masters and 5 Doctors of Art). In the academic year 2014/2015, 294 film projects and exercises were completed at FTF VŠMU. Of these, 22 were Bachelor’s and 17 Master’s Thesis films.

- Also in 2015, FTF VŠMU co-organised several workshops, master classes and lecture series, such as the Screen Industries in East-Central Europe (SIECE) international conference – “Transformation Processes and New Technologies in Audiovisual Media”, the 6th European Editing Master Class, the Visegrad Film Forum (VFF), a series of lectures entitled “Documentary Film in 4 Countries Before and After 1989”, an international working meeting of those holding the Tempus grant – “Development of Higher Education and Society by Creating a Collaborative Environment in the Field of Arts and Media Through Regional Student Partnership in Production of Audio/Video Content”, František Koukolík’s lecture on the theme of “Beauty”, Ján Mojto’s master class – “case study of the Academy Award-winning film The Lives of Others (DE, 2006, dir. Florian Henckel von Donnersmarck) and Janusz Zaorski’s master class associated with the screening of his film Good Night (PL, 1970).

- In 2015, the 19th Student Film Festival Áčko 2015 was held. Films made by FTF VŠMU students took all the main prizes. Dear Love (Ahoj Láska, SK, 2015, dir. Lena Kušniereková) won the Best Film Award, the Best Documentary Award and the LITA Award for Best Direction, Fear (Strach, SK, 2015, dir. Michal Blaško) won the Best Feature Film Award and the LITA Award for Best Screenplay. Cowboyland (Kovbojsko, SK, 2015, dir. Dávid Štumpf) was the Best Animated Film and The Ballad of Theresa and Simon (Balada o Tereze a Šimonovi, SK, 2015, dir. Martin Hnát) took the People’s Choice Award.

- Films made by FTF VŠMU students won, in total, 46 awards in 2015 – 24 abroad (plus 3 nominations) and 22 at domestic festivals. The short animated film Rosso Papavero (SK, 2014, dir. Martin Smatana) selected for the Generation Kplus Section at the 65th IFF Berlin 2015 was the most successful with nine awards. Miro Remo’s full-length début from the environment of the strictest prison in Slovakia, Comeback (SK, 2014), which started out in 2008 as a student film and was completed under professional conditions, won eight awards. Among them also the Golden Kingfisher Award for Best Documentary at the 28th Finále Plzeň Film Festival of Czech and Slovak Films and the Igric Award. Green Line (Zelená vlna, SK, 2014) by Martina Buchelová did not win an award, but it was screened at the IFF Karlovy Vary in the Future Frames: Ten New Filmmakers to Follow Section, in which ten young European directors of the rising generation present their student films. Michal Blaško’s Fear won the Best Feature Film Award at the 32nd FAMUFest in Prague and Half Babka (Half bábka, SK/BE, 2014, dir. Jasmine Eisel) won the Best Animated Film Award in the Slovak Competition at the Fest Anca International Animation Festival in Žilina.

- You can find further awards in the chapter on Awards for Slovak Films and Filmmakers Abroad.

- In 2015, the annual DVD Golden Section, this time with a non-marketable selection of the eight best films of FTF VŠMU students for the previous year, was released for the fourth time.
- The production of student films receives substantial support from the Slovak Audiovisual Fund (AVF). In 2015, the AVF supported 12 film projects with a total of EUR 43,720 (in 2014, it was 25 art projects with EUR 68,710). The 19th Student Film Festival Ľúčko 2015 and three publications: Prof. Gindl-Tatárová: “Practical Dramaturgy” (Praktická dramaturgia), Prof. Peter Mojižiš: “Spatial Sound – Realisation of the Sound Environment” (Prietorový zvuk – realizácia zvukového environmentu), Mgr. art. Barbora Hrinová ArtD.: “The Particularities of the Narrative in Multi-Narrative Films” (Špecifiká rozprávania vo viac-príbehových filmoch), also received support from the AVF.

- The Oral History research project, focused on the collection and analysis of reminiscences of Slovak film professionals, with the participation of FTF VŠMU students and teachers since 2012, has continued under the name ONLINE LEXICON OF SLOVAK FILMMAKERS – complementation of the history of Slovak cinematography by the oral history method.

- Students of Film Science at FTF VŠMU prepare the Frame magazine which is a part of the journal for science on film and moving images Kino-Ikon.

- The FTF VŠMU operated the students’ film club, FK 35mm, for several years. Since the end of November 2015, Cinema Klap has been located in the FTF VŠMU screening room, as the result of an initiative to open the school more to the public.

- The animated film Darkness Is the Lack of Light (Tma je nedostatok svetla, SK, 2015, dir. Adam Kordoš) from the Private Secondary Technical School of Animation in Bratislava won 1st Prize at the 10th International Animated Film Festival Animofest 2015.

- Ján Albrecht’s Elementary School of Art is the organiser of the national audiovisual and multimedia works competition, Golden Clapperboard, with awards presented in thirteen categories.

- You can read about further awards granted to student films in the chapter on Awards for Slovak Films and Filmmakers Abroad.

FILM PRODUCTION

- Since 2012, more than twenty full-length cinema films have been made every year in Slovakia. After a record twenty-seven Slovak films and co-production films in 2014, that number was even exceeded (by one) in 2015. Eleven of them were made with a 100% Slovak share and these were complemented by five majority and nine minority co-productions. In three cases the share of the costs was 50/50. For eleven directors, these films represented their independent full-length débuts. In 2015, domestic production brought not only quality but also a greater diversity of genre and drew in to cinemas the greatest audience numbers in recent years.

- Of the 12 feature films made, Koza (SK, 2015, dir. Ivan Ostrochovský) and Eva Nová (SK, 2015, dir. Marko Škop) were the most successful. Ivan Ostrochovský’s feature début Koza, about the return of the former Olympic boxer to the ring, had its world première at the Berlin IFF and subsequently won over a dozen festival awards all over the world; it was the Slovak national nomination for the Academy Awards in the Best Foreign Language Film category and the sole Slovak film to be chosen in the selection for the European Film Awards. The feature début of successful documentary filmmaker, Marko Škop, Eva Nová, the story of a former actress and recovered alcoholic who searches for a path to her son, won the FIPRESCI Award at the 40th Toronto International Film Festival. Festivals were also interested in the dramatic chamber story from the city environment, The Cleaner (Čistič, SK, 2015, dir. Peter Bebják), local audiences were attracted to the cinemas by the children’s musical Spievankovo 5: Professions (Spievankovo 5: O povolaniach, SK, 2015, dir. Diana Novotná) and the urban comedy about a man in his forties experiencing a mid-life crisis Vojtech (SK, 2015, dir. Viktor Cсудai). The fairy tale Johanna’s Mystery (Johankino tajomstvo, SK/CZ, 2015, dir. Juraj Nvota) was released in cinemas a few days prior to its Christmas TV première. The début of Rasto Boroš, the road movie Stanko (SK, 2015), after its world première at the Warsaw IFF in October 2015 entered domestic distribution in April 2016.

- The epic comedy Wilson City (Wilsonov, SK/CZ, 2015, dir. Tomáš Mašín) about the 1919 plans to attach Bratislava to the USA and rename it as Wilson City and the fairy tale Seven Ravens (Sedem zavranelých bratov, SK/CZ, 2015, dir. Alice Nellis) based on Pavol Dobšínský’s story were both made as parity Slovak-Czech co-productions.

- Three feature films (five in 2014) were made in minority co-production. The Czech national Academy Award nominee, Slávek Horák’s warm-hearted comedy about a nurse who one day finds out that she too needs help, Home Care (Domácí péče, CZ/SK, 2015), brought many awards for Best Actress for Alena Mihaulová, including the FIPRESCI Award from Palm Springs. In turn, the drama Family Film (Rodinný film, CZ/DE/FR/SI/SK, 2015, dir. Olmo Omerzu) about what separation does to a family that had functioned perfectly well up to then, brought the Best Actor Award for Karel Roden at the Cottbus IFF. The psychological thriller The Red Spider (Červený pavúk, PL/CZ/SK, 2015, dir. Marcin Koszalka) is about a serial killer who terrified the inhabitants of Krakow in the 1960s.

- In 2015, thirteen full-length cinema documentaries (fifteen in 2014) were made. Acceptance (Akceptácia, SK, 2015, dir. Jaroslav Matoušek) captures the unbroken and hazardous ski crossing through 23 valleys and 18 high-mountain passes in the High Tatra; a portrait of the Slovak Roman Catholic priest and Sale-sian, writer and charity worker Anton Srholec (SK, 2015, dir. Alena Čermáková); Waiting Room (Čakáreň, SK, 2015, dir. Palo Korec), a story depicting the cycle of one life through various possibilities of waiting; Colours of Sand (Farby piesku, SK/CZ, 2015, dir. Ladislav Kaboš) depicting life in Libya during the rule of Muammar al-Gaddafi, the civil war and after the war through the fate of a Slovak nurse; a chronological documentary about the Slovak rapper RYTMUS A Dream from the Block (RYTMUS sídliskoý sen, SK, 2015, dir. Miro Drobný); the adventurous journey along an unknown African river to the unique natural tribe Suri (SK, 2015, dir. Pavol Barabáš); and a glimpse into the lives of several pensioners, The Psalms of Old Age (Žalmy staroby, SK, 2015, dir. Marek Kuboš). Through the Eyes of the Photographer (Očami fotograľky, SK/CZ, 2015, dir. Matej Mináč) depicts the life-story of Zuzana Mináčová, photographer of film stars, which is marked by the fundamental events of the 20th century.
- The 2015 domestic documentary production is complemented by three minority co-productions: *The Czech Way* (Kupónová privatázcia, CZ/SK, 2015, dir. Martin Kohout) about the Czechoslovak economic transformation of the 1990s; *Abandoned Space* (Opustený vesmír, CZ/SK, 2015, dir. Peter Hledík) about dying, death and what awaits us after death; *Steam on the River* (Para nad riekou, CZ/SK, 2015, dir. Robert Kirchhoff) about three jazzmen (Laco Deczi, Lubomír Tamaškovič, Ján Jankeje) who defected from the occupied Czechoslovakia to the West; and *Last Folio* (Posledný portrét, GB/SK, 2015, dir. Katya Krausova) about world-famous photographer Yuri Dojc, a Slovak native who returned to Slovakia after 1989 and started searching for his roots. *Climbing Higher* (Cesta hore, CZ/SK, 2015, dir. David Čálek) is not Slovak under the terms of the Audiovisual Act, although it was made in Czech-Slovak co-production. The makers of *Island* (Ostrov, SK/RS, 2015, dir. Olga Sedrovičová) about a community of refugees from the former Yugoslavia in Slovakia decided to edit it following its première at the International Festival of Local TV Channels “Golden Beggar” and will include it in the 2016 film production.


- In 2015, also, the full-length feature film *Fateful Moment* (Osudový okamih, SK, 2015, dir. Gabriel Hoštaj) and the full-length documentaries *EXCURSION – History of the Present* (EXKURZIA – história súčasnosti, SK/CZ, 2015, dir. Jan Gogola), *Guard* (Garda, SK, 2015, dir. Ivan Ostrohoyský) and *Krasňany Green-grocers* (Krasňanský zelovoc, SK, 2015, dir. Miroslav Hájek) were made.


- Slovak Television also took part in the production of seven feature and five documentary full-length cinema films. It is still the biggest producer in the area of documentary production, either on its own or in collaboration with independent producers (see also the chapter *Television*). You can find a list of the awards presented to the above and other films in the chapters *Awards for Slovak Films and Filmmakers in Slovakia* and *Awards for Slovak Films and Filmmakers Abroad*.

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### Slovak and co-production feature-length theatrical films made in 2015

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<td>Posledný portrét</td>
<td>Katya Krausova</td>
<td>Katya Krausova (UK), Patrik Paš (SK), Miroslava Tománková (SK), Peter Dubec (SK)</td>
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<td>Little from the Fish Shop</td>
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<td>Jan Balej</td>
<td>Daniela Nelly Jenčíková (CZ)</td>
<td>MIRACLE FILM (CZ)</td>
<td>MARLEN MEDIA GROUP (SK), Česká televize (CZ), EMITA INVESTMENTS CZ (CZ), Haftan Film (CZ), Filmpark production (SK), Bystrouška (CZ), TeamWerk (DE), VFXbox (DE), Minquidifilm (DE)</td>
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<td>Lokalfilmis</td>
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<td>Adriana Kronerová (SK)</td>
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<td>INOUT STUDIO (SK)</td>
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<td>RYTMUS sídliskový sen</td>
<td>Miro Drobný</td>
<td>Michal Romeo Dvořák (CZ)</td>
<td>Miro Drobný (SK)</td>
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<td>Seven Ravens</td>
<td>Sedem zhavralých bratov</td>
<td>Alice Nellig</td>
<td>Katarína Vanžurová (SK), Lubomír Slivka (SK), Ester Honysová (CZ)</td>
<td>et cetera group (SK), Honys Motion (CZ)</td>
<td>Attack film (SK), Rozhlas a televízia Slovenska (SK)</td>
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<tr>
<td>Spievankovo 5: Professions</td>
<td>Spievankovo 5: O povolaniach</td>
<td>Diana Novotná</td>
<td>Miroslav Čačík (SK)</td>
<td>TONADA (SK)</td>
<td></td>
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<td>STANKO</td>
<td>STANKO</td>
<td>Rasťo Boroš</td>
<td>Barbara Harumová Hessová (SK)</td>
<td>AH production (SK)</td>
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<td>Steam on the River</td>
<td>Para nad riekou</td>
<td>Robert Kirchhoff, Filip Remunda</td>
<td>Robert Kirchhoff (SK), Filip Remunda (CZ), Vít Klusák (CZ), Kamila Zlatušková (CZ)</td>
<td>atelier.doc (SK)</td>
<td>Hypermarket film (CZ), Česká televize (CZ)</td>
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<td>Suri</td>
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<td>The Cleaner</td>
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<td>Peter Bebjak</td>
<td>Rastislav Šestáš (SK), Peter Bebjak (SK)</td>
<td>D.N.A. (SK)</td>
<td>Studio 727 (SK), Surosound (SK)</td>
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<td>The Czech Way</td>
<td>Česká cesta</td>
<td>Tomáš Michálek (CZ), Dagmar Sediáčková (CZ), Jakub Mahler (CZ), Michael Koboš (SK)</td>
<td>MasterFilm (CZ)</td>
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<td>The Little Man</td>
<td>Malý Pán</td>
<td>Jakub Červenka (CZ)</td>
<td>Bedna Films (CZ)</td>
<td>Fantomas Production (SK), Česká televize (CZ)</td>
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<tr>
<td>The Psalms of Old Age</td>
<td>Žalmy staroby</td>
<td>Marek Kuboš</td>
<td>Marek Kuboš (SK)</td>
<td>PSYCHÉ film (SK)</td>
<td>Filmpark production (SK)</td>
</tr>
<tr>
<td>The Red Spider</td>
<td>Červený pavúk</td>
<td>Marcin Kozalka</td>
<td>Agnieszka Kurzydlo (PL)</td>
<td>MD4 (PL)</td>
<td>Fog’n’Desire Films (CZ), SOKOL KOLLAR (SK), Telco Orange (PL), Zentropa International Poland (PL), Krakow Film Commission (PL)</td>
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<tr>
<td>Through the Eyes of the Photographer</td>
<td>Očami fotografky</td>
<td>Matej Mináč</td>
<td>Matej Mináč (CZ, SK)</td>
<td>W.I.P. (CZ), MAZL (SK), TRIGON PRODUCTION (SK)</td>
<td>Slovenský filmový ústav (SK), Česká televize (CZ), RWE (CZ), Fenix film (CZ), Bessel Kok (CZ), Evan Lazar (CZ)</td>
</tr>
<tr>
<td>Vojtech</td>
<td>Vojtech</td>
<td>Viktor Csudai</td>
<td>Viktor Csudai (SK)</td>
<td>CULTIFILM (SK)</td>
<td>GRIMALDI PRODUCTION (SK), Rozhlas a televízia Slovenska (SK)</td>
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<td>Waiting Room</td>
<td>Čakáreň</td>
<td>Palo Korec</td>
<td>Ján Meliš (SK)</td>
<td>ARTILERIA (SK)</td>
<td>Rozhlas a televízia Slovenska (SK), Filmpark production (SK)</td>
</tr>
<tr>
<td>Wilson City</td>
<td>Wilsonov</td>
<td>Tomáš Mašín</td>
<td>Petr Bliek (CZ)</td>
<td>FilmBrigade (CZ), PubRes (SK)</td>
<td>Česká televize (CZ), Rozhlas a televízia Slovenska (SK), RWE (CZ)</td>
</tr>
</tbody>
</table>

*Note: The table consists only of films mentioned in this chapter (Film Production)*
**SLOVAK AUDIOVISUAL FUND**

The Slovak Audiovisual Fund (AVF) has provided support since 2010. As an independent public institution established by a separate Act, it is the main source of financial support for audiovision in the Slovak Republic. Its aim is to support all parts of the filmmaking, film production and distribution processes, film festivals, education, research, publication activities and technological development, particularly in the area of cinema digitisation. The Fund’s financial sources consist of a contribution from the national budget and contributions from those entities that use audiovisual works in their commercial activities: the broadcaster of the television programme service in the public interest (5% of revenues from advertising), private television broadcasters (2% of revenues from advertising), cinemas (EUR 0.03 from each ticket sold), distributors of audiovisual works (1% of revenues from distribution outside of cinemas) and retransmission operators (1% of retransmission revenues). In 2015, the AVF allocated EUR 57,840 more in financial support than in the previous year (EUR 6,542,900 in 2015 and EUR 6,485,060 in 2014). Over the course of six years, the AVF supported 1,773 applications with a total amount of EUR 37,411,678. The production of audiovisual works, including student works, is also on the increase thanks to AVF support, the distribution area is growing and stabilising, the promotion of domestic production both at home and abroad has improved and, with increasing experience, the ability of the individual entities to enter international co-productions increases too.

- In 2015, **548 applications** were submitted to the AVF with total costs of EUR 85,312,821 and the amounts of funds requested of EUR 28,763,870. The number of applications supported remained the same as in 2014 (334). The share of supported projects in the overall number of applications submitted increased (60.90% in 2015, 55.48% in 2014). The statistics for 2015 present the situation as at 2 May 2016.
- In 2015, the AVF supported nine applications for cinema digitisation with **D-Cinema** technology – Cinema Lumière Bratislava, screening rooms K3 and K4, Tatra Komárno, Úsmev Košice, Primáš Myjava, Tatan Poprad, KLUB Cinema Revúca, SLUK Rusovce and the historically first Slovak application for re-digitisation of cinema (Kultúra Ružomberok which had been digitised without AVF support) – with a total amount of EUR 247,000.
- In 2015, no application was submitted for cinema digitisation with the less expensive digital technology, **E-Cinema HD**.
- Five applications were supported within **Sub-programme 4.3 Modernisation of Equipment in Digitised Single-Screen Cinemas** – Pôtoň Theatre Batóvce, Film Europe Cinema Bratislava, Junior Levico, Tatra Nitra and Mladosť Vranov nad Topľou – with a total amount of EUR 68,000. (You can find more details in the chapter on **Cinemas**.)
- Thanks to the amendment to **Act 516/2008 on the Slovak Audiovisual Fund and the Decree of the Ministry of Culture of the Slovak Republic on Film Projects**, which created the conditions for another systematic measure to function, being the **provision of funds in the form of a special grant provided specifi-

fically for the support of the audiovisual industry** in the Slovak Republic, since 2015 the AVF has been able to provide funds for support of the audiovisual industry **from a special contribution of the national budget**. Accordingly, the financial coverage of the new programme will not, thereby, have any negative impact on the Fund’s current activities which are predominantly focused on support for audiovisual culture. The first successful film project, which was also made in part in Slovakia as a foreign production, was the TV series **Marco Polo 2**. However, some of its basic conditions will need to be reconsidered in the future, especially the investment limit of at least EUR 2 million.

- At its meeting on 30 June 2015, the Slovak Audiovisual Fund Board adopted the proposal to extend the 2015 Structure of Support Activities by a new **Sub-programme 2.3 Support for Attendance of Slovak Cinematographic Works** within **Programme 2 – Support for Distribution and Other Presentation of Audiovisual Works to the Public**. The aim of the Sub-programme is to contribute to an increase in the attendance at public screenings of Slovak cinematographic works in cinemas across Slovakia. Financial support will take the form of a grant. The unit support amount in Sub-programme 2.3 is EUR 1.0 per ticket sold for the audiovisual presentation of a Slovak cinematographic work listed in the Slovak audiovisual works or demonstrably meeting the criteria for a Slovak audiovisual work.

- An eligible applicant is any operator of an audiovisual technical facility in Slovakia who is registered as a contributor to the Fund and who does not have any registered arrears, who performs audiovisual presentations with an admission fee paid, who uses digital D-Cinema or E-Cinema digital projection technology for the audiovisual presentations, who, in the respectively calendar year, publicly presents more than 50% of the total number of Slovak cinematographic works included in the schedule of premières prepared by the Union of Film Distributors of the Slovak Republic and who provides the Union of Film Distributors of the Slovak Republic with verified information on the attendance at the individual screenings with the option to subsequently check this information.

- The extension of the Structure of the Slovak Audiovisual Fund’s Support Activities for 2015 by this Sub-programme resulted in Call for Proposals No. 8/2015, which was open from 11 January to 29 February 2016.

**Overview of projects which obtained financial support in excess of EUR 100,000 in 2015:**

**Sub-programme 1.1 – Feature Audiovisual Works**

**amount endorsed / name of project / applicant**

- **EUR 285,000 – Johanna’s Mystery (working title Third Prophecy)**
  - ALEFFILM & MEDIA, s. r. o.

- **EUR 250,000 – Live and Let Live, “Kidnapping”**
  - JMB Film & TV Production Bratislava, spol. s r. o.

- **EUR 220,000 – MASARYK – Rudolf Biermann**

- **EUR 200,000 – The Red Captain – shooting in spring 2015, 2nd phase (final tranche of financing) and POST-PRODUCTION**
  - SOKOL KOLLAR, spol. s r. o.
EUR 200,000 – SHE IS A HARBOUR – production – Hulapa film, s. r. o.
EUR 200,000 – OUT – sentimentalfilm s. r. o.
EUR 185,000 – Nina – Punkchart films s. r. o.
EUR 150,000 – SHE IS A HARBOUR – production and post-production – Hulapa film, s. r. o.
EUR 150,000 – SchengenStory – production 3 – Wandal Production, s. r. o.
EUR 150,000 – OUT part 2 – sentimentalfilm s. r. o.
EUR 140,000 – SchengenStory – production 2 – Wandal Production, s. r. o.
EUR 120,000 – Filthy (working title) – Bfilm, s. r. o.
EUR 100,000 – AGAVE – 3rd shooting phase – TRIGON PRODUCTION s. r. o.
EUR 100,000 – AGAVE – post-production – TRIGON PRODUCTION s. r. o.
EUR 100,000 – The Red Captain – POST-PRODUCTION – SOKOL KOLLAR, spol. s. r. o.
EUR 100,000 – HUGO (working title) – ARINA s. r. o.
EUR 100,000 – Seven-Legged Lukáš (working title Quid pro Quo) – J&J JAKUBISKO FILM EUROPE SR, s. r. o.
EUR 100,000 – The Teacher – PubRes s. r. o.

Sub-programme 1.5 – Production of European Co-Production Cinematographic Works in Which the Slovak Co-Producer Holds a Minority Share
EUR 100,000 – Little Crusader – ARTILERIA, s. r. o.

Sub-programme 2.2 – Public Cultural Events with Involvement of Audiovisual Works in the Slovak Republic
EUR 160,000 – ART FILM FEST 2015 – ART FILM, n. o.

Financial support provided by the Slovak Audiovisual Fund in 2015
Based on funds allocated

Financial support provided by the Slovak Audiovisual Fund in 2015
Based on number of applications supported
### Allocation of Funds based on Individual Programmes and Sub-programmes

<table>
<thead>
<tr>
<th>Programme</th>
<th>Support Description</th>
<th>Number of Applications Supported</th>
<th>Share in total number of supported applications</th>
<th>Funds Allocated (EUR)</th>
<th>Share in total support</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Programme 1</strong></td>
<td>Support for making and production of Slovak audiovisual works</td>
<td>185</td>
<td>55.39 %</td>
<td>5,029,400</td>
<td>76.87 %</td>
</tr>
<tr>
<td>Sub-programme 1.1</td>
<td>Feature audiovisual works</td>
<td>66</td>
<td>19.76 %</td>
<td>3,326,800</td>
<td>50.85 %</td>
</tr>
<tr>
<td>Sub-programme 1.2</td>
<td>Documentary audiovisual works</td>
<td>79</td>
<td>23.65 %</td>
<td>1,038,300</td>
<td>15.87 %</td>
</tr>
<tr>
<td>Sub-programme 1.3</td>
<td>Animated audiovisual works</td>
<td>22</td>
<td>6.59 %</td>
<td>270,900</td>
<td>4.14 %</td>
</tr>
<tr>
<td>Sub-programme 1.4</td>
<td>School and educational audiovisual works</td>
<td>11</td>
<td>3.29 %</td>
<td>33,400</td>
<td>0.51 %</td>
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<tr>
<td>Sub-programme 1.5</td>
<td>Production of European co-production and cinematographic works in which the Slovak co-producer holds a minority share</td>
<td>7</td>
<td>2.10 %</td>
<td>360,000</td>
<td>5.50 %</td>
</tr>
<tr>
<td><strong>Programme 2</strong></td>
<td>Support for distribution and other presentation of audiovisual works to the public</td>
<td>103</td>
<td>30.84 %</td>
<td>999,900</td>
<td>15.28 %</td>
</tr>
<tr>
<td>Sub-programme 2.1</td>
<td>Distribution and presentation of audiovisual works</td>
<td>89</td>
<td>26.65 %</td>
<td>499,900</td>
<td>7.64 %</td>
</tr>
<tr>
<td>Sub-programme 2.2</td>
<td>Public cultural events with involvement of audiovisual works in the Slovak Republic</td>
<td>14</td>
<td>4.19 %</td>
<td>500,000</td>
<td>7.64 %</td>
</tr>
<tr>
<td><strong>Programme 3</strong></td>
<td>Support for research, education, training and publication activities in the area of audiovisual culture</td>
<td>32</td>
<td>9.58 %</td>
<td>198,600</td>
<td>3.04 %</td>
</tr>
<tr>
<td>Sub-programme 3.1</td>
<td>Publication activities</td>
<td>8</td>
<td>2.40 %</td>
<td>52,500</td>
<td>0.80 %</td>
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<tr>
<td>Sub-programme 3.2</td>
<td>Expert research and making professional information available</td>
<td>3</td>
<td>0.90 %</td>
<td>16,500</td>
<td>0.25 %</td>
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<tr>
<td>Sub-programme 3.3</td>
<td>Technical education and professional preparation</td>
<td>21</td>
<td>6.29 %</td>
<td>129,600</td>
<td>1.98 %</td>
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<tr>
<td><strong>Programme 4</strong></td>
<td>Support for development of audiovisual technologies in the Slovak Republic</td>
<td>14</td>
<td>4.19 %</td>
<td>315,000</td>
<td>4.81 %</td>
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<tr>
<td>Sub-programme 4.1</td>
<td>Cinema digitisation with D-Cinema technology in accordance with DCI standards</td>
<td>9</td>
<td>2.69 %</td>
<td>247,000</td>
<td>3.78 %</td>
</tr>
<tr>
<td>Sub-programme 4.2</td>
<td>Cinema digitisation with E-Cinema HD technology</td>
<td>0</td>
<td>0.00 %</td>
<td>0</td>
<td>0.00 %</td>
</tr>
<tr>
<td>Sub-programme 4.3</td>
<td>Modernisation of equipment in digitised single-screen cinemas</td>
<td>5</td>
<td>1.50 %</td>
<td>68,000</td>
<td>1.04 %</td>
</tr>
</tbody>
</table>

**TOTAL** | | 334 | 100.00 % | 6,542,900 | 100.00 % |
**LITERARY FUND**

- The mission of the Literary Fund is to support the development of artistic, scientific and technical literature, journalistic and creative activities in the area of theatre, film, radio and television. In 2015, the Committee of the Section for Creative Work in Television, Film and Video supported, via the ALFA Programme, the production of original, new literary works which could form the basis of feature, documentary and animated films. The Section Committee also evaluated film and television productions made in 2014 and rewarded the best by presenting them with the Igroic Awards and Literary Fund Premiums (more about the Igroic Awards in the chapter on Festivals and Reviews). The Literary Fund also made contributions to costs for creative journeys in Slovakia and abroad, and provided rewards for performing artists celebrating an anniversary in 2015. Even those performing artists who are no longer in a productive age were not forgotten, with support provided to those who found themselves in a difficult financial situation due to illness, old age or other objective reasons.
- In 2015, the Section Committee had a budget of **EUR 121,000**, and provided EUR 120,843 by 31 December 2015 from the budget for care for creative staff and artists. Almost half of this amount (EUR 51,000) was paid to 55 people in the form of creative scholarships.

**MEDIA**

- As of 1 January 2014 the MEDIA Programme became a sub-programme of the Creative Europe Programme (merging with the Culture Programme under Creative Europe umbrella) and the same went for the MEDIA Desk Slovakia office which (merging with the Cultural Contact Point office) was transformed into Creative Europe Desk in 2014.
- In 2015, in compliance with the approved action plan and within the budget available, Creative Europe Desk Slovakia continued to fulfil its fundamental tasks: to provide information on the MEDIA Sub-programme to all interested parties and to consult with applicants seeking a grant from the Sub-programme; it also performed activities directed towards improving the integration of Slovak audiovisual professionals within Europe. The effects of the MEDIA Sub-programme on Slovak audiovisual may be assessed by the amount of support allocated to Slovakia from the Programme each year, but perhaps even more important are the additional tools provided by the Sub-programme to create Slovak audiovision.
- We continued to register positive results for Slovak entities applying for funding from the Programme in 2015. The MEDIA Sub-programme supported Slovak applicants to the extent of **EUR 571,537** within the following schemes: Support for Development – Single Projects: EUR 25,000, Distribution: Selective Scheme: EUR 88,700, Support for Film Festivals: EUR 25,000, Distribution: Automatic Scheme: EUR 282,837 and Audience Development (a Slovak company was one of the partners of the supported project): EUR 150,000.
- Indirect support within the Europa Cinemas network for the nineteen Slovak cinemas associated in the network amounted to **EUR 119,421**; hence the total support allocated to Slovak entities in 2015 was **EUR 690,958**.
- If we add the support granted to Slovak companies within the Culture Sub-programme (EUR 461,101) the total support granted to Slovak companies within the Creative Europe Programme in 2015 amounted to **EUR 1,015,059**.
- In April, as has become a tradition, Creative Europe Desk - MEDIA published the **2014 Report on the Slovak Audiovisual Situation** with a summary of information on all important aspects of the state of the Slovak audiovisual industry (in Slovak and English, circulation – 400). As a priority, the Report is distributed to foreign companies, organisations and institutions.
- Creative Europe Desk Slovakia organised or co-organised several seminars, workshops and events; we chose three of them: On 9 and 10 September 2015, the seminar and workshop **DOX IN VITRO** (formerly named **Co-producing Documentaries in Europe**) was organised in Piešťany (together with European Documentary Network and IFF Cinematik Piešťany) with renowned European audiovisual professional as tutors: Ove Rishøj Jensen, EDN/Denmark; Hanka Kastelicová, HBO Europe/Czech Republic and Jesper Osmund, editor and dramaturgy consultant/Denmark.
- Creative Europe Desk Slovakia also co-organised (together with the Office of the Government and the Permanent Representation of the European Commission to the Slovak Republic) a **Minifestival of European Film 7x7**; the Festival was held from 6 May to 17 June 2015 and over this period seven European films, supported from the MEDIA Sub-programme, were shown in seven Slovak cities. In all, 3,139 viewers watched the Festival films.
- On 19 and 20 November 2015 an international seminar **Film Project for International Market** took place (organised in cooperation with Character – Film Development Association and MIDPOINT – Central European Script Center). It focused on introducing the complex process of an efficient launch of a film project into an international environment with renowned European audiovisual experts from the field: Gabriele Brunnenmayer / Germany and Domenico La Porta / Belgium as speakers.
Overview of the support from the Creative Europe Programme, MEDIA Sub-programme granted to Slovak Companies in 2015

<table>
<thead>
<tr>
<th>COMPANY</th>
<th>PROJECT</th>
<th>AMOUNT (EUR)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SCHEME: Support for Film Festivals EAC/S32/2013</strong></td>
<td></td>
<td>25,000</td>
</tr>
<tr>
<td>ASFK</td>
<td>Anča</td>
<td>25,000</td>
</tr>
<tr>
<td><strong>SCHEME: Development - Single Projects EACEA/17/2014</strong></td>
<td></td>
<td>25,000</td>
</tr>
<tr>
<td>Peter Kerekes</td>
<td>Lying Carpet</td>
<td>25,000</td>
</tr>
<tr>
<td><strong>SCHEME: Audience Development EACEA/05/2015</strong></td>
<td></td>
<td>150,000</td>
</tr>
<tr>
<td>Institut dokumentárho filmu (CZ) - the Slovak partner of the project was Filmtopia</td>
<td>KineDok</td>
<td>150,000</td>
</tr>
<tr>
<td><strong>SCHEME: Distribution - Selective Scheme EACEA/23/2014</strong></td>
<td></td>
<td>88,700</td>
</tr>
<tr>
<td>ASFK</td>
<td>Phoenix</td>
<td>3,000</td>
</tr>
<tr>
<td>Barracuda Movie</td>
<td>Marie Heurtin</td>
<td>3,000</td>
</tr>
<tr>
<td>Continental film</td>
<td>Fasandræberne</td>
<td>5,300</td>
</tr>
<tr>
<td>Film Europe</td>
<td>1001 Gram</td>
<td>3,000</td>
</tr>
<tr>
<td>Film Europe</td>
<td>Das große Museum</td>
<td>3,000</td>
</tr>
<tr>
<td>Film Europe</td>
<td>En chance til</td>
<td>3,000</td>
</tr>
<tr>
<td>Film Europe</td>
<td>En duva satt pa en gren och funderade pa tills ran</td>
<td>3,000</td>
</tr>
<tr>
<td>Film Europe</td>
<td>La rançon de la gloire</td>
<td>5,300</td>
</tr>
<tr>
<td>Film Europe</td>
<td>Les combattants</td>
<td>3,000</td>
</tr>
<tr>
<td>ASFK</td>
<td>Marguerite</td>
<td>5,300</td>
</tr>
<tr>
<td>ASFK</td>
<td>Hrútar</td>
<td>3,000</td>
</tr>
<tr>
<td>ASFK</td>
<td>Le tout nouveau testament</td>
<td>5,300</td>
</tr>
<tr>
<td>ASFK</td>
<td>Fúsi</td>
<td>3,000</td>
</tr>
<tr>
<td>Film Europe</td>
<td>Dheepan</td>
<td>5,300</td>
</tr>
<tr>
<td>Film Europe</td>
<td>Mia madre</td>
<td>5,300</td>
</tr>
<tr>
<td>Film Europe</td>
<td>Mon Roi</td>
<td>5,300</td>
</tr>
<tr>
<td>Film Europe</td>
<td>Saul fia</td>
<td>5,300</td>
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<td>Film Europe</td>
<td>Operasjon Arktis</td>
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<td>Film Europe</td>
<td>Victoria</td>
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<td>Film Europe</td>
<td>Kollektivet</td>
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<td><strong>SCHEME: Distribution - Automatic Scheme EACEA/27/2014</strong></td>
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<td>282,837</td>
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<td>ASFK</td>
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<td>41,960</td>
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<td>Bontonfilm</td>
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<td>44,261</td>
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<tr>
<td>Continental Film</td>
<td></td>
<td>86,703</td>
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<tr>
<td>Film Europe</td>
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<td>12,393</td>
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<tr>
<td>Garfield Film</td>
<td></td>
<td>19,764</td>
</tr>
<tr>
<td>ITA agentúra</td>
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<td>25,585</td>
</tr>
<tr>
<td>Magic Box Slovakia</td>
<td></td>
<td>52,171</td>
</tr>
<tr>
<td>Europa Cinemas</td>
<td></td>
<td>119,421</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td></td>
<td>690,958</td>
</tr>
</tbody>
</table>
Eurimages
- Eurimages, the cinematographic fund of the Council of Europe, is the sole European fund supporting trans-national co-productions of full-length films. The fund has been operational since 1988 and Slovakia joined it on 15 April 1996. Zuzana Gindl-Tatárová represents Slovakia in Eurimages. As at 31 December 2015, Eurimages had 36 Member States. Armenia became the latest member of the fund on 1 January 2016.
- In four sessions in 2015, the fund provided support of EUR 22,619,895 to 77 feature films, 10 documentaries and 5 animated films. From its establishment in 1988 up to 31 December 2015, the fund had supported 1,726 European co-productions to the extent of EUR 518 million.
- In 2015, two Slovak projects applied for support from Eurimages and both received it.
- The feature film She Is a Harbour (Piata loď, SK/HU/CZ) by Slovak director Iveta Grófová which is a majority co-production for Slovakia. The Slovak Hulapa film s.r.o. (delegated producer Katarína Kmáčová) holds a 59.45% share, 22.15% belongs to the Hungarian Katapult Film Ltd (producer Ivan Angelusz) and 18.40% to Czech company, Endorfilm (producer Jiří Konečný). The project received support of EUR 150,000.
- The feature film Ice Mother (Bába z ledu, CZ/FR/SK) by Czech director Bohdan Sláma which is a minority co-production for Slovakia based on its share: 68.89% belongs to the Czech partner – Negatív s.r.o. (delegated producer Pavel Stmrad), 18.21% to the French Why Not Productions (producer Grégoire Sorlat) and 12.90% to the Slovak company, Artleria s.r.o. (producer Ján Meliš). The film received support of EUR 200,000.
- Slovakia’s contribution to the fund in 2015 was EUR 119,274.
- In 2015, Slovak co-production projects received EUR 350,000 in total.
- From the date that Slovakia acceded to Eurimages up to 31 December 2015, 34 projects were granted support; in these projects Slovak production companies functioned as either the majority or minority co-producer.

Cinema Distribution
- In 2015, 4,614,507 viewers attended Slovak cinemas. That represents an 11.77% increase on 2014 (4,128,584 viewers) and is the second highest attendance figure since 1996. The gross box office takings increased by 13.70% year-on-year. Viewers paid EUR 23,727,092.05 in total for tickets (EUR 20,868,783.32 in 2014), which is the highest amount since Slovakia gained independence.
- However, 2015 was a record year not only in Slovakia, but also in the European Union. Attendance increased by 7.6% year-on-year and more than 1.2 billion tickets were sold. In the last ten years, only in 2009 did more viewers attend European cinemas, as a result of two factors – the première of Avatar (US/GB, 2009, dir. James Cameron) and the advent of 3D technology.
- The number of screenings in Slovakia also increased by 16.77% from 135,553 in 2014 to 158,280 in 2015 – which is the historically highest number of screenings since Slovakia gained independence – and the average admission fee increased from EUR 5.05 in 2014 to EUR 5.14 in 2015. However, the average attendance per screening decreased by 4.28% from 30.46 viewers in 2014 to 29.15 in 2015.
- In 2015, 244 new films, hence three fewer than in 2014, were released in cinemas. These films were released by twelve distribution companies and five Slovak films – Johanna’s Mystery (Johankino tajomstvo, SK/CZ, 2015, dir. Juraj Nová), Return to the Burning House (Návrat do horiaceho domu, SK, 2014, dir. Anna Grusková), The Man Who Changed Shanghai (Zmenil tvár Šanghaja, SK, 2010, dir. Ladislav Kaboš), Colours of Sand (Farby piesku, SK/CZ, 2015, dir. Ladislav Kaboš) and Spiervankovo 5: Professions (Spiervankovo 5: O povolaniach, SK, 2015, dir. Diana Novotná) – were distributed by the producers themselves. Barracuda Movie had the highest number of premières (52), followed by Continental film (37) and the Association of Slovak Film Clubs (34). As for the country of origin, the highest number of new films came from the USA (106), France was second (26) and the Czech Republic third (19).
- Barracuda Movie (from 1 January 2016 CinemArt SK) became the most successful distribution company in Slovakia in 2015; it had a 35.24% share of viewers and a 36.07% share of gross box office receipts. It distributed, in particular, films of 20th Century Fox International, DreamWorks Animation, Paramount and Universal and it had four films in the TOP 10 in 2015 – Minions (US, 2015, dir. Kyle Balda, Pierre Coffin), Fifty Shades of Grey (US, 2015, dir. Sam Taylor-Johnson), Furious Seven (US/JP, 2015, dir. James Wan) and Jurassic World (US, 2015, dir. Colin Trevorrow). Continental film ranked second (15.94% / 16.27%). The company distributed films of Warner Bros. and independent companies; however, not one of them was among the ten best-attended films of the year. Saturn Entertainment ranked third (12.77% / 13.45%); the company is a member of the Buena Vista distribution network and it ranked third also thanks to three films in the TOP 10 – Star Wars: Episode VII – The Force Awakens (US, 2015, dir. J. J. Abrams), Inside Out (US, 2015, dir. Pete Docter, Ronnie Del Carmen) and Avengers: Age of Ultron (US, 2015, dir. Joss Whedon).
- For the third year in a row, the film with the highest attendance figure was an animated film. In 2013, it was The Smurfs 2 (US, 2013, dir. Raja Gosnell) with 140,822 viewers, in 2014, How to Train Your Dragon 2 (US, 2014, dir. Dean DeBlois) with 171,335 viewers and in 2015, Minions with 365,184 viewers. In 2015, not a single domestic film managed to make it into the TOP 10. Rytmus A Dream from the Block (Rytmus sídliskový sen, SK, 2015, dir. Miro Drobný) finished eleventh.
- The first place for the animated fairy tale Minions was adumbrated by the already record opening weekend. 109,475 viewers is the historically highest number since Slovakia became independent. As regards the documentary Rytmus A Dream from the Block, which was viewed by 43,189 people during its opening weekend, it was, in turn, the second most successful opening weekend for a domestic film since Slovakia gained independence. 38 (SK, 2014, dir. Daniel
Dangl, Lukáš Zedníkovič) with 49,314 was the best-attended domestic film in the era of independence.

- In 2015, a record 25 Slovak and co-production films were released in cinemas. The best-attended domestic film of the year was again a documentary. RYT-MUS A Dream from the Block by débuting director Miro Drobný was viewed by 81,597 people and thus became the ninth most successful domestic film and the second best-attended documentary since the country became independent.

- As regards minority co-productions, the warm-hearted comedy Home Care (Domáci pče, CZ/SK, 2015, dir. Slávek Horák) with 4,315 viewers was the most successful. Last year, all Slovak films, including minority co-productions, were seen by 309,886 viewers, which is a 6.72% share of the total attendance. For comparison, in 2014, this share was 5.71%.

- The share of 100% Slovak films and majority co-productions was 6.51%, as these films were viewed by 300,224 people.

- (See the detailed results for premiére films in the table entitled Distribution of Premiéred Slovak and Co-Production Films in 2015 on the following page.)

- The 2015 results do not, for instance, include either the attendances at the Bažant Cinematograph which attracted 46,000 viewers to admission free screenings in 33 Slovak towns and cities, at film and music festivals and the Magio Beach in Bratislava, or those at festival screenings of non-distribution titles (with the exception of Febiofest), the KineDok project, or the attendances for the increasingly more popular alternative content (recordings of theatre, opera or ballet performances, concerts, sports broadcasts...).

### Top 10 best attended films in Slovakia (1 January - 31 December 2015)

<table>
<thead>
<tr>
<th>Ranking</th>
<th>Original film title</th>
<th>Country of Origin</th>
<th>Release date</th>
<th>Admission</th>
<th>Distributor</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Minions</td>
<td>US</td>
<td>25.6.2015</td>
<td>356,184</td>
<td>Barracuda Movie</td>
</tr>
<tr>
<td>2.</td>
<td>Fifty Shades of Grey</td>
<td>US</td>
<td>12.2.2015</td>
<td>239,521</td>
<td>Barracuda Movie</td>
</tr>
<tr>
<td>3.</td>
<td>Hotel Transylvania 2</td>
<td>US</td>
<td>1.10.2015</td>
<td>161,466</td>
<td>Itafilm</td>
</tr>
<tr>
<td>4.</td>
<td>Spectre</td>
<td>GB/US</td>
<td>5.11.2015</td>
<td>149,312</td>
<td>Forum Film</td>
</tr>
<tr>
<td>5.</td>
<td>Furious 7</td>
<td>US/JP</td>
<td>2.4.2015</td>
<td>144,468</td>
<td>Barracuda Movie</td>
</tr>
<tr>
<td>10.</td>
<td>Avengers: Age of Ultron</td>
<td>US</td>
<td>30.4.2015</td>
<td>90,344</td>
<td>Saturn Entertainment</td>
</tr>
</tbody>
</table>

**Source:** Union of Slovak Film Distributors of the Slovak Republic
## Distribution of Premièred Slovak and Co-Production Films in Slovakia in 2015

<table>
<thead>
<tr>
<th>English film title</th>
<th>Director</th>
<th>Year</th>
<th>Country of origin</th>
<th>Release date</th>
<th>Number of screenings</th>
<th>Admissions</th>
<th>Gross box office (EUR)</th>
<th>Average admission per screening</th>
<th>Average ticket price (EUR)</th>
<th>Distributor</th>
</tr>
</thead>
<tbody>
<tr>
<td>RYTMUS A Dream from the Block</td>
<td>Miro Drobný</td>
<td>2015</td>
<td>SK</td>
<td>20.8.2015</td>
<td>2,049</td>
<td>81,597</td>
<td>402,348.64</td>
<td>39.82</td>
<td>4.93</td>
<td>Itafilm</td>
</tr>
<tr>
<td>Lokalfilms</td>
<td>Jakub Kroner</td>
<td>2015</td>
<td>SK</td>
<td>18.6.2015</td>
<td>1,773</td>
<td>47,237</td>
<td>235,872.98</td>
<td>26.64</td>
<td>4.99</td>
<td>Continental Film</td>
</tr>
<tr>
<td>Seven Ravens</td>
<td>Alice Nellis</td>
<td>2015</td>
<td>SK/CZ</td>
<td>28.5.2015</td>
<td>1,601</td>
<td>45,471</td>
<td>178,310.67</td>
<td>28.40</td>
<td>3.92</td>
<td>Magic Box Slovakia</td>
</tr>
<tr>
<td>Spievankovo 5: Professions</td>
<td>Diana Novotná</td>
<td>2015</td>
<td>SK</td>
<td>29.10.2015</td>
<td>1,081</td>
<td>33,510</td>
<td>170,976.88</td>
<td>31.00</td>
<td>5.10</td>
<td>TONADA</td>
</tr>
<tr>
<td>Vojtech</td>
<td>Viktor Csudáni</td>
<td>2015</td>
<td>SK</td>
<td>17.12.2015</td>
<td>464</td>
<td>19,419</td>
<td>98,461.28</td>
<td>41.85</td>
<td>5.07</td>
<td>Continental Film</td>
</tr>
<tr>
<td>Wilson City</td>
<td>Tomáš Mašín</td>
<td>2015</td>
<td>SK/CZ</td>
<td>1.10.2015</td>
<td>775</td>
<td>19,334</td>
<td>102,111.17</td>
<td>24.95</td>
<td>5.28</td>
<td>Forum Film</td>
</tr>
<tr>
<td>The Hostage</td>
<td>Juraj Nvota</td>
<td>2014</td>
<td>SK/CZ</td>
<td>8.1.2015</td>
<td>660</td>
<td>17,048</td>
<td>84,289.23</td>
<td>25.83</td>
<td>4.94</td>
<td>Barracuda Movie</td>
</tr>
<tr>
<td>Eva Nová</td>
<td>Marko Škop</td>
<td>2015</td>
<td>SK/CZ</td>
<td>19.11.2015</td>
<td>223</td>
<td>9,313</td>
<td>29,063.20</td>
<td>41.76</td>
<td>3.12</td>
<td>ASFK</td>
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<tr>
<td>Anton Srohelloe</td>
<td>Alena Čermáková</td>
<td>2015</td>
<td>SK</td>
<td>8.10.2015</td>
<td>222</td>
<td>8,589</td>
<td>19,143.04</td>
<td>29.68</td>
<td>2.91</td>
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<tr>
<td>Suri</td>
<td>Pavol Barabáš</td>
<td>2015</td>
<td>SK</td>
<td>21.5.2015</td>
<td>139</td>
<td>4,694</td>
<td>11,259.79</td>
<td>33.77</td>
<td>2.40</td>
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<tr>
<td>Koza</td>
<td>Ivan Ostochovský</td>
<td>2015</td>
<td>SK/CZ</td>
<td>10.9.2015</td>
<td>173</td>
<td>2,940</td>
<td>7,755.25</td>
<td>16.99</td>
<td>2.64</td>
<td>ASFK</td>
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<tr>
<td>So Far, So Near</td>
<td>Jaro Vojtek</td>
<td>2014</td>
<td>SK</td>
<td>2.4.2015</td>
<td>130</td>
<td>2,117</td>
<td>7,118.56</td>
<td>16.28</td>
<td>3.36</td>
<td>Itafilm</td>
</tr>
<tr>
<td>The Cleaner</td>
<td>Peter Bebjak</td>
<td>2015</td>
<td>SK</td>
<td>15.10.2015</td>
<td>180</td>
<td>2,077</td>
<td>9,177.71</td>
<td>11.54</td>
<td>2.64</td>
<td>Bontonfilm</td>
</tr>
<tr>
<td>Through the Eyes of the Photographer</td>
<td>Matej Mináč</td>
<td>2015</td>
<td>SK/CZ</td>
<td>17.9.2015</td>
<td>88</td>
<td>778</td>
<td>2,802.03</td>
<td>8.84</td>
<td>3.36</td>
<td>Itafilm</td>
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<tr>
<td>Return to the Burning House</td>
<td>Anna Grusková</td>
<td>2014</td>
<td>SK</td>
<td>27.1.2015</td>
<td>27</td>
<td>395</td>
<td>838.38</td>
<td>14.63</td>
<td>2.12</td>
<td>ANZIO</td>
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<tr>
<td>Waiting Room</td>
<td>Palo Korec</td>
<td>2015</td>
<td>SK</td>
<td>29.10.2015</td>
<td>37</td>
<td>376</td>
<td>667.22</td>
<td>10.16</td>
<td>1.77</td>
<td>ASFK</td>
</tr>
<tr>
<td>Johanna’s Mystery</td>
<td>Juraj Nvota</td>
<td>2015</td>
<td>SK/CZ</td>
<td>18.12.2015</td>
<td>9</td>
<td>308</td>
<td>236.00</td>
<td>34.22</td>
<td>1.77</td>
<td>ALEF FILM &amp; MEDIA</td>
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<tr>
<td>The Man Who Changed Shanghai</td>
<td>Ladislav Kaboš</td>
<td>2010</td>
<td>SK</td>
<td>23.9.2015</td>
<td>8</td>
<td>169</td>
<td>310.50</td>
<td>21.13</td>
<td>1.97</td>
<td>MEDIA FILM</td>
</tr>
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<td>Milan Čorba</td>
<td>Martin Šulík</td>
<td>2014</td>
<td>SK</td>
<td>30.4.2015</td>
<td>25</td>
<td>118</td>
<td>200.43</td>
<td>4.72</td>
<td>1.70</td>
<td>ASFK</td>
</tr>
</tbody>
</table>

### Sub-total
100 % Slovak films, majority co-productions

| Sub-total | 9,733 | 294,494 | 1,364,478.28 | 30.26 | 4.63 |

### Home Care
- Slávek Horák | 2015 | CZ/SK | 22.10.2015 | 290 | 4,315 | 19,089.13 | 14.88 | 4.42 | Forum Film |

### Sub-total
- Minority co-productions

| Sub-total | 939 | 8,554 | 32,212.82 | 9.11 | 3.77 |

### Total
- Slovak and co-production films

| Total | 10,672 | 303,048 | 1,396,691.10 | 28.40 | 4.61 |

**Note:** Films are ranked by admissions

**Source:** Union of Film Distributors of the Slovak Republic and individual distributors
**VIDEO DISTRIBUTION**

- Unfortunately, data on the total number of DVDs and Blu-rays (BDs) issued and sold, and on the year-on-year development, are not available for 2015, either. The Ministry of Culture collects data on the number of reproductions (DVDs and BDs) produced and sold by way of collecting statistical data on audiovisual, KULT 11-01; however, it only publishes a summary of the results without providing more detailed specifications and, moreover, subsequent to the production of this Report. Consequently, we were only able to obtain data for 2015 from the two largest DVD and BD distributors in Slovakia.

- In 2015, Bontonfilm released 448 DVD titles and 221 BD titles.

- For the first time since 2012, a domestic title was among Bontonfilm’s **TOP 10 bestselling DVDs**. Animated films for family entertainment and a Czech comedy were again among the bestselling titles of 2015:

1. **Minions** (US, 2015, dir. Kyle Balda, Pierre Coffin) – 58,245
2. **38** (SK, 2014, dir. Daniel Dangl, Lukáš Zednikovič) – 13,919
3. **Home** (US, 2015, dir. Tim Johnson) – 13,744
4. **Babovřesky 3** (CZ, 2014, dir. Zdeněk Troška) – 8,818
5. **Fifty Shades of Grey** (US, 2015, dir. Sam Taylor-Johnson) – 4,957
7. **How to Train Your Dragon** (US, 2010, dir. Dean DeBlois, Chris Sanders) – 3,685

- **And Bontonfilm’s TOP 10 bestselling Blu-ray Discs (BDs) even had a domestic title on the top:**

1. **38** (SK, 2014, dir. Daniel Dangl, Lukáš Zednikovič) – 609
2. **Jurassic World** (US, 2015, dir. Colin Trevorrow) – 592
3. **Fifty Shades of Grey** (US, 2015, dir. Sam Taylor-Johnson) – 519
4. **Furious Seven** (US/JP, 2015, dir. James Wan) – 456
5. **John Wick** (US, 2014, dir. Chad Stahelski) – 289
7. **Minions** (US, 2015, dir. Kyle Balda, Pierre Coffin), 2-BD (2D+3D) – 251

- **After The Candidate** (Kandidát, SK/CZ, 2013, dir. Jonáš Karásek) in 2014 **Magic Box Slovakia’s** bestselling DVDs included two Slovak films:

2. **Big Hero 6** (US, 2014, dir. Don Hall, Chris Williams)
3. **Inside Out** (US, 2015, dir. Pete Docter, Ronaldo Del Carmen)
4. **Cinderella** (US, 2015, dir. Kenneth Branagh)
5. **Avengers: Age of Ultron** (US, 2015, dir. Joss Whedon)

- **Only two films were not 3D among Magic Box Slovakia’s TOP 10 bestselling BDs in 2015:**

1. **The Hobbit: The Battle of Five Armies** (US, 2014, dir. Peter Jackson) 4-BD (3D+2D)
2. **Avengers: Age of Ultron** (US, 2015, dir. Joss Whedon) 2-BD (3D+2D)
3. **Big Hero 6** (US, 2014, dir. Don Hall, Chris Williams) 2-BD (3D+2D)
4. **Mad Max: Fury Road** (AU/US, 2015, dir. George Miller) 2-BD (3D+2D)
7. **Sin City: A Dame to Kill For** (US, 2014, dir. Robert Rodríguez, Frank Miller) (3D+2D)
8. **San Andreas** (US, 2015, dir. Brad Peyton) 2-BD (3D+2D)

- All in all, Magic Box Slovakia sold 384,406 DVDs and 38,363 BDs in 2015.

- In 2015, 48 DVDs or BDs with Slovak and co-production audiovisual works were released. Of these, 30 DVDs contained full-length cinema films (in 2014, 46 DVDs or BDs with Slovak and co-production audiovisual works, of which 28 were full-length cinema films).

- **The Slovak Film Institute (SFI) continued releasing domestic productions in 2015, releasing eight reissues:** Another Love (Iná láska, CS, 1985, dir. Dušan Trančík) and **The Southern Mail** (Južná pošta, CS, 1987, dir. Stanislav Párník) from the series entitled **Slovak Film of the 1980s** and, in respect of DVDs for pre-school and schoolchildren and young people, the following titles: The Salt Prince (Sôf na zlato, CS, 1982, dir. Martin Hollý), Lady Winter (Perinbaba, SK/DE/IT/AT, 1985, dir. Juraj Jakubisko) and Freckled Max and the Ghosts (Peňavý Max a strašidlá, CS/DE, 1987, both dir. Juraj Jakubisko), The Fountain for Suzanne (Fontána pre Zuzanu, 1986, dir. Dušan Rapoš), St. Peter’s Umbrella (Dáždník svätého Petra, CS/HU, 1958, dir. Frigyes Bán) and the DVD collection Slovak Animated Film.

- The preparation of a 10-BD collection for the support of Slovakia’s 2016 Presidency of the Council of the European Union was an important project in 2015. It will consist of the following films: **Everything I Like** (Všetko čo mám rád, CS, 1992, dir. Martin Šulík), **Paper Heads** (Papierové hlavy, SK/CH/FR/CZ/DE, 1995, dir. Dušan Hanák), **The Power of Good – Nicholas Winton** (Sila ludstvo – Nicholas Winton, SK, 2002, dir. Matej Mináč), **Blind Loves** (Slepélásky, SK, 2008, dir. Juraj Lehotský) and **Soul at Peace** (Pokoj v duši, SK/CZ, 2009, dir. Vlado Balko); these will be complemented with the following films from the SFI archives: The Sun in a Net (Slinko v sieti, CS, 1962, dir. Štefan Uhер), **The Boxer and Death** (Boxer a smrť, CS, 1962, dir. Peter Solan), **Birdies, Orphans and...**

- Magic Box Slovakia released the second largest number of domestic films on DVD in 2015. The fairy tales Seven Ravens (Sedem zavraných bratov, SK/CZ, 2015, dir. Alice Nellis) and Love in Your Soul (Láska na vlásku, SK, 2014, dir. Mariana Čengel Solčanská), the first Slovak full-length animated film after 35 years, LokalFilmis (SK, 2015, dir. Jakub Kroner), the best-attended domestic film in cinemas in 2015, RYTMUS A Dream from the Block (RYTMUS sídliskový sen, SK, 2015, dir. Miro Drobný), the full-length directing début of cinematographer Martin Štrba, Wave vs Shore (Vlna vs. břeh, SK/CZ, 2014) about the exceptional generation of Slovak photographers who met at the Film and TV School of the Academy of Performing Arts (FAMU) in Prague in the early 1980s and brought energy, playfulness and unbridled imagination to art photography, and the re-release of Dušan Rapoš’s film The Fountain for Suzanne II (Fontána pre Zuzanu 2, SK/CZ, 1993) and the remastered version of Želary (ČZ/SK/AT, 2003, dir. Ondrej Trojan), an Academy Award nominee, on Blu-ray.

- Bontonfilm released Return to the Burning House (Návrat do horiaceho domu, SK, 2014, dir. Anna Grusková) about the life of Havíra Reick (1914–1944). Another domestic film released that year was Just a Little Propaganda (Taká malá propaganda, SK, 2003); and Pavol Pekarčík: Štuť Xtravagantá (SK, 2001); Ivan Ostrochovský: 2nd Class Railway Station – Kraľovany (SK, 2012) and an 83-minu recording of Peter Kudelka’s lecture in Bratislava entitled Film and Food: Two Languages with a Single Grammar.

...
- Michal Hirko released a documentary about the journey of the music band Kapucíni & Stanley 20.
- The student feature film The Earth Is Round (Zem je guľatá, SK, 2013, dir. Martin Kazimír) was released as a bonus on Katarína Knechtová’s CD Only Lovers Will Survive (Prežijú len milenci).
- Slovak films were also released on DVD abroad. After Birdies, Orphans and Fools (Vtáčkovia, siroty ab lázní, CS/FR, 1969, dir. Juraj Jakubisko) and The Sun in a Net (Slnko v sieti, CS, 1962, dir. Štefan Uhér), British independent publisher Second Run issued the following films on DVD: Pictures of the Old World (Obrazy starého sveta, CS, 1972, dir. Dušan Hanák) with bonuses Old Shatterhand Came to See Us (Prišiel k nám Old Shatterhand, CS, 1966, dir. Dušan Hanák) and The Mass (Omša, CS, 1967, dir. Dušan Hanák), and The Dragon’s Return (Drak sa vračia, CS, 1967, dir. Eduar Grečner) with a 22-minute introduction to the film made by the renowned British film critic Peter Hames.
- In mid-July 2014, the Internet VoD portal Kinocola (www.kinocola.sk) came to be operated by the production company Filmpark. It specialises in Slovak and Czech films. In 2015, many titles were on offer – 22 full-length feature films and 17 documentaries, 12 short films, 6 episodes of the TV series Mountain Rescue (Záchrannáři, SK/CZ, 2003, dir. Vladimír Michálek), 13 episodes of the TV series Old Town Crime Tales (Kriminálka Staré mesto, SK/CZ, 2010-2013, dir. Ján Sebechlebský) and 42 episodes of the series of documentary portraits of personalities, GEN.sk which, all in all, had 7,254 viewings in 2015 (2,533 in 2014).
- The most successful documentary was My Father Gulag (Môj otec Gulag, SK, 2008, dir. František Palonder – 356 viewings).
- With regard to short films, the most successful documentary was GEN.sk – Kornel Földvári (SK, 2008, dir. Peter Krištúfek – 116 viewings) and the most successful TV series Old Town Crime Tales (166 viewings for the 1st episode).
- Films can also be rented via digital television, e.g. Magio from T-Com and Fiber TV from Orange. Both offer an archive of the programmes broadcast. Magio offers a seven-day archive and Fiber TV a 31-day archive. CME launched the Voyo portal in 2011 in Slovakia. It is a video-on-demand platform available not only on PCs but also on selected TV sets, tablets, Blu-ray players and smart phones. In addition to films, Voyo also offers access to the archives of the TV channels Markíza, Doma and Dajto. Since 2013, the HBO GO service has been available. It offers HBO subscribers unlimited access to films, TV series and documentaries, especially from HBO original productions, but also to the latest Hollywood blockbusters on PCs, mobile phones, tablets and TVs with Internet connection.
- The arrival of the American Netflix on the Slovak market from 6 January 2016 was a major surprise. Originally, the arrival was expected by the end of 2016. At the time the service was put into operation, there were 234 TV series, 206 comedies, 104 action movies, 93 fairy tales and family films, 165 documentary and biographical films, 97 dramas, 25 horror movies, 31 independent films, 63 romantic films, 58 sci-fi movies and 30 thrillers available. For now, all of them without Slovak dubbing or subtitles. Netflix is available in three versions. The main difference between the individual versions is the quality of the image and the number of devices Netflix can be used on simultaneously.
CINEMAS

- As at 31 December 2015, **140 cinemas with 235 screens** were in operation (in 2014, it was 123 cinemas with 197 screens). Of this, there were 88 single-screen cinemas, 20 miniplexes (cinemas with 2 to 7 screens) with 79 screens and 12,395 seats and 4 multiplexes (cinemas with 8 and more screens) with 40 screens and 6,989 seats, 17 outdoor cinemas, 1 drive-in cinema and 10 alternative spaces.

- As at 31 December 2015, **175 screens in 82 cinemas** and **2 outdoor cinemas** were digitised (139 screens in 67 cinemas and 3 outdoor cinemas in 2014; 130 screens in 60 cinemas and 3 outdoor cinemas in 2013; 113 screens in 45 cinemas in 2012; and 75 screens in 25 cinemas in 2011). In 102 of them – of these, 33 in single-screen cinemas – even 3D screening was possible.

- Three Cinema City multiplexes in Bratislava, at the shopping malls Aupark, Polus and Eurovea, and the 11-screen CINEMAX opened in Bratislava on 11 June 2015, had all 40 screens digitised. Eleven miniplexes of the CINEMAX network in Banská Bystrica, Dunajská Streda, Košice, Nitra, Poprad, Prešov, Skalica, Trenčín, Tmava (on 26 October 2015 a second 5-screen miniplex was opened in Tmava at the Arena shopping mall) and Žilina had all 48 screens digitised. The Ster Century Cinemas miniplex network in Košice, Prievidza, Spišská Nová Ves and Žilina had 13 out of 14 screens digitised. The Europa Cinemas in Zvolen had both screens digitised and the Golden Apple Cinema in Liptovský Mikuláš all three screens. In addition to CINEMAX Arena Tmava, further two miniplexes were opened in 2015 – the 5-screen Mlyny Cinemas in Nitra and the 3-screen Star in Lučenec.

- All in all, as at 31 December 2015, 98.67% of screens in 19 multi-screen cinemas were digitised. The traditional Cinema Lumière had three out of four screens digitised, as the K4 screening room was digitised on 30 April 2015.

- Cinema digitisation by **D-Cinema** technology has been facilitated by financial support from the Slovak Audiovisual Fund (AVF) since 2010. In 2010, five applications were granted support totalling EUR 170,000. In 2011, seventeen applications were already granted support totalling EUR 485,000 (of this number, twelve applications were also allocated support thanks to the special contribution of EUR 314,000 from the Ministry of Culture in December 2011), in 2012, a further seventeen applications totalling EUR 576,000, in 2013, twelve applications totalling EUR 392,790, in 2014, thirteen applications totalling EUR 368,300, and in 2015, nine applications totalling EUR 247,000.

- In 2010-2015, the AVF also supported the digitisation of eight screens by D-Cinema technology in multi-screen cinemas – CINEMAX in Banská Bystrica (previously Europa Cinemas), Dunajská Streda, Košice, Poprad and Prešov, Ster Century Cinemas in Košice and Žilina (previously City Cinemas), and Golden Apple Cinema in Liptovský Mikuláš – with EUR 144,250 in total (EUR 18,031 per screen on average).

- In 2013, the AVF opened a new sub-programme enabling applicants to obtain a grant for cinema modernisation using the less expensive digital technology **E-cinema HD**. Thanks to this, a further **21 applications** were supported with **EUR 251,500** in 2013 and 2014: cinemas Múzeum SNP in Banská Bystrica, Dom kultúry in Bošany, A4 in Bratislava, Film Club in Bytča, Diamant in Dudince, Poľana in Hriňová, Akropol in Kremnica, Družba in Margecany, FK and Mestská scéna in Martin, Tatra in Nitra, Ostražice in Nižná, Nováky in Nováky, Osveta in Očová, KaSS in Prievidza, Apollo Cinema in Rožňava, Jašík in Turzovka, Tatra in Vráble, Žilina-Záričie Station, Cinematograph and Cinematograph 2 mobile outdoor cinemas in Bratislava and the outdoor cinema in Vranov nad Topľou (EUR 11,976 on average). In 2015, no application was submitted for digitisation via this technology. Film Europe Cinema was digitised by E-Cinema technology without AVF support.

- As most of the cinemas interested in digitisation and having funds available were already supported in 2014, the sub-programme **4.3 Modernisation of Equipment of Digitised Single-Screen Cinemas** was added to the Development of Audiovisual Technologies Programme in Slovakia. In 2014-2015, twelve applications were supported – Pôtoň Theatre in Bátovce, Film Europe Cinema in Bratislava, Iskra in Kežmarok, Junior in Levice, Mier in Nové Zámky, Panoramic Cinema in Partizánske, Tatra in Nitra, Nova in Sereď, Mier in Spišská Nová Ves, DK in Šaťa, ArtKino Metro in Trenčín and Mladost in Vranov nad Topľou – with a total of **EUR 200,000** (EUR 16,667 per application on average).

- In 2010-2015, the AVF granted support to Programme **4. Development of Audiovisual Technologies in the Slovak Republic** totalling **EUR 2,690,590**. (More details in the chapter on the Slovak Audiovisual Fund).

- The K3 Screening room at Cinema Lumière in Bratislava with 49 seats is the only cinema which predominantly screens films from 35 mm copies, even in the era of digitisation. It is entitled **Filmothèque – Study Screening Room of the Slovak Film Institute**. Its programming is based on the rules determined by the International Federation of Film Archives (FIAF), of which the SFI has been a member since 2001.

- As at 31 December 2015, there were **17 outdoor cinemas** (16 in 2013) and the Shopping Palace drive-in cinema in operation. The outdoor cinemas in Košice and Tmava were digitised by D-Cinema technology. In addition, films were also digitally projected in the outdoor cinemas in Krupina, Pezinok, Podhájska, Senec and Senica, which borrowed the projectors from the local single-screen cinemas.

- On 26 October 2015, the **IMAX** cinema was opened at the Bory Mall in Bratislava with a capacity of 476 viewers; the cinema operates with IMAX 3D technology and a 23 x 13 metre screen. It is the sole cinema of its kind in Slovakia.
As at 31 December 2015, a total of 23 cinemas in 19 cities formed part of the European network of cinemas, Europa Cinemas (2,350 screens in 977 cinemas in 596 cities in 42 countries: in 2015, the Film Europe Cinema and Nostalgia Cinema in Bratislava, and Nova Cinema in Sereď were added. And from 2014 Mladosť Cinema and Cinema Lumière in Bratislava, cinemas in Liptovský Mikuláš (Nicolaus), Martin (Strojár), Piešťany (Fontána), Rimavská Sobota (Orbis), Ružomberok (Kultúra), Spišská Nová Ves (Mier), Trenčín (Artkino Metro) and CINEMAX miniplexes in Banská Bystrica, Dunajská Streda, Košice, Nitra, Poprad, Prešov, Skalica, Trenčín, Trnava (MAX) and Žilina remained within the Europa Cinemas network.

<table>
<thead>
<tr>
<th>Multiscreens</th>
<th>Number of cinemas</th>
<th>Digital cinemas (cinemas with at least 1 digital screen)</th>
<th>%</th>
<th>Number of screens</th>
<th>Total number of digital screens</th>
<th>%</th>
<th>Total number of 3D screens</th>
<th>3D cinemas (cinemas with at least 1 3D screen)</th>
<th>Number of seats</th>
</tr>
</thead>
<tbody>
<tr>
<td>CINEMAX</td>
<td>11</td>
<td>11</td>
<td>100.00</td>
<td>48</td>
<td>48</td>
<td>100.00</td>
<td>26</td>
<td>11</td>
<td>8,107</td>
</tr>
<tr>
<td>Europa Cinemas</td>
<td>1</td>
<td>1</td>
<td>100.00</td>
<td>2</td>
<td>2</td>
<td>100.00</td>
<td>2</td>
<td>1</td>
<td>377</td>
</tr>
<tr>
<td>Golden Apple Cinema</td>
<td>1</td>
<td>1</td>
<td>100.00</td>
<td>3</td>
<td>3</td>
<td>100.00</td>
<td>2</td>
<td>1</td>
<td>460</td>
</tr>
<tr>
<td>Mlyny Cinemas</td>
<td>1</td>
<td>1</td>
<td>100.00</td>
<td>5</td>
<td>5</td>
<td>100.00</td>
<td>5</td>
<td>1</td>
<td>678</td>
</tr>
<tr>
<td>Lumière</td>
<td>1</td>
<td>1</td>
<td>100.00</td>
<td>4</td>
<td>3</td>
<td>75.00</td>
<td>0</td>
<td>0</td>
<td>393</td>
</tr>
<tr>
<td>Star</td>
<td>1</td>
<td>1</td>
<td>100.00</td>
<td>3</td>
<td>3</td>
<td>100.00</td>
<td>3</td>
<td>1</td>
<td>433</td>
</tr>
<tr>
<td>Ster Century Cinemas</td>
<td>4</td>
<td>4</td>
<td>100.00</td>
<td>14</td>
<td>13</td>
<td>92.86</td>
<td>7</td>
<td>4</td>
<td>1,947</td>
</tr>
<tr>
<td>Miniplexes (2-7 screens) TOTAL</td>
<td>20</td>
<td>20</td>
<td>100.00</td>
<td>79</td>
<td>77</td>
<td>97.47</td>
<td>45</td>
<td>19</td>
<td>12,395</td>
</tr>
<tr>
<td>Cinema City</td>
<td>3</td>
<td>3</td>
<td>100.00</td>
<td>29</td>
<td>29</td>
<td>100.00</td>
<td>18</td>
<td>3</td>
<td>5,472</td>
</tr>
<tr>
<td>CINEMAX Bratislava</td>
<td>1</td>
<td>1</td>
<td>100.00</td>
<td>11</td>
<td>11</td>
<td>100.00</td>
<td>6</td>
<td>1</td>
<td>1,517</td>
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<tr>
<td>Miniplexes (8 and more screens) TOTAL</td>
<td>4</td>
<td>4</td>
<td>100.00</td>
<td>40</td>
<td>40</td>
<td>100.00</td>
<td>24</td>
<td>4</td>
<td>6,989</td>
</tr>
<tr>
<td>Multiscreens TOTAL</td>
<td>24</td>
<td>24</td>
<td>100.00</td>
<td>119</td>
<td>117</td>
<td>98.32</td>
<td>69</td>
<td>23</td>
<td>19,384</td>
</tr>
<tr>
<td>single screen</td>
<td>112</td>
<td>82</td>
<td>73.21</td>
<td>207</td>
<td>175</td>
<td>84.54</td>
<td>102</td>
<td>n/a</td>
<td>56</td>
</tr>
<tr>
<td>open air</td>
<td>17</td>
<td>2</td>
<td>11.76</td>
<td>17</td>
<td>2</td>
<td>11.76</td>
<td>0</td>
<td>0</td>
<td>n/a</td>
</tr>
<tr>
<td>drive-in</td>
<td>1</td>
<td>0</td>
<td>0.00</td>
<td>1</td>
<td>0</td>
<td>0.00</td>
<td>0</td>
<td>0</td>
<td>n/a</td>
</tr>
<tr>
<td>video projections and alternative screening spaces</td>
<td>10</td>
<td>0</td>
<td>0.00</td>
<td>10</td>
<td>0</td>
<td>0.00</td>
<td>0</td>
<td>0</td>
<td>n/a</td>
</tr>
<tr>
<td>IMAX</td>
<td>1</td>
<td>1</td>
<td>100.00 %</td>
<td>1</td>
<td>100.00 %</td>
<td>100.00</td>
<td>1</td>
<td>1</td>
<td>472</td>
</tr>
</tbody>
</table>

Note: Besides 2 digitized open-air cinemas (Košice, Trnava) 5 other open-air cinemas (Krupina, Pezinok, Podhájska, Senec and Senica) screened with digital projector lent from the single screen cinema.

Drive-in is screening for free.
**Film Clubs**

- Film clubs in Slovakia are associated within the Association of Slovak Film Clubs (ASFK); as of 31 December 2015, there were a total of 54 film clubs with 5,569 members (in 2014, there were 48 film clubs with 6,102 members). Most of the film clubs operate on the premises of conventional cinemas; 34 of them, i.e. 62.96% are in digitised cinemas.
- After a 20% year-on-year increase in attendances in art-house films in 2014, in 2015, a total of 136,616 viewers attended screenings of art-house films in all cinemas in Slovakia (not only in film clubs), which represents a year-on-year increase of 11.00%. In 2015, art-house films constituted 2.92% of the total attendance in Slovak cinemas (3.02% in 2014).
- The total attendance in Slovak cinemas in 2015 amounted to 4,614,507 viewers.
- The average admission fee was EUR 2.58 (EUR 2.99 in 2014) for art-house films in all cinemas. Just for comparison, the average admission fee in all cinemas was EUR 5.14 in 2015.
- The most important events organised by ASFK in 2015 include the touring showcase Project 100 – 2015, the Slovak section of the 22nd International Film Festival Febiofest 2015 and the Film Lab for Kids.
- In 2013, when a competition of short films from V4 countries was included in the programme of the International Film, Television and Video Festival Febiofest, the Festival became the International Film Festival Febiofest. Its 22nd edition started on 20 March 2015 in Bratislava and ended on 16 April 2015. In all, 8,831 viewers saw 126 films in eleven programme sections in ten cities (Banská Bystrica, Bratislava, Levice, Kežmarok, Košice, Martin, Prešov, Prievidza, Trenčín, Tnava), in 18 screening rooms, at 269 screenings; 3,029 viewers watched Slovak films.
- The laureates of the ASFK 2014 Annual Awards were announced at Febiofest for the seventh time. Cinema Lumière in Bratislava became the best film club. Ida (PL/DK, 2013, dir. Pawel Pawlikowski) became the best club film. Actor Isaach de Bankolé, favourite of director Jim Jarmusch, was presented, in person, with the ASFK Annual Award for his contribution to world cinema. Director and screenwriter Eduard Grečner took the ASFK Annual Award for his contribution to Slovak cinematography and the club movement.
- In 2015, the ASFK brought 34 new films to cinemas, of these 3 were re-releases of digitised films that were previously released in our cinemas by other companies.

**Most Successful Films in Film Clubs**

(1 January 2015 – 31 December 2015)

<table>
<thead>
<tr>
<th>Ranking</th>
<th>Title of film</th>
<th>Number of viewers</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.</td>
<td>Youth</td>
<td>(IT/FR/CH/GB, 2015, dir. Paolo Sorrentino) 9,504</td>
</tr>
<tr>
<td>4.</td>
<td>Amy</td>
<td>(GB, 2015, dir. Asif Kapadia) 9,342</td>
</tr>
<tr>
<td>5.</td>
<td>Eva Nová</td>
<td>(SK/CZ, 2015, dir. Marko Škop) 9,313</td>
</tr>
<tr>
<td>6.</td>
<td>Anton Sroholec</td>
<td>(SK, 2015, dir. Alena Čermáková) 6,589</td>
</tr>
<tr>
<td>7.</td>
<td>Samba</td>
<td>(FR, 2014, dir. Olivier Nakache, Eric Toledano) 5,187</td>
</tr>
<tr>
<td>8.</td>
<td>Suri</td>
<td>(SK, 2015, dir. Pavol Barabáš) 4,694</td>
</tr>
<tr>
<td>10.</td>
<td>Dior and I</td>
<td>(FR, 2014, dir. Frédéric Tcheng) 3,970</td>
</tr>
</tbody>
</table>

**Festivals and Reviews**

- In 2015, the international film festivals Art Film Fest Trenčianske Teplice / Trenčín, IFF Cinematik in Piešťany and IFF Bratislava were once again the most significant events of the year.
- The 23rd International Film Festival Art Film Fest in Trenčianske Teplice and Trenčín (www.artfilmfest.sk) was held on 19–26 June 2015. The programme included 126 films from 50 countries. Ixcanul (GT/FR, 2015) by Guatemalan director Jayro Bustamante won the main award, the Blue Angel for Best Film, and actress Maria Telón from this film won the Blue Angel for Best Actress. James Napier Robertson won the Blue Angel for Best Director for The Dark Horse (NZ, 2014). Mexican actor Kristyan Ferrer won the Blue Angel for Best Actor for 600 Miles (MX, 2014) by director Gabriel Ripstein. Marek Poledna, Michal Holubec and Ivo Špalj received the Special Mention for Sound Design for their film Little from the Fish Shop (Malá z rybáme, CZ/SK/DE, 2015, dir. Jan Balej). The feature film Art (RO, 2014, dir. Adrian Sitaru) won in the International Short Film Competition. The feature film Green Wave (Zelená vlna, SK, 2014, dir. Martina Buchelová) was also among the films in competition. Traditional awards, the Actor’s Mission (Anna Geislerová, Juraj Kukura) and the Golden Camera Awards (Ján Duriš, Peter Hledík) were also handed out. Accompanying events included the MidPoint workshop.
- On 10–15 September 2015 the 10th IFF Cinematik (www.cinematik.sk) was held. The programme included 97 films. The main prize of the Festival, the Meeting Point Europe Award for the best European film made in 2014 and 2015, went to The Duke of Burgundy (GB, 2014, r. Peter Strickland). Wave vs Shore (Vlna vs. breh, SK/CZ, 2014, dir. Martin Štrba) won the Literary Fund Award in the Cinematik.doc competition, which is a competition of full-length Slovak documentaries. The full-length documentary of Ladislav Kaboš Colours of Sand (Farby piesku, SK/CZ, 2015) won the Award of the Mayor of Piešťany, the psychological drama Mommy (CA, 2014, dir. Xavier Dolan) the Audience Award and the crime story Cruel (FR, 2014, dir. Eric Cherrière) the Eye on Films Audience Award. Jaime Rosales received the Respect Award. The two-day DOX IN VITRO
...documentary projects in a test tube) seminar and workshop was held in the course of the Festival.

- **The 17th International Film Festival Bratislava** ([www.iffbratislava.sk](http://www.iffbratislava.sk)) was held on **12-17 November 2015**. **Land and Shade** (CO, 2014, dir. César Augusto Acevedo) won the Grand Prix in the First and Second Feature Film Competition and the FIPRESCI Award. Ida Panahandeh won the Best Director Award for **Nahid** (IR, 2015) and Navid Mohammadzadeh from this film took the Best Actor Award. Niki Karimi and Sahar Ahmadpour won the Best Actress Award ex aequo. **Wednesday, May 9** (IR, 2015, dir. Vahid Jalilvand), the film both played in, also won the Student Jury Award. **A German Youth** (FR/CH/DE, 2014, dir. Jean-Gabriel Périot) won the Best Documentary Award and **Washingtonia** (GR, 2014, dir. Konstantina Kotzamani) won in the Short Film Competition. In 2015, the prominent Slovak actress **Emília Vášáryová** became the laureate and holder of the commemorative tile on the Film Walk of Fame for her long-standing artistic work.

- **The 22nd International Film Festival Febiofest** ([www.febiofest.sk](http://www.febiofest.sk)) was held from **20 March to 16 April 2015** in ten cities (Bratislava, Banská Bystrica, Kežmarok, Košice, Levice, Martin, Prešov, Prievidza, Trenčín, Trnava). The programme included 126 films. The feature film **Milky Brother** (PL/AM, 2014, dir. Vahram Mkhitaryan) won the main prize in the Competition of Short Films from 4V Countries. The feature film with documentary elements, **Mat goc** (CZ/VN, 2014, dir. Dužan Duong) and the documentary **It Is Not a Game** (Toto nie je hra, SK, 2014, dir. Dominik Jursa) took the Special Mention of the Jury. The comedy **When the Sun Goes Down** (CZ, 2014, dir. Natálie Císařovská) won the Audience Award. (You can find further awards in the chapter on **FILM CLUBS**)

- At the **8th International Festival of Animations Fest Anča** ([www.festanca.sk](http://www.festanca.sk)), which took place from **24-28 June 2015** in Žilina, **We Can’t Live Without Cosmos** (RU, 2014, dir. Konstantin Bronzit) won the main prize, the Anča Award. **Half Babka** (Half Bábka, SK/BE, 2014, dir. Jasmine Elsen) won the Anča Slovak Award and **Nina** (SK, 2014, dir. Veronika Obertová, Michaela Čobejová) the Slovak Special Mention. Dávid Štumpf won the Anča D Award (distribution award) for **Cowboyland** (Kovbojsko, SK, 2015) and in the Fest Anča New Talents industry programme, together with Michaela Mihályová, he also won the award for the best project under preparation entitled **The End** (Koniec).

- Further significant festivals, reviews and workshops in Slovakia by chronological order:

  - **21 January – 28 December**: **A Train Called Film** (Bratislava – Cinema Lumière) – [www.aic.sk/kinolumiere](http://www.aic.sk/kinolumiere);
  - **14-18 January**: **Scandi – Nordic Film Festival** (Bratislava, Košice, Martin, Poprad) – [www.scandi.film europe.eu](http://www.scandi.film europe.eu);
  - **20-22 February**: **4th Winter Seminar 4 Elements: Absurdities** (Banská Štiavnica) – [www.4zivly.sk](http://www.4zivly.sk);
  - **4 March**: **Oberhausen on Tour: Best of the International Competition** (Bratislava - A4 – Zero Space) – [www.a4.sk](http://www.a4.sk);
  - **11-14 March**: **Visegrad Film Forum** (Bratislava – FFF VŠMU, KC Dunaj) – [www.visegradfilmforum.com](http://www.visegradfilmforum.com);
  - **11-15 March**: **16th Mountains and City – International Festival of Mountain Films and Adventure** (Bratislava – Cinema City Aupark) – [www.horyamesto.sk](http://www.horyamesto.sk);
  - **12-18 March**: **Crème de la crème Vol. 2 – French Film Week** (Bratislava – Mladosť, Film Europe Cinema, Banská Bystrica, Nitra, Liptovsky Mikuláš, Martin, Trenčín, Košice, Prešov, Modra, Sereď, Trnava, Spišská Nová Ves, Žilina-Záriečie) – [www.film europe.sk](http://www.film europe.sk);
  - **1-12 April**: **Audience and Festival Hits of 2008-2013 – accompanying event of the Slovak Film Week** (Bratislava – Cinema Lumière) – [www.tyzdenfilmu.sk](http://www.tyzdenfilmu.sk);
  - **13-19 April**: **Slovak Film Week** (Bratislava – Cinema Lumière) – [www.tyzdenfilmu.sk](http://www.tyzdenfilmu.sk);
  - **6 May – 17 June**: **9th Mini festival of European Film 7x7** (Bratislava, Nitra, Banská Bystrica, Žilina, Poprad, Prešov, Košice);
  - **1-7 June**: **Russian Film Days** (Bratislava – Cinema Lumière) – [www.aic.sk/kinolumiere](http://www.aic.sk/kinolumiere);
  - **10-14 June**: **Dolce Vitaj – Contemporary Italian Film** (Bratislava – Cinema Lumière) – [www.aic.sk/kinolumiere](http://www.aic.sk/kinolumiere);
  - **15-18, 27, 28 June**: **Ukrainian Film Classics** (Bratislava – Cinema Lumière) [www.aic.sk/kinolumiere](http://www.aic.sk/kinolumiere);
  - **5-7 June**: **23rd CINEAMA 2015** (Nitra – Mlyny Cinemas) – [www.nocka.sk](http://www.nocka.sk);
  - **11 June**: **10th International Festival of Animations by Secondary School Students, Animofest 2015** (Bratislava – Private Secondary Art School of Animation) – [www.uat.sk](http://www.uat.sk);
  - **15 June – 31 August**: **European Films for One Euro** (Bratislava – Cinema Lumière) – [www.aic.sk/kinolumiere](http://www.aic.sk/kinolumiere);
  - **17-20 June**: **21st International Festival of Local TV Channels “Golden Beggars”** (Košice, Uzhorod) – [www.festival.sk](http://www.festival.sk);
  - **14 July – 20 August**: **Bažant Cinematograph Outdoor Cinema** (Bratislava – Magio Beach) – [www.kinematograf.sk](http://www.kinematograf.sk), [www.magioplaz.sk](http://www.magioplaz.sk);
  - **24-26 July**: **25th Summer Film Festival HAH 2015** (Dolná Strehová) – [www.urtica.host.sk](http://www.urtica.host.sk);
  - **5-9 August**: **17th Summer Film Seminar 4 Elements** (Banská Štiavnica) – [www.4zivly.sk](http://www.4zivly.sk);
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- 2 August – 2 September: 24th Lumière (Krpáčovo) – www.asfk.sk;  
- 1-4 October: 16th Multi-Cultural Barbakan Festival (Banská Bystrica) – www.barbakanfest.sk;  
- 15-18 October: Czecho-Slovak Filmological Conference “A Train Called Film” (Krpáčovo) – www.asfk.sk;  
- 14-17 October: 19th Áčko Festival (Bratislava – FTF VŠMU) – www.ackofestival.sk;  
- 20-23 October: 9th Pick of Slovak Films (Prievidza) – www.fk93.hostujem.sk;  
- 21-25 October: 9th Slovak Queer Film Festival (Bratislava – Cinema Lumière, Film Europe Cinema) – www.ffi.sk;  
- 3-10 November: Pier Paolo Pasolini: Love and Rage (Bratislava – Cinema Lumière) – www.aic.sk/kinolumiere;  
- 3-5 November: 11th International Festival of Documentaries and Features on Travelling, Landscape and Man, Eurotour Piešťany (Piešťany – KSC Fontána) – www.eurotourpiestany.sk;  
- 8-13 November: Freedom Festival 2015 (Bratislava – Cinema Lumière, University Pastoral Centre) – www.festivalslobody.sk;  
- 12-14 November: 10th Adventure Film Festival, HoryZonty (Trenčín) – www.horyzonty.sk;  
- 26 November – 1 December: 16th International Documentary Film Festival One World (Bratislava – Cinema Lumière, Mladosť, QUO VADIS House) – www.jedensvet.sk;  
- 3-6 December: Aussie Film Festival (Bratislava – Mladosť Cinema, VŠMU) – www.austriałfilmfest.cz;  
- 8-13 December: MittelCinemaFest – 13th Central European Festival of Contemporary Italian Film (Bratislava – Cinema Lumière) – www.iicbratislava.esteri.it/IIC_Bratislava.

AWARDS FOR SLOVAK FILMS AND FILMMAKERS IN SLOVAKIA

- The 6th National The Sun in a Net Awards (www.slnkovsieti.sk) for films made in 2014-2015 were awarded on 16 April 2016. Eva Nová (SK/CZ, 2015, dir. Marko Škopl) won the Best Feature Film Award and, out of the other eight nominations (Best Director, Best Screenplay, Best Cinematography, Best Editing, Best Sound, Best Costume Design/Make-Up, Best Actress and Best Actor), Marko Škopl also took the awards for Best Screenplay and Best Director, Emília Vášáryová for Best Actress in a Leading Role and Milan Ondrik for Best Actor in a Leading Role. The social drama Koza (SK/CZ, 2015, dir. Ivan Ostrochovský) won the Best Cinematography Award for Martin Kollár and the Best Sound Award for Tobias Potočný out of six nominations. The fairy tale Seven Ravens (Sedem zhavraných bratov, SK/CZ, 2015, dir. Alice Nellis) won two awards – for Best Architect–Scenographer (architects Peter Čanecký and Ondrej Mašek) and Best Costume Design/Make-up (make-up artist Juraj Steiner).
- So Far, So Near (Tak daleko, tak blízko, SK, 2014, dir. Jaro Vojtek) became the Best Documentary and Fongopolis (SK, 2014, dir. Joanna Kožuch) the Best Animated Film. As for the other nominated films, the following films won one Sun in a Net Award each: the feature film The Cleaner (Čistič, SK, 2015, dir. Peter Bebjak) for Best Editing (Marek Kráľovský) and the documentary The Edge – 4 Films about Marek Brezovský (Hrana – 4 filmy o Marekovi Brezovskom, SK, 2014, dir. Patrik Lančarič) which won the Best Film Score Award for Marek Brezovský in memoriam. Director Juraj Jakubisko and cinematographer Igor Luther received the Sun in a Net Awards for their exceptional contribution to Slovak cinema. As of 2017 the Sun in a Net Awards will be presented every year.
- The 26th Annual Awards of the Slovak Film Union, Union of Slovak Television Creators and Literary Fund of the SR – Igric for Audiovisual Works in 2014 – went to:  
  - Igric for life-time contribution to Slovak cinema: director Vido Horňák.
  - Feature films for movie theatres: the Jury decided not to present an award in this category.
  - Film and television documentaries: Jaro Vojtek for the script and direction of So Far, So Near.
  - Animated works: Joanna Kožuch for the script, direction and animation of Fongopolis.
Best actress in film or television work: Zuzana Mauréry for her depiction of Eva in the TV series Secret Lives.


The Special Prizes for Creativity went to: Miloslav Luther for directing A Step Into the Dark (Krok do tmy, SK, 2014) and Ivan Finta for the cinematography of Love in Your Soul (Láska na vlásku, SK, 2014, r. Mariana Čengel Solčanská) in the feature cinema films category; Jonáš Karásek and Marika Majorová for TV drama for directing My Uprising.sk (Moje povstanie.sk, SK, 2014); Martin Šuľik for film and television documentaries for the script and directing of the documentary Milan Čorba, and Patrik Lančarič for the script and directing of the documentary The Edge – 4 Films about Marek Brezovský: Petra Heleninová for animated works for the concept, script, direction, art design, animation and editing of Alion (SK, 2014) and Martin Smatana for the script, directing, cinematography and animation of Rosso Papavero (SK, 2014); for acting in a film or television work: Monika Hassošová for Eva Dubovská in A Step Into the Dark, and Judit Bárdos for her roles in Fair Play (ČZ/SK, 2014, r. Andrea Sedláčková), Love in Your Soul and In Silence (V tichu, SK/CZ, 2014, r. Zdeněk Jirásky); for acting in a film or television work: Peter Kočiš for his role of Alex in the TV series Secret Lives, and Péter Nádašdi for Ignác Dugas in A Step Into the Dark.

As for the other film and television works, the Special Prizes for Creativity went to: Dušan Hudec for the script and direction of The Final Mission (Neznámí hrdinovia, SK, 2014) and Zuzana Liová for the script and direction of The First: Hana Gregorová (Prvá: Hana Gregorová, SK, 2014) and for audiovisual theory and critique: Peter Michalovič, Vlastimil Zuska for their Discussions on a Western (Rozprava o westerne) and František Gýarfáš, Juraj Malíček for Our Film Century (Naše filmové storočie). The Ján Fajnor Prize for young filmmakers up to the age of 35 years went to: Veronika Obertová and Michaela Čopíková for their direction, art design and animation of Nina (SK, 2014); Miro Remo for the direction of the documentary Comeback (SK, 2014) and Tomáš Stanek for the cinematography of the feature film Children (Deti, SK, 2014, r. Jaro Vojtek). Lívia Filusová from FURIA FILM received the Special Mention for a Producer.

The 23rd Slovak Film Critics’ FIPRESCI Prizes for audiovisual works, publishing activities and film distribution in 2014 were awarded on the votes cast in a survey of members of the Film Journalists Club. The Slovak Film Critics’ Prize for a Slovak full-length feature, also co-production film for movie theatres premiéred in Slovak cinemas in 2014, went to Children by director Jaro Vojtek; the prize for the best Slovak full-length documentary premiéred in cinemas in 2014 went to All My Children (Všetky moje deti, SK/CZ, 2013, dir. Ladislav Kaboš) and Peter Konečný from the Kinema film portal received the award in the film critique and publishing category. The award for best foreign film in Slovak cinemas in 2014 went to Ida (PL/DK, 2013, dir. Pawel Pawlikowski). The Association of Slovak Film Clubs won the Slovak Film Journalists’ Award for the distribution of this film. Pavel Branko also won the Slovak Film Journalists’ FIPRESCI Award for his book Schemes of the Language (Úklady jazyka) and Julius Dzurek in memoriam for the authorship and the unique and unbeatable portal: www.hviezdyfilmu.sk – profiles of 1,022 Anglo-American actors and directors.

So Far, So Near won in the Slovak Documentary Section at the 16th International Documentary Film Festival One World. The documentary Back Then in Bratislava (Vtedy v Bratislave, dir. Tereza Krížková) won the Special Mention and Anton Srholc (SK, 2015, dir. Alena Čermáková) The Audience Award.

The Association of Slovak Cinematographers (ASC) awarded the 2015 Camera Awards for the seventh time and, in the competition for the best cinematography of the past two years, Martin Žiaran won the Feature Film Award for The Cleaner (Čistič, SK, 2015, r. Peter Bebjak) and Martin Kollár took the Special Award of the Jury for the drama Koza. Ján Meliš was the winner in the Documentary and Short Feature Film Category for his cinematography in the film essay The Waiting Room (Čakáreň, SK, 2015, r. Palo Korec) and Mário Ondriš, Ivo Miko and Jaro Vaľko won the Special Award in this category for the visualisation of Miro Remo’s Comeback. The award in the Feature TV Film and TV Series Category was granted to Peter Kelišek for Secret Lives. Dušan Húsar won the award in the Commercial and Videoclip Category for the Zlatý Bažant/Epicentre commercial and Martin Chlpík won in the Student Film Category for the cinematography of Chronos (SK, 2015, r. Martin Kazimir).

On the decision of the ASC Committee, Vladimír Ješina won the Life-time Achievement Award.

Over the course of 2015, several dozen awards went to Slovak creators in the area of audiovision. The most significant were:

- Pavel Branko – Pribina Cross 2nd Class for exceptionnal contribution to Slovak culture (state medal awarded by the President of the Slovak Republic on the occasion of the 22nd anniversary of the establishment of the independent Slovak Republic).
- Ján Ďuriš – Golden Camera Award for significant contribution to cinematography – 23rd IFF Art Film Fest Trenčianske Teplice, Trenčín.
- Eduard Grečner – Award for the Contribution to Slovak Cinema and Club Movement – 2014 Annual Awards of the Association of Slovak Film Clubs.
- Viliam Gruska – Award of the Minister of Culture for long-standing or life-time contribution to art – 2014 Minister of Culture Awards in professional art, Bratislava.
- Peter Hledík – Golden Camera Award for significant contribution to cinematography – 23rd IFF Art Film Fest Trenčianske Teplice, Trenčín.
- Juraj Kukura – Actor’s Mission Award – 23rd IFF Art Film Fest Trenčianske Teplice, Trenčín.
- Zuzana Mináčová – Award of the Speaker of the National Council of the Slovak Republic for Development of Culture and Humanitarian Education for the contribution to photography and film.
- Andrej Mojzíš – Award of the Chairman of the National Council of the Slovak Republic for Development of Culture and Humanitarian Education for exceptional contribution to dramatic art.
- Diana Mórová – 2015 Slovak Identification Code Award.
- Jana Oľhová – winner in the Art and Culture Category – Slovak of the Year survey of the weekly Slovenska and RTVS.
- Miroslav Remo – Young Filmmaker up to 35 Years Award – for the direction of the documentary Comeback – 20th Tatabanka Foundation Awards for Art, Bratislava.
- Stanislav Szomolányi – Award of the Minister of Culture for exceptional contribution to audiovisual – 2014 Minister of Culture Awards in professional art, Bratislava.
- Emília Vášáryová – IFF Bratislava Award for artistic exceptionality and commemorative tile on the Film Walk of Fame in front of the City Theatre of P. O. Hviezdoslav for her long-standing artistic work – 17th International Film Festival Bratislava 2015.
- Jaroslav Vojteček – Main Prize in the Audiovisual Works, Film and Television Category for the direction of Children – 20th Tatabanka Foundation Awards for Art, Bratislava.
- Note: You can also find awards for feature, documentary, animated, student and television films in the chapters on Festivals and Reviews, Awards for Slovak Films and Filmmakers Abroad, Film Production, Film Education and Television.

AWARDS FOR SLOVAK FILMS AND FILMMAKERS ABROAD

- The Czech Film and Television Academy (CFTA) nominated the tragi-comedy Home Care (Domácí péče, CZ/SK, 2015, r. Slávek Horák) for the Academy Awards in the Best Foreign Language Film category and the Slovak Film and Television Academy (SFTA) nominated the drama Koza (SK/CZ, 2015, r. Ivan Ostrachovsky). The SFTA entered two films by Jaroslav Vojtek for the European Film Award – the feature film Children (Deti, SK/CZ, 2014) and the documentary So Far, So Near (Tak daleko, tak blízko, SK, 2014).
- The European Film Academy entered the drama Koza in the selection of the European Film Awards, it was nominated for the Best First Feature Film Award at the 65th Berlin IFF (Germany) and it won the SIGNUS Award for Best Feature Film at the 30th Mar del Plata IFF (Argentina), the Best Film Award and the C.I.C.A.E. Art Cinema Award at the 20th Vilnius IFF Kino Pavaresis (Lithuania), the Free Spirit Award at the 31st Warsaw IFF (Poland) and the Award of the City of Wiesbaden for Best Director and the FIPRESCI Award at the 15th goEast Film Festival (Germany).
- Home Care won the Best Actress Award at the 50th Karlovy Vary IFF (Czech Republic) and the FIPRESCI Prize for Best Actress of the Year in a Foreign Language Film at the 27th Palm Springs IFF (USA); Eva Nová (SK, 2015, r. Marko Škop) won the FIPRESCI Award at the 40th Toronto IFF (Canada); Family Film (Rodiny film, CZ/DE/FR/SI/SK, 2015, r. Olmo Omerzu) won the Award for Best Artistic Contribution at the 28th Tokyo IFF (Japan) and the Special Prize for an Outstanding Actor at the 25th Cottbus FF (Germany); Children won the Best Screenplay, Best Actress in a Supporting Role and Best Cinematography Awards at Beijing IFF; The Red Spider (Červený pavúk, PL/CZ/SK, 2015, r. Marcin Koszałka) won the Shadi Abd El Salam Prize for Best Film at the 27th Cairo IFF (Egypt) and the Critics’ Prize at the 16th Arras IFF (France); Seven Ravens (Sedm záhradných bratov, SK/CZ, 2015, r. Alice Nellis) won the Best Cinematography and Best Background Music Awards at the 3rd Indian Cine FF (India); the documentary Through the Eyes of the Photographer (Očami fotografky, SK/CZ, 2015, r. Matej Mináč) the Special Award – Camera of David and Best Feature Documentary Award at the 13th Warsaw Jewish Film Festival (Poland); Miro Remo’s documentary Comeback (SK, 2014) the Grand Prix at the CineDOC International Documentary Film Festival, Tbilisi (Georgia); Felvidék. Caught in Between (Felvidék – Homá zem, SK/CZ, 2014, dir. Vladislava Plančíková) won the Silver Grape Award in the Documentary Film Category at the 44th International Film Festival of Central and Eastern Europe Lubuskie Film Summer Lagow (Poland); and the animated film Little Man (Malý Pán, CZ/SK, 2015, r. Radek Beran) won the Animation Film Award at the 20th SCHLINGEL IFF for Children and Young Audience (Germany).
- As regards short and mid-length films, in 2015, for instance the following were awarded: the feature film Fear (Strach, SK, 2015, r. Michal Blaško) – Best Fiction Film Award at the 32nd Famuest Student FF (Czech Republic) and the Honourable Mention at the 21st Caminhos do Cinema Português (Portugal); the animated film Nina (SK, 2014, dir. Veronika Obertová, Michaela Čopíková) the Grand Prix – Tricky Women 2015 at the International Animation Filmfestival Vienna (Austria) and the Animation Short Film Award at the 20th Milano Film Festival (Italy); and Fongopolis (SK, 2014, dir. Joanna Kožuch) the Best Short Animated Film Award in Pozzuoli (Italy) at the 8th A Corto di Donne – women’s short film festival and the Best Animated Film Award at the 18th IFF Zoom Żbliżenia Jelenia Góra (Poland).
- The films made by Pavol Barabáš have a tradition of being successful. Their twelve foreign awards include the prize for the winner of the Nature and Ecology Category and the People’s Choice Award at the 9th Bovec Outdoor FF (Slovenia) for Suri (SK, 2015), and the Alpine Camera in Gold at the International Mountainfilm Festival Graz (Austria) for Live for Passion (Žít pre vášeň, SK, 2014).
- On 5 March 2016, the 23rd Annual Czech Lion Awards were awarded for 2015. The fairy tale Seven Ravens had nine nominations (Best Director, Best Screenplay, Best Sound, Best Music – Slovak Vašo Patejdl, Best Set Design, Best Costume Design – Slovak Katarína Štrbová, Best Make-up). The films were nominated for a total of 31 awards. The film Seven Ravens received the following awards: Best Feature Film, Best Director, Best Screenplay, Best Cinematography, Best Editing, Best Actress in a Leading Role, Best Supporting Actress, Best Supporting Actor, Best Art (Décor, Costumes, Make-up) and Best Music. The film won the award for Best Film at the 20th Tribeca Film Festival (USA); the film also won the Grand Prix at the 16th Arras IFF (France).
- The film was nominated for a total of 31 awards. The film won the award for Best Film at the 20th Tribeca Film Festival (USA); the film also won the Grand Prix at the 16th Arras IFF (France).
and the TV series **Golden Sixties II** (Zlatá šedesátá II.) in the Exceptional Feat in Audiovisual Arts Category; director Martin Šulík and cinematographer Martin Štrba participated in the making of this series and also the Slovak Film Institute as co-producer. Actress Alena Mihulová won the Czech Lion Award for **Home Care** and Ondřej Mašek, Peter Čanecký (set design), Kateřina Štefková (costume design), Juraj Steiner (make-up) for **Seven Ravens**.

- The 6th Czech Film Critics’ Awards for 2015 were presented on 26 January 2016. The nominated films were: **Home Care** (Best Film, Best Director, Best Screenplay, RWE Award for the Discovery of the Year – Slávek Horák, Best Actress in a Leading Role – Alena Mihulová), **Seven Ravens** (Martha Issová for the Best Actress in a Leading Role) and the animated films **Little from the Fish Shop** (Malá z rybárne, CZ(SK/DE, 2015, r. Jan Balej) and **Little Man** for art direction. Alena Mihulová won the Best Actress in a Leading Role Award for **Home Care**.

- The Golden Kingfisher for Best Documentary at the 28th Festival of Czech Films “Finale Plzeň” (26 April – 2 May 2015) went to **Wave vs Shore** by director Martin Štrba and Miro Remo’s **Comeback** was awarded the Special Mention. The Adult Jury at the 47th Ota Hofman Children’s Film and Television Festival “Island” (Czech Republic) granted the Special Award of the Jury for the film with the most impressive moral accent and the Ota Hofman Prize for the best film in the 13 to 18 years category to **The Hostage** (Rukojemník, SK/CZ, 2014, dir. Juraj Nvota) and the Ota Hofman Prize for the best film in the up to 12 years category to **Seven Ravens**. The Child Jury awarded the Golden Hoopoe for best boy actor to Richard Labuda for his role in **The Hostage** and the Crystal Chaton in the up to 12 years category to the fairy tale **Seven Ravens**.

- Over the course of 2015, Slovak creators won several awards in audiovision abroad. The most significant went to:
  - **Éva Bándor** – Best Actress in a Supporting Role for **Children** – Beijing IFF
  - **Judit Bárdos** – Best Actress Award for **In Silence** (V tichu, SK/CZ, 2014, dir. Zdeněk Jirásky) – Social World Film Festival Vico Equense (Italy)
  - **Milan Lasica** – 13th Humour Award 2014 – the Award is granted by the Vlasta Burian Society
  - **Marek Leščák** – Best Screenplay (together with M. Prikler) for **Children** – Beijing IFF
  - **Mátyás Prikler** – Best Screenplay (together with M. Leščák) for **Children** – Beijing IFF
  - **Tomáš Stanek** – Best Cinematography for **Children** – Beijing IFF.

**SLOVAK FILM INSTITUTE**

- The **Slovak Film Institute** (SFI, www.sfu.sk) is the sole state organisation operating in the area of audiovision in Slovakia.
- The SFI has been a member of the International Federation of Film Archives (FIAF) since 2001 and of European Film Promotion since 2006.
- The main tasks, activities and scope of the SFI are defined in **Act 40/2015 on Audiovision** of 3 February 2015 with effect from 1 July 2015.
- The principal tasks of the SFI include the storage, protection and restoration of the audiovisual heritage, its processing and enhancement, the development and distribution of knowledge in the field of audiovisual culture, in particular the cinematography and audiovisual art of the Slovak Republic. The basic activities largely include professional storage, treatment, preservation and restoration of the audiovisual heritage, rendering the audiovisual heritage available to the public for study, educational and scientific purposes, searching for, obtaining, collecting, cataloguing, preserving originals or copies of audiovisual works and audiovisual recordings and making them available to the public including documentary and informational materials relating to audiovisual works and audiovisual recordings, theoretical and conceptual, scientific, research, documentation, coordination, education, bibliographic, research, methodological and consulting activities and editorial activities, including the publishing of periodical and non-periodical publications and media with Slovak audiovisual works; the creation and operation of an information system, the organisation of cultural events, reviews and festivals, the promotion of audiovision and cinematography, including the promotion of audiovisual heritage, fulfilling the role of the national filmotheca and collaboration with international organisations in the field of audiovision and cinematography, and representing the Slovak Republic in those organisations.
- The SFI exercises the copyrights for audiovisual works produced by public organisations operating in audiovision which exerted these rights on the basis of generally binding regulations in effect prior to 1997. With regard to these works, the SFI exercises the rights of performing artists to artistic performances in such works, the SFI is the producer of their audiovisual recording and enhances the property rights with its activities.
- The SFI exercises public administration in the area of protection of the audiovisual heritage, provides methodological guidance for cataloguing activities, protection and restoration of the audiovisual heritage and assesses the audiovisual value of audiovisual works, audiovisual recordings and audio recordings pursuant to Section 22 of the Act on Audiovision; the General Director appoints an advisory body for protection of the audiovisual heritage for the purpose of assessing the audiovisual value.
- The scope of the SFI’s activities was extended by the adoption of a new Act. The new tasks primarily include maintaining a list of Slovak audiovisual works pursuant to Section 3 of the Act, maintaining a list of persons operating in audiovision pursuant to Section 6 of the Act, providing for the activities of the information offices of the European Union’s and the Council of Europe’s programmes, and performing scientific and research activities. The application of the new provisions of the Act required changes and additions to the organisational structure which the SFI prepared in the first half of 2015 and which entered into effect on 1 January 2016.
- In 2015, the SFI continued the performance of activities related to the **National Project No. 5 Digital Audiovision** (use of funds possible until 31 March 2016) and to the comprehensive **Systematic Restoration of Audiovisual Heritage Project** and implemented the priority projects – Presentation of Slovak Cinematography and Audiovision Abroad, SK CINEMA Information System,
Legal Repository – treatment of original reproduction and security film materials, **Release of a Collection of Ten Slovak Films on Blu-ray on the Occasion of Slovakia’s Presidency of the Council of the European Union, Slovak Film Week – final tranche of financing** (in collaboration with SFTA), **Digitisation of Screening Rooms 3 and 4 in Cinema Lumière**.

- **Digital Audiovision** – this focuses on the systematic digitisation and digital restoration of audiovisual works, audio and audiovisual recordings. The Slovak Film Institute has implemented the project together with its partner – Radio and Television of Slovakia (RTVS) since 2011. Its aim was to build two specialised digitisation workplaces and to digitise at least 58,700 cultural items; of these 1,000 film items were to be digitised by the SFI and 57,700 audio and audiovisual items by RTVS.

- The project supported from the European Union’s structural funds is part of the Strategy of the Development of Memory and Fund Institutions and Restoration of Their National Infrastructure prepared by the Ministry of Culture and also part of the list of national projects within the Operational Programme “Information Society”. The programme is unique in Europe as regards its extent and, thanks to it, two digitisation workplaces have been built in Slovakia. State-of-the-art work stations constitute a part of the SFI digitisation workplace: specifically, a film scanner and sound transcription, digital editing rooms, work stations for image and sound restoration, film and digital projection with colour-grading equipment, preservation activities work station and a film-cleaner, a room for media asset management and operative data storage. The project initiated the digitisation of the Slovak audiovisual heritage and created the foundations for the future of Slovak audiovision in the new digital era. Thanks to the Digital Audiovision Project, the SFI digitised 1,001 cultural items, of which 600 were newsreels, 198 animated films, 158 documentaries and 45 feature films. This largest digitisation project in the area of audiovision in Slovakia was completed on 30 November 2015; it will be sustained from 1 December 2015 up to 2020.

- **SK CINEMA Information System** (project approved by the Ministry of Culture of the Slovak Republic, hereinafter referred to as the “MC SR”) – by the end of 2015, the total number of recordings in the system attained 484,542, which represents an increase of 71,511 recordings over the course of 2015. The SFI databases (Slovak Film Database, SFI Catalogue, SFI Headwords List) are also available to the general public on the Internet via the SK CINEMA film portal at www.skcinema.sk. The portal started experimental operations on 30 November 2013 and 102,671 searches were made in it in 2015.

- **Systematic Restoration of Audiovisual Cultural Heritage and Rendering It Accessible** (project approved by the Slovak Government) – the project started operating in its current form in 2006. 335,656 metres of 35 mm material were restored and produced. In 2015, 567,329 metres of reproduction materials were treated.

- **Presentation of Slovak Cinema Abroad** (project approved by the MC SR) – this project has been implemented by the National Cinematographic Centre (NCC) since 2009. In 2015, the project was implemented in a revised form for the period of 2015-2017. The main events of the project included the presentation of three countries (Slovakia, Czech Republic and Slovenia) in a joint Central European Cinema Stand at the **EFM Berlin**, the joint pavilion of Slovakia and the Czech Republic at the **Marché du film** at the Cannes IFF and the presentation of the SFI and Slovak cinema at the Karlovy Vary IFF.

- The long-term fundamental tasks of the SFI in the upcoming period include the performance of the tasks of a **legal repository** of audiovisual works, the provision of comprehensive professional maintenance for the cinematographic section of the national cultural heritage of Slovakia, and, as part of this, in particular, the complete systematic rescue and restoration of its film collections, including their transcription to digital and magnetic media, gradual digitisation of archive collections for the purposes of long-term storage and rendering them available via new media, the professional cataloguing of archive items and collections, the description of their content, and subsequently making them available to the public.

- **Release of a Collection of Ten Slovak Films on Blu-ray on the Occasion of Slovakia’s Presidency of the Council of the European Union.** (See the chapter on **Videodistribution**)

- In terms of organisation, the SFI is divided into the **National Film Archive** (NFA) and the **National Cinematographic Centre** (NCC). The Creative Europe Desk (CED) Slovakia is a special unit of the SFI. It was established on 1 January 2014 when the new Creative Europe Programme was adopted for 2014-2020 and the previous Cultural Contact Point and MEDIA Desk Slovakia were subsumed into it. The role of the Creative Europe Desk is to provide for the dissemination of information on the Creative Europe Programme and to provide administrative support for project promoters. (Find out more in the chapter on **MEDIA**)

- In accordance with the decision of the Slovak Ministry of the Interior, the **National Film Archive** (NFA) is a specialised public archive consisting of unique film and film-related archive funds and collections.

- The **National Cinematographic Centre** (NCC) coordinates the Audiovisual Information Centre, the Department of Film Events, the Publications Department and activities associated with the presentation and sales of the products of the SFI’s publication activities. Its main role is to collate and provide comprehensive up-to-date information, statistics and information services relating to Slovak cinematography, as well as the promotion and presentation of Slovak film at home and abroad. The activities of the NCC, which focus, in particular, on the current creation and production of Slovak audiovisual works, are thus a natural supplement of the NFA activities, focused primarily on archiving, cataloguing and making the audiovisual heritage available. Since 2009 the NCC has been in charge of the implementation of the priority project entitled Presentation of Slovak Cinematography Abroad.

- **The Audiovisual Information Centre** (AIC) acts as an information centre on events within audiovision in Slovakia and abroad. The AIC collates, processes and publishes the information which arrives at the Ministry of Culture or the SFI from the area of audiovision, and is intended for experts in Slovak cinema and audiovision. All up-to-date and relevant information is available on www.aic.sk.
With regard to the presentation of Slovak cinema at international film forums, the AIC collated and prepared basic documents for the production of promotional materials on the current situation in Slovak audiovision (e.g. Slovak Films 14–15).

The SFI has operated Cinema Lumière with four screening rooms since September 2011. The Cinema Lumière premises were closed from 17 November 2014 due to a complete replacement of the power cables and air-conditioning, and also due to the preparations for putting screening room K4 into operation. The operation of the cinema was steadily restored; on 28 January 2015 screening rooms K1 and K2 and, on 20 February, screening rooms K3 and K4 were made available. Three screening rooms are digitised by D-Cinema technology (K1 with 209 seats from 2013, K2 with 87 seats from 2014 and K4 with 49 seats from 2015). Screening room K3 entitled Filmothèque – Study Screening Room of the SFI has 48 seats; it screens mainly archived foreign and Slovak films and the films are predominantly projected on 35 mm copies. In 2015, 80,567 viewers attended screenings at the cinema, which is 22% more than in the previous year.

The SFI’s Publications Department issues the film monthly Film.sk and the filmological magazine Kino-Ikon, which has been a professionally reviewed magazine since 2014, in collaboration with the ASFK. In 2015, the SFI issued three books: essays Film as Free Verse (Film ako voľný verš) by director and teacher Eduard Grečner (in collaboration with the Academy of Arts in Banská Bystrica), critical reflections of Pavel Branko The Pitfalls and Highpoints of the Language (Úskašia a slastý jazyka, Milanium in collaboration with the SFI) and Ivan Stadtrucker: The History of Slovak Television (Dejiny slovenskej televízie, Perfekt in collaboration with the SFI). Preparation of the augmented and updated version of the History of Slovak Cinema (Dejiny slovenskej kinematografie) by Václav Macek and Jelena Paštěková continued over the course of the year. The issue of the first volume (1896–1969) in collaboration with the FOTOFO civil association is planned for summer 2016.

With regard to DVD production, the SFI’s Publications Department published 8 DVD re-issues; all the films had a digitally remastered image and sound. You can find more information on them in the chapter on Videodistribution.

The SFI’s retail outlet Klapka.sk offers a broad assortment of filmological literature, CDs and DVDs and other film materials. In total, 1,199 publications and 7,016 DVDs were sold in 2015 (in 2014: 1,424 publications and 3,032 DVDs).

The SFI continues to conclude contracts for the sale of television broadcasting rights. In 2015, licence agreements with TV Markíza, RTVS, TA3, the Czech Television and CS Film came into effect, for a total of 73 films and 209 Week in Film newsreels.

Every year the SFI participates in the production of new Slovak films by entering into co-production projects. As a co-production partner, it usually provides archive film materials.

As of 31 December 2015, the SFI archived 3,692,586 metres of Slovak films (the length of the individual works and fragments expressed in metres of film material). The SFI holds 19,565,190 metres in total of all kinds of film material to Slovak works archived in the SFI’s collections and funds.

Events with Slovak Films Abroad

In 2015, in addition to organising and co-organising most of the domestic events listed in the chapter on Festivals and reviews, the SFI also promoted Slovak cinema at film events abroad. The most important events abroad promoting Slovak cinema in 2015 were: 65th Berlin IFF (Germany) – in addition to Slovakia taking part in the EFM, Koza by director Ivan Ostrochovský was screened in the Forum Section and the short animated film, Rosso Papavero (dir. Matej Smatana) competed in the Generation Kplus Section; Sofia IFF (Bulgaria); Vilnius IFF Kino Pavasaris (Lithuania); Cannes IFF (France); the 17th Cinema on the Border, Cieszyn (Poland) and Český Tešín (Czech Republic), the largest foreign showcase of Slovak cinema with twenty-nine films in the programme; 30th Midnight Sun FF (Finland) with a Master Class on Slovak Cinema; the 50th Karlovy Vary IFF (Czech Republic) where the minority co-productions Home Care (Domácí péče, dir. Slávek Horák) and The Red Spider (Červený pavúk, dir. Marcin Koszalka) were presented in the competition and Koza (dir. Ivan Ostrochovský) and two documentaries – Wave vs Shore (Vlna vs. breh, dir. Martin Štrba) and Through the Eyes of the Photographer (Očami fotografy, dir. Matej Mináč), outside of the competition; the 40th Summer Film School Uherské Hradiště (Czech Republic) with a tribute to Paľo Bielik; 22nd European Film Festival Palić (Serbia); 16th Summer Film Academy Zwierzyńiec (Poland); 28th Finale Plzeň (Czech Republic), which was officially extended in 2014 by a presentation of Slovak cinema in competition sections; 44th Lubuskie Film Summer, Lagow (Poland); 3rd Czech-Slovak Film Festival in the Australian cities Melbourne, Sydney and Perth; 8th Central and Eastern European Film Festival “CinEast” (Luxembourg); 19th IDFF Jihlava (Czech Republic); 10th Festival of Slovak and Central European Films, Crangervier (France); Slovak Cinema Showcase in Copenhagen (Denmark); and ANILOGUE – Animated Film IFF Budapest (Hungary) with more than 20 Slovak films.

Summary of events with Slovak films with SFI participation in 2015

- Number of events: 137 (138 in 2014)
  - of these: domestic: 9 (9 in 2014)
  - foreign: 128 (129 in 2014)
- Number of films presented: 240 (222 in 2014)
- Number of states: 37 (42 in 2014)
Report on the Slovak Audiovisual Situation in 2015

**TELEVISION**

- In 2015, there was once again a decline in the share of the viewing audiences of Slovak television broadcasters: the Radio and Television of Slovakia (RTVS) with its two channels (STV1 and STV2) and private broadcasters TV Markíza, DOMA, DAJTO, TV JOJ, Plus, WAU and TA3 only had a **66.6% daytime share** (68.0% in 2014, 69.7% in 2013, 71.3% in 2012, 72.7% in 2011, 74.2% in 2010, 86.3% in 2009) and **75.0% for prime time** (75.3% in 2014, 77.0% in 2013, 78.3% in 2012, 78.9% in 2011, 79.7% in 2010, 87.8% in 2009).

- According to the Council for Broadcasting and Retransmission (www.rvr.sk), over the course of 2015, there were 213 valid licences for television broadcasting; of these, 14 were for multi-regional broadcasting (which may be received by more than 30% and less than 80% of the population), 16 licences were for regional broadcasting (which covers a territory larger than the cadastral territory of the town or village and which can be received by less than 30% of the population), and 45 licences for local broadcasting with reception which is usually limited geographically to the town or village and the reception area does not cover more than 100,000 inhabitants or, in the case of a city, 200,000 inhabitants, and 138 licences for digital television broadcasting.

- There were also 171 registered retransmission licence-holders; of these 146 licences were for providing retransmission in cable distribution networks (KDS, IPTV), 13 via the MDDS system, 1 via the MVDS system, 1 via GSM and UMTS, and 10 via DVB-T transmitters.

- In terms of audience share in Slovakia, TV Markíza again maintained its leading position in 2015, with a 21.41% daytime market share (23.0% in 2014) and 25.99% at prime time (27.9% in 2014). TV JOJ was second once again, and its daytime audience share increased in 2015 from 15.6% in 2014 to 16.15% and for prime time from 19.1% to 21.56%. STV1 (1st channel of RTVS) was third; its daytime audience share increased from 9.7% to 10.19%, and it increased from 11.7% to 12.36% for prime time.

- Public RTVS is the sole broadcaster mandated to provide programmes under the law, with a mission to provide a public service in the area of broadcasting. In 2015, it broadcast on STV1 and STV2. **STV1 (Jednotka)** – in 2015, cinematographic works, TV series of domestic and foreign origin, entertainment and sports constituted the basis of its programme structure. **STV2 (Dvojka)** – its broadcasting was directed towards minority, demanding audiences and specific target groups, Slovak regions and national minorities.

The **Belarus – Slovakia match in the 2015 Ice Hockey World Championships** achieved the highest viewing figures on STV1 (29.73% rating) and the **Slovakia – Sweden match in the Ice Hockey World Junior Championships** on STV2 (11.97%).


- RTVS co-produced the Czech Christmas fairy tale **The Midsummer Wreath** (Svatojánský věneček, CZ/SK, 2015, dir. Jiří Strach) together with the Czech Television.

- Within their own drama production, RTVS produced, for instance, 16 episodes of the TV series **Doctor Martin** (Doktor Martin, SK/CZ, 2015, dir. Petr Zahrádka) with Miroslav Donutil in the title role in co-production with Czech Television, and Maya produced 33 episodes of the TV series **True Stories with Katka Brychtová** (Pravdivé příběhy s Katkou Brychtovou, SK, 2013-2015, dir. Lukáš Ľedníkovič) for RTVS. In 2015, RTVS broadcast 13 episodes of the first season of **Secret Lives** (Tajné životy, SK, 2014, dir. Ján Sebechlebský), which was nominated in the TV Series of the Year Category at the OTO Awards. Several children’s programmes were also made, e.g. **Take Your Time** (Daj si čas, SK, dir. Martin Kákoš) – 30 episodes, **Fidlibum** (SK, dir. Ivan Hansman) – 22 episodes, **Fidlibum’s Fairy Tales** (Fidlibumove rozprávky, SK, dir. Ivan Hansman) – 22 episodes, **Stop! Ready! Go! (Stoj! Pozor! Chod!)** – 12 episodes, **Dwarfs** (Trpaslíci, dir. Vladimír Kríško, Lukáš Kodoň, Andrea Horčná) – 30 episodes, **Miracle Studio** (Zázračný atelier, dir. Diana Novotná) – 44 episodes.

- Animated films were also made: two episodes of the animated bedtime TV series **Mimi & Lisa** (Mimi & Líza, SK, 2012-2015, dir. Katarína Kerekesová) – **The Bubble Universe** (Bublinkový vesmír) and **Disobedient Letters** (Neposlušné písmenky), and 7 episodes of the TV series **If I Only Had a Screw Loose!** (Mat tak o koliesko viacl!, SK, 2002-2015, dir. Ivan Popovič, Dávid Popovič) – **Polaroid, DDT, Toy** (Hračka), **Razor** (Holiaci strojček), **Robot, Beatles and Verne** in co-production with MY STUDIO.

- As regards documentary production, in addition to the five full-length films for cinemas mentioned above, in 2015, RTVS also made or co-produced two full-length television documentaries – **EXCURSION – History of the Present** (EXKURZIA – História súčasnosti, SK/CZ, 2015, dir. Jan Gogola) in co-production with Peter Kerekes, the Czech Television and Hypermarket Film; and **Guard** (Garda, SK, 2015, dir. Ivan Ostrochovský) in co-production with Punkchart films, Endorfilm and the Slovak Film Institute; and several mid-length films, including **True Štúr** (SK, 2015, dir. Michal Baláž) in co-production with Crazy Company; **Taktici, Eternally Alive** (Taktici, večné živí, SK, 2015, dir. Dobroslav Šiška) in co-production with Playwork production; **A Letter from Karel Čapek** (List od Karla Čapka, CZ/SK, dir. Ondřej Kepka), a 10-episode documentary series about Slovaks who helped to save Jews from the Holocaust during World War II, **Righteous Among the Nations** (Spravodliví medzinárodmi, SK, 2015, dir. Jaro Vojtek); nine new episodes of the **GEN.SK** series and three episodes of the TV series **Golden Lyre** (Zlatá lýra, SK, 2015, dir. Peter Hledík) made with TRIGON PRODUCTION; the continuation of a series of portraits of women who became “first” in various

- By the end of 2015, RTVS had broadcast 15 episodes of season 4 of the successful competition and entertaining quiz show I Love Slovakia (Milujem Slovensko, SK, 2013-2015).
- TV Markíza was the market leader again in 2015. Drama programmes, entertainment and journalistic programmes were those mostly represented within its programme structure. As for original programmes, the most popular with audiences were the TV series: Back of Beyond (Homá Dolná, SK, 2015, dir. Tomáš Jančo) broadcast from 6 January 2015, Wild Wine (Búrlivé víno, SK, 2013-2014, dir. Matuš Libovič, Braňo Mišík) and Family Cases (Rodinné prípady, SK, 2012-2015, dir. Viktor Csuádi, Peter Magát, Vlado Balko, Milo Kráľ, Adriana Totiková, Gejza Dezor, Miloš Volný) depicting critical moments in the lives of ordinary people who have to resolve fundamental landmark life situations and problems. All three were nominated for the OTO Award in the TV Series of the Year Category.
- The musical entertainment Chart Show broadcast since 8 November 2014, with the subtitle “Adela Banášová presents the top Czecho-Slovak hits”, became the programme of 2015.
- Episode 5 of Back of Beyond achieved the highest rating (20.34%) on TV Markíza in 2015.
- DOMA – is a TV channel belonging to the broadcaster MARKÍZA – SLOVAKIA, spol. s r.o. profiled for female audiences. It has been broadcasting since 31 August 2009. It mainly presented drama programmes, but entertainment and news reports were also represented. In 2015, its daytime market share was 5.15% and 4.24% for prime time. Killing Jesus (US, 2015, dir. Christopher Menaul) achieved the highest rating (5.21%).
- DAUTO – is the third TV channel belonging to the broadcaster MARKÍZA – SLOVAKIA, spol. s r.o. It offers films, TV series and programmes for men. It has been broadcasting since 20 August 2012.
- In 2015, its daytime market share was 3.39% and 3.19% for prime time. An international football match, the friendly game between Slovakia and the Czech Republic – achieved the highest rating (9.34%).
- TV JOJ maintained its position in 2015 as the number two channel on the market. Drama programmes dominated its schedules. These were supplemented with news programmes, reports and entertainment programmes.
- In 2015, JOJ Group implemented its plans in the multi-channel strategy and prepared the broadcasting of three new channels within a short time. The new children’s channel RiK started broadcasting from the beginning of 2015; on 1 June 2015 they presented a joint concept of Tuki TV with their business partner Slovak Telekom, and on 1 June a new film channel, JOJCinema, started broadcasting.
- The well-proven original series included Apartment House (Panelák, SK, 2008-2015, dir. Tomáš Jančo, Marián Tutoky, Miloslav Volný, Andrea Horečná) – the last episode was broadcast in June 2015, the reality show Courtroom (Súdna sieň, SK, 2008-2016), and the series Wild Horses (Divoké kône, SK, 2014-2015, dir. Braňo Mišík, Ivan Prelmerský); it has been broadcast since 5 January 2015. Apartment House and Wild Horses were nominated for the OTO Award in the TV Series of the Year Category.
- The daytime market share of TV JOJ in 2015 was 16.15% and 21.56% for prime time.
- The Best Weather (Najlepšie počasie) broadcast on 25 October 2015 achieved the highest rating (15.81%).
- Plus – is a television channel which has been operated by JOJ – MAC TV s.r.o. since 5 October 2008. It is a mono-thematic channel focused on drama programmes.
- Its daytime market share in 2015 was 3.68% and 3.54% for prime time. Belly of the Beast (CA/HK, 2003, dir. Siu-Tung Ching) achieved the highest rating in 2015 (3.71%).
- WAU – is the third channel belonging to the JOJ Group which is aimed at younger female audiences. It was launched on 15 April 2013. In 2015, its daytime market share was 1.83% and 1.48% for prime time. Episode 14 of season 9 of CSI: Miami entitled Stoned Cold achieved the highest rating (US, 2002 – 2.16%).
- Senzi – is the fourth channel belonging to the JOJ Group. It is a music channel targeted primarily at older audiences. It mainly broadcasts current and old hits. The music channel Senzi commenced broadcasting on 1 September 2013. No rating data are available.
- RiK – the fifth channel belonging to the JOJ Group, commenced broadcasting on 1 January 2015. It is the first children’s channel in the Slovak language (all the others were only in the Czech language). No rating data are available.
- Ťuki TV – the sixth channel belonging to the JOJ Group is a new Slovak channel for children. It is operated by the JOJ Group and Slovak Telekom which included it in the Magio cable TV and satellite TV. It is broadcast for children aged 4 to 8 years, or even for children aged 3 to 10 years and their parents. It has broadcast fairy tales and children’s programmes in the Slovak language non-stop from 1 June 2015. No rating data are available.
- JOJCinema – the seventh channel belonging to the JOJ Group, commenced broadcasting on 1 June 2015. The channel broadcasts films on the basis of a Czech licence; the acquisition content of the channel has been legally endorsed for the territory of the Czech and Slovak Republics. No rating data are available.
- TA3 is a news television channel which offers a comprehensive news and information service on events at home and abroad. Its signal is distributed in Slovakia through most of the cable distribution systems and it covers the entire ter-
ritory of Slovakia via satellite. TA3 continued to broadcast the historical news-cast *Week in Film* (Týždeň vo filme) in association with the SFI.

- In 2015, its daytime market share was 1.83% and 0.88% for prime time. **No Comment** (Bezkomentára) broadcast on 19 April 2015 was the most watched programme in 2015 (3.55%).

- Digital terrestrial television broadcasting (DVB-T) commenced in the territory of Slovakia in 2004. In 2015, the content of the individual multiplexes was as follows – Multiplex 1: WAU, DAJTO, Senzi and TV8; Multiplex 2: TV JOJ, Plus, TV Markíza, DOMA, TA3; Multiplex 3 (public): STV1, STV1 HD, STV2 and 9 RTVS radio stations. Multiplex 4 contains the following channels (paid offer): ČT1, ČT2, JOJ CINEMA, Sport 2, Eurosport 1, Eurosport 2, Film+, Nickelodeon, VH1, Viasat Explore, Viasat History, Viasat Nature and RiK.

- The awards in the Electronic Media Category at the **11th Annual Journalist Awards 2015** went to: Peter Kravčák and Roman Šimulčík from TV Ružomberok – Best Regionally Broadcast Report for a series of reports entitled Municipal Elections, Barbora Demešová – Best Analytical and Investigative Story in Electronic Media for The CT Case, TV Markíza, and she also received the Let Us Stop Corruption Award for this report. Pavol Fejér – Best Report in Electronic Media for his report Deserved on RTVS.

- The awards at the **21st International Festival of Local TV Channels “Golden Beggar”** in Košice (17-20 June 2015) went to:
  - Grand Prix Golden Beggar 2015 of the Mayor of Košice for Local Television – Where You Belong (BY/PL, 2015, dir. Andrei Kutsila);
  - Grand Prix Golden Beggar 2015 of the Representation of the European Commission in Slovakia for a Production Company – Adults (ES, 2014, dir. Javier Marco);
  - Grand Prix Golden Beggar 2015 of the City TV Foundation for a Young Author – Sanctification (Švátenie, SK, 2014, dir. Peter Gábor);
  - Prize of the Council for Broadcasting and Retransmission – Baro Mariben (SK, 2014, dir. Paula Ďurinová)

- In March 2016, the TV Personality Awards **OTO 2015** were awarded. The winners were: Patrik Herman – TV Journalism Personality, Adriana Kmotríková – TV News Anchor, Jozef Kubányi – TV News Reporter, Marcel Merčiak – TV Sports Anchor, Marcel Merčiak – TV Sports Reporter, Daniel Heriban – Best Actor, Zuzana Šebová – Best Actress, I Love Slovakia – Entertainment Programme, Back of Beyond – TV Series of the Year, Chart Show – Programme of the Year, Michal Kubovčík – Weekly Život Award, Adam Ďurica – Best Male Singer of the Year, Kristína – Best Female Singer of the Year, Fragile – Best Band of the Year, Emil Horváth – induction into the Hall of Fame. Adela Banášová became the Absolute OTO winner again.

- With regard to foreign channels, **CS Film** broadcasts the most Slovak full-length feature films, television films, TV series and short animated films. CS Film is also available via cable distribution systems and satellite in Slovakia; from 2005 Mondays have been wholly devoted to Slovak works.

**Note:** Our information was derived from statistical data from the Council for Broadcasting and Retransmission (www.rvr.sk), the individual TV channels and PMT, s.r.o. (we would like to express our gratitude to Vladimír Fatika).

### Share of Slovak TV market in 2015 (during the day and at prime time) – Ind 12+ (1 January 2015 – 31 December 2015)

<table>
<thead>
<tr>
<th>Time &gt;&gt;</th>
<th>Daytime Share %</th>
<th>Prime Time 19.00 – 22.00 Share %</th>
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<tbody>
<tr>
<td>TV channel</td>
<td></td>
<td></td>
</tr>
<tr>
<td>STV1</td>
<td>10.19 %</td>
<td>12.36 %</td>
</tr>
<tr>
<td>STV2</td>
<td>2.68 %</td>
<td>2.17 %</td>
</tr>
<tr>
<td>TV Markíza</td>
<td>21.41 %</td>
<td>25.59 %</td>
</tr>
<tr>
<td>TV JOJ</td>
<td>16.15 %</td>
<td>21.56 %</td>
</tr>
<tr>
<td>TA3</td>
<td>1.83 %</td>
<td>0.88 %</td>
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<tr>
<td>Plus</td>
<td>3.68 %</td>
<td>3.54 %</td>
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<tr>
<td>DOMA</td>
<td>5.15 %</td>
<td>4.24 %</td>
</tr>
<tr>
<td>DAJTO</td>
<td>3.39 %</td>
<td>3.19 %</td>
</tr>
<tr>
<td>WAU</td>
<td>1.83 %</td>
<td>1.48 %</td>
</tr>
</tbody>
</table>

**Source:** PMT/TNS SK
CONTACT POINTS – INSTITUTIONS, COMPANIES AND OTHER ORGANISATIONS OPERATING IN THE SLOVAK AUDIOVISUAL INDUSTRY

- PRODUCTION COMPANIES

- AH production
  Irkutská 14/D, SK-851 10 Bratislava
  +421 908 786 843, hessova@ah.sk, www.ah.sk

- ALEF FILM & MEDIA
  Mliekarenská 11, SK-821 09 Bratislava
  +421 2 2090 2648, recepcia@webdesign.sk, www.afm.sk

- ARTILERIA
  Drobného 23, SK-841 01 Bratislava
  +421 903 789 198, +421 905 261 949
  artileria@artileria.sk, www.artileria.sk

- atelier.doc
  Galandova 5, SK-811 06 Bratislava
  +421 904 610 694, office@atelierdoc.sk, www.atelierdoc.sk

- Attack film
  Košická 58, SK-821 08 Bratislava
  +421 903 712 204, attack@nextra.sk, www.attackfilm.sk

- CULTFILM
  Bartoškova 8, SK-831 04 Bratislava
  +421 907 311 414, cultfilm@cultfilm.sk, www.cultfilm.sk

- D.N.A.
  Šancová 3563/100, SK-831 04 Bratislava
  +421 905 946 692, rs@dnaproduction.sk, www.dnaproduction.sk

- et cetera group
  Prúdová 12, SK-821 05 Bratislava
  +421 903 712 204, attack@nextra.sk

- Fantomas Production
  Radvanská 17, SK-811 01 Bratislava
  +421 905 526 519, dano@fantomasproduction.sk
  www.fantomasproduction.sk

- Filmpark production
  Bajkalská 7A, SK-831 04 Bratislava
  +421 905 455 234, peter@filmpark.sk, www.filmpark.sk

- GRIMALDI PRODUCTION
  Vyšehradská 8, SK-851 06 Bratislava
  +421 908 100 524, mirka.direr@gmail.com

- INOUT STUDIO
  Palkovičova 13, SK-821 08 Bratislava
  +421 910 900 916, adriana.kronerova@inoutstudio.sk
  www.inoutstudio.sk

- JM film
  Moyzesova 3284/4, SK-058 01 Poprad
  +421 905 334 438, jaromato@gmail.com, www.jmfilm.eu

- K2 studio
  Oráčska 18, SK-831 06 Bratislava,
  +421 905 233 848, k2@k2studio.sk, www.k2studio.sk

- LEON Productions
  Jadranká 41, SK-841 05 Bratislava
  +421 905 609 173, leon@leonproductions.sk, www.leonproductions.sk

- LokalTV
  Palkovičova 13, SK-821 08 Bratislava
  +421 910 900 916
  adriana.kronerova@inoutstudio.sk, www.inoutstudio.sk

- MARLEN MEDIA GROUP
  Berehovská 2168/1, SK-075 01 Trebišov
  +421 905 287 139, info@marlenmediagroup.eu
  www.marlenmediagroup.eu

- MAZL
  Haydnova 21, SK-811 02 Bratislava
  +421 948 568 569

- MEDIA FILM
  Nám. hraničiarov 37, SK-851 03 Bratislava
  +421 903 545 455, studiomediaprod@gmail.com, www.medialfilm.sk

- Miro Drobný
  Zámocká 18, SK-811 01 Bratislava
  +421 948 201 015, miroslav.drobný@eslovensko.sk

- Peter Hledík – Barok Film
  Gogolova 27, SK-914 51 Trenčianske Teplice
  +421 903 704 664, +420 737 681 100

- PSYCHÉ film
  Hamuliakova 410, SK-027 43 Nižná
  +421 903 781 007, psyche.film@gmail.com

- PubRes
  Grösslingová 63, SK-811 09 Bratislava
  +421 2 5263 4203, pubres@pubres.sk, www.pubres.sk

- Punkchart films
  Špitálska 20, SK-811 08 Bratislava
  +421 915 606 088, ivan@punkchart.sk, www.punkchart.sk

- ResArtis
  Hlinkova 30, SK-040 01 Košice
  +421 904 244 857, soluiab@stonline.sk

- Rozhlas a televízia Slovenska (RTVS)
  Radio and Television Slovakia (RTVS)
  Mlynská dolina, SK-845 45 Bratislava
  +421 2 6061 1111, vsv@rtvs.sk, www.rtvs.org
REPORT ON THE SLOVAK AUDIOVISUAL SITUATION IN 2015

- sentimentalfilm
  Špitálska 20, SK-811 08, Bratislava
  info@sensentimentalfilm.com, www.sentimentalfilm.com
- Slovenský filmový ústav (SFÚ) / Slovak Film Institute (SFÚ)
  Grösslingová 32, SK-811 09 Bratislava
- SOKOL KOLLAR
  Šulekova 32, SK-811 03 Bratislava
  +421 948 629 990, michal@fogndesirefilms.com, www.sokolkollar.sk
- Studio 727
  Elektrárenská 1390/1, SK-831 04 Bratislava
  +421 905 221 237, studio@727.sk, www.727.sk
- Surosound
  Elektrárenská 1390/1, SK-831 04 Bratislava
  +421 903 409 368, office@surosound.sk, www.surosound.sk
- TONADA
  Studenohorská 2075/28, SK-841 03 Bratislava
  +421 905 279 374, miro@mirocacik.sk, www.koncertypredeti.sk
- TRIGON PRODUCTION
  Sibírska 39, SK-831 02 Bratislava
  +421 915 839 196, trigon@trigon-production.sk
  www.trigon-production.sk
- UN FILM
  Drotárská 29, SK-811 02 Bratislava
  +421 903 229 446, email@unfilm.sk, www.unfilm.sk

Note: only Slovak producers and co-producers of feature-length theatrical films made in 2015

- DISTRIBUTION COMPANIES

- Asociácia slovenských filmových klubov (ASFK)
  Association of Slovak Film Clubs (ASFK)
  Bmianska 33, SK-811 04 Bratislava
  +421 2 5465 2018, asfk@asfk.sk, www.asfk.sk
- BARRACUDA MOVIE
  since 2016: CinemArt SK
  Lamačská cesta 97, SK-841 03 Bratislava
  +421 2 3301 4235, office@cinemart.sk, www.cinemart.sk
- Bontonfilm
  Na Vrátkach č. 1F, SK-841 01 Bratislava
  +421 2 204 204 52, 204 204 55, www.bontonfilm.sk
- Continental film
  P. O. Box 48, SK-830 05 Bratislava
  +421 2 2085 1911, cofilm@cofilm.sk, www.continental-film.sk
- FILM EUROPE MEDIA COMPANY
  Matúškova 10, SK-831 01 Bratislava
  +421 2 5463 0049, info@filmeurope.eu, wwwfilmeurope.sk
- FILMTOPIA
  Vtáčnik 1, SK-831 01 Bratislava
  +421 907 626 627, ek@filmtopia.sk, www.filmtopia.sk
- Forum Film Slovakia
  Eurovea, Príbinova 8, SK-811 09 Bratislava
  +421 2 49 113 116, office@forumfilm.sk, www.forumfilm.sk
- GARFIELD FILM
  Pernek 346, SK-900 53 Pernek
  +421 905 202 601, garfieldfilm@garfieldfilm.sk, www.garfieldfilm.sk
- Intersonic
  Staré Grunty 36, SK-841 04 Bratislava
  +421 2 6542 2070, kino@intersonic.sk, www.intersonic.sk
- ITA Agentúra (ITAFILM)
  Bulharská 38, SK-831 04 Bratislava
  +421 911 201 075, itafilm@itafilm.sk, www.itafilm.sk
- Magic Box Slovakia
  Trenčianska 47, SK-821 09 Bratislava
  +421 2 5465 0247, magicbox@magicboxslovakia.sk, www.magicbox.sk
- PubRes
  Grösslingová 63, SK-811 09 Bratislava
  +421 2 5263 4203, pubres@pubres.sk, www.pubres.sk
- Saturn Entertainment
  Považská 48, SK-831 03 Bratislava
  +421 2 5479 1939, saturn@saturn.sk, www.saturn.sk

- FILM SCHOOLS

- Akadémia filmovej tvorby a multimédií
  Academy of Film and Multimedia
  Vlastenecké nám. 1, SK-851 01 Bratislava
  +421 2 6241 1668, aftam@aftam.sk, www.aftam.sk
- Fakulta dramatických umení Akadémie umení (FU AKU)
  Faculty of Dramatic Arts, The Academy of Arts (FU AKU)
  Horná 95, SK-974 01 Banská Bystrica
  +421 48 4320 311, fdu@aku.sk, festival@aku.sk, www.fdu.aku.sk
- Fakulta masmediálnej komunikácie Univerzity sv. Cyrila a Metoda
  v Trnave (FMK UC) / Faculty of Mass-Media Communication,
  The University of St. Cyril and Methodius in Trnava (FMK UC)
  Nám. Jozefa Herdu 2, SK-917 01 Trnava
  +421 33 5565 424, fmkucm@ucm.sk, www.ucm.sk
- Filmová a televízna fakulta Vysoké školy mûzických umení (FTF VŠMU)
  Film and Television Faculty, The Academy of Performing Arts
  (FTF VŠMU)
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Svoradova 2/A, SK-813 01 Bratislava
+421 2 5930 3575, 5930 3577, dekanatfftvsmu sk, www.ttf.vsmu sk
– Katedra fotografie a nových médií Vysokej školy výtvarných umení (VŠŠU) / Department of Photography and New Media, The Academy of Fine Arts and Design
Drotárská cesta 44, SK-811 02 Bratislava
+421 2 6829 9585, ockaiova@vsvu sk, www.vsvu sk
– Katedra intermédii a multimédii Vysokej školy výtvarných umení (VŠŠU) Department of Intermedia and Multimedia, The Academy of Fine Arts and Design
Drotárská cesta 44, SK-811 02 Bratislava
+421 2 6829 9585, ockaiova@vsvu sk, www.vsvu sk
– Katedra výtvarných umení a intermédii Fakulty umení Technickej Univerzity / Department of Arts and Intermedia, The Faculty of Arts, The Technical University
Watsonova 4, SK-042 00 Košice
+421 55 6022 635, kvuatuatu sk, www.fu.tuke.sk
– Súkromná stredná umelcianske škola / Private Secondary School of Art
Staničná 8, SK-911 05 Trenčín
+421 32 650 57 11, sus@zoznam sk, http://sustn.sk/
– Súkromná stredná umelcianske škola animovanej tvorby Academy of Animation
Vlastenecké nám. 1, SK-851 01 Bratislava
+421 2 6241 1668, uat@uat sk, www.uat.sk
– Súkromná stredná umelcianske škola filmová Private Secondary Art School
Petzvalova 2, SK-040 11 Košice
+421 55 6857 748, info@filmovaskola sk, www.filmovaskola.sk
– Stredná umelcianske škola scénickeho výtvarnictva Secondary School of Scenic Arts and Crafts
Sklenárova 7, SK-821 08 Bratislava
+421 2 5341 4613, skola@zzsvba sk, www.zssvba sk
– Súkromná stredná umelcianske škola dizajnu Private Secondary School of Design
Ivánska cesta 21, SK-821 04 Bratislava
+421 2 4341 0802, ssus@ssus sk, www.skoladesign.sk
– Základná umelcianske škola Jána Albrechta Ján Albrecht’s Elementary School of Art
Topoľčianska 15, SK-851 01 Bratislava
+421 2 6383 5035, +421 911 273 443, zusjalbrechna@gmail.com
www.zusjanaalbrechta.eu
– Základná umelcianske škola Ľudovíta Rajtera Ľudovít Rajter’s Elementary School of Art
Sklenárova 5, SK-821 09 Bratislava – Ružinov
+421 2 5341 2919, skola@zussklenarova.sk, www.zussklenarova.sk
– INTERNATIONAL FILM FESTIVALS
– Agrofilm – Medzinárodný filmový festival / International Film Festival
Výskumný ústav živočíšnej výroby Nitra, Hlohovecká 2, SK-951 41 Ľubiany
+421 37 6546 123, riaditel@nppc.sk, www.nppc.sk, www.agrofilm.sk
– Animofest – Medzinárodný festival animovaných filmov stredných škôl International Festival of Animation for High School Students
SSUŠ animovanej tvorby, Vlastenecké nám. 1, SK-851 01 Bratislava
+421 2 6241 1668, uat@uat sk, www.uat sk
– Art Film Fest – Medzinárodný filmový festival Trenčianske Teplice, Trenčín / International Film Festival Trenčianske Teplice, Trenčín since 2016
Art Film Fest - International Film Festival Košice
Omnipolis (7th floor), Trnavská cesta 100/II, SK-821 04 Bratislava
+421 2 2085 5100, artfilmfest@artfilmfest sk, www.artfilmfest sk
– Bienále animácie Bratislava (BAB) – Medzinárodný festival animovaných filmov pre deti / Biennial of Animation Bratislava (BAB) – International Festival of Animated Films for Children
BIBIANA, Panská 41, SK-815 39 Bratislava
+421 2 2046 7141-2, bab@bibiana sk, www.bab-slovakia sk
– Cinematik – Medzinárodný filmový festival Piešťany International Film Festival Piešťany
Bitúnková 23, SK-900 31 Stupava
+421 948 445 565, info@cinematik sk, www.cinematik sk
– Ekotopfilm – Envirofilm - Medzinárodný festival filmov o trvalo udržateľnom rozvoji a životnom prostredí / International Festival of Sustainable Development Films
Zadunajská cesta 12, SK-851 01 Bratislava
+421 2 6353 0333, info@ekotopfilm sk, ekotopfilm@ekotopfilm sk
www.ekotopfilm sk
– Etnofilm Čadca – Medzinárodný festival dokumentárnych filmov venovaný problematike etnológie, sociálnej a kultúornej antropológie International Documentary Film Festival of Ethnology and Anthropology
Kysucké kultúrne streisko, Moyzesova 50, SK-022 01 Čadca
+421 41 4331 250-3, silvia.peterkova@vuczelina sk, www.kultura.e-kysuce sk
– Febiofest – Medzinárodný filmový festival / International Film Festival Since 2016. Febiofest – Medzinárodný festival filmových klubov / International Festival of Film Clubs
Asociácia slovenských filmových klubov, Brnianska 33, SK-811 04 Bratislava
+421 2 5465 2018, asfk@asfk sk, www.febiofest sk
– Fest Anča – Medzinárodný festival animovaneho filmu International Animation Festival
- **Hory a mesto – Medzinárodný festival horského filmu a dobrodružstva**  
  Mountains and City – International Festival of Mountain Films and Adventure  
  Ivana Sidorová, Fedáková 24, SK-84102 Bratislava  
  +421 908 704 412, info@horyamesto.sk, www.horyamesto.sk

- **Jeden svet – Medzinárodný festival dokumentárnych filmov**  
  One World – International Documentary Film Festival  
  Človek v ohrození, Baštová 5, SK-81103 Bratislava  
  +421 907 688 688, info@clovekvohrozeni.sk, www.jedensvet.sk

- **Medzinárodný festival horských filmov Poprad**  
  International Festival of Mountain Films Poprad  
  Horský film Poprad, Nábrežie Jána Pavla II. 2802/3, SK-058 01 Poprad  
  +421 52 7721 060, horskyfilm@slovanet.sk, www.mfhf.sk

- **Medzinárodný festival lokálnych televízií**  
  International Festival of Local Televisions  
  CITY TV FOUNDATION, Hutnícka 1, SK-040 01 Košice  
  +421 905 966 649, festival@festival.sk, www.festival.sk

- **Medzinárodný festival potápačských filmov**  
  International Festival of Diving Films  
  PK Vodnár Poprad, Lidická 16, SK-058 01 Poprad – Matejovce  
  +421 903 607 025, svitanek.p@gmail.com, www.mfpf.eu

- **Medzinárodný filmový festival Bratislava**  
  Bratislava International Film Festival  
  Lovinského 18, SK-811 04 Bratislava  
  +421 2 5441 0673, bratislavaiff@bratislavaiff.sk, www.bratislavaiff.sk

- **Medzinárodný filmový festival Trenčianske Teplice**  
  International Film Festival Trenčianske Teplice  
  since 2016  
  IFFTT, o. z., Moyzesova 4, SK-811 05 Bratislava  
  info@festivalteplice.sk

- **INSTITUTIONS**

- **Audiovizuálny fond / Slovak Audiovisual Fund**  
  Grösslingová 53, SK-811 09 Bratislava  
  +421 2 5923 4545, sekretariat@avf.sk, www.avf.sk

- **Creative Europe Desk Slovenská republika**  
  Creative Europe Desk Slovak Republic  
  Grösslingová 32, SK-811 09 Bratislava  
  +421 2 5263 6935, media@cedslovakia.eu, www.cedslovakia.eu

- **EURIMAGES – Kinematografický fond rady Európy**  
  European Cinema Support Fund  
  Slovenský filmový ústav, Grösslingová 32, SK-811 09 Bratislava  
  tatarova@vsmu.sk

- **PROFESSIONAL AND SPECIAL INTEREST ASSOCIATIONS**

- **Asociácia nezávislých producentov (ANP)**  
  Association of Independent Producers (ANP)  
  Grösslingová 63, SK-811 09 Bratislava  
  +421 2 5263 4203, ANP@asociaciaproducentov.sk  
  www.asociaciaproducentov.sk

- **Asociácia nezávislých rozhlasových a televíznich staníc Slovenska (ANRTS) / Association of Independent Radio and Television Stations of Slovakia (ANRTS)**  
  Grösslingová 63, SK-811 09 Bratislava  
  +421 2 5296 2370, anrts@anrts.sk, www.anrts.sk

- **Asociácia producentov animovaného filmu (APAF)**  
  Association of Animated Film Producers (APAF)  
  Višňovka 277, SK-900 85 Višňovka  
  +421 905 304 179, info@apaf.sk, www.apaf.sk

- **Asociácia slovenských filmových klubov (ASFK)**  
  Association of Slovak Film Clubs (ASFK)  
  Branianska 33, SK-811 04 Bratislava  
  +421 2 5465 2018, asf@asf.sk, www.asf.sk
- Asociácia slovenských kameramanov (ASK)
  Association of Slovak Cinematographers (ASK)
  Norbert Hudec, ASK, Lazaretská 12, SK-811 08 Bratislava
  +421 905 758 057, ask@ask.eu.sk, hudec.norbert@chello.sk, www.ask.eu

- Asociácia tvorcov animovaných filmov na Slovensku (ATAFS)
  Association of Slovak Animation Film Creators (ATAFS)
  Dlhá 13, SK-900 28 Ivanka pri Dunaji
  +421 903 748 188, malik@vsmu.sk

- Klub filmových novinárov (KFN) / Club of Film Journalists (KFN)
  Hálikova 34, 831 03 Bratislava
  klubfn@gmail.com, www.kfn.estranky.cz

- Slovenská asociácia producentov v audiovizúi (SAPA)
  Slovak Audiovisual Producers Association (SAPA)
  Grösslingová 32, SK-811 09 Bratislava
  +421 2 0209 2648, slovakproducers@gmail.com,
  recepcia@webdesign.sk, www.slovakproducers.com

- Slovenská filmovej a televíznej akadémia (SFTA)
  Slovak Film and Television Academy (SFTA)
  Grösslingová 45, SK-811 09 Bratislava
  +421 9 480 200, sfta@sfta.sk, www.slnkovsieti.sk, www.sfta.sk

- Slovenský filmový zväz (SFZ) / Slovak Film Union (SFZ)
  Hálikova 34, SK-831 03 Bratislava

- Slovenska sekcia UNICA / Slovak section of UNICA
  Kubačova 13, SK-831 06 Bratislava
  +421 2 097 806 008
  pavel.nunuk@gmail.com, zuzana.skoludova@nocka.sk

- Slovgram – Nezávislá spoločnosť výkonných umelcov a výrobcov
  zvukových a zvukovo-obrazových záznamov / Joint Collecting Society
  for Performers and Audio and Video Producers
  Jakubovo nám. 14, SK-813 48 Bratislava
  +421 2 5296 3190, secretary@slovgram.sk, www.slovgram.sk

- SOZA – Slovenský ochranný zväz autorský pre práva k hudobnému dielam
  Slovak Performing and Mechanical Rights Society
  Rastislavova 3, SK-821 08 Bratislava
  +421 2 5020 2707, soza@soza.sk, www.soza.sk

- Únia filmových distribútorov SR (ÚF DR)
  Union of Film Distributors of the Slovak Republic (ÚFD SR)
  Vajnorská 89, SK-831 04 Bratislava
  +421 911 515 913, pfeiferova@ufd.sk, ufd@ufd.sk, www.ufd.sk

- Únia slovenských televízných tvorcov (ÚSTT)
  Union of Slovak Television Creators (ÚSTT)
  Bajzova 14, SK-821 08 Bratislava
  +421 908 736 752, ustt1990@gmail.com

- Združenie prevádzkovateľov kín (ZPK)
  Association of Slovak Cinema Operators (ZPK)
  Golden Apple Cinema, Kamenné Polie 4449/3, SK-03101 Liptovský
  Mikuláš, +421 948 207 430, zppk@centrum.sk, www.zpk.sk

- TELEVISION COMPANIES

- C.E.N.
  Channel: Televízia TA3
  Gagarinova 12, P. O. BOX 31, SK-820 15 Bratislava
  +421 2 4820 3511, ta3@ta3.com, www.ta3.com

- CREATV
  Channel: Music Box TV
  Hutníčka 1, SK-040 01 Košice
  +421 55 7979 111, info@mcbox.tv, www.musicboxtv.sk

- MAC TV
  Channels: TV JOJ, PLUS, WAU, JOJ Cinema, Senzi, Ťuki TV, RIK
  P. O. Box 33, SK-830 07 Bratislava
  +421 2 5988 8111, joj@joj.sk, www.joj.sk

- MARKÍZA – SLOVAKIA
  Channels: TV Markíza, TV Doma, Dajto, Senzi
  P. O. Box 7, SK-843 56 Bratislava – Záhorská Bystrica
  +421 2 6827 4111, www.markiza.sk

- MEGA MAX MEDIA
  Channel: ducktv
  Ševčenkova 34, SK-851 01 Bratislava
  +421 911 665 535, ducktv@ducktv.tv, ivana.polakova@ducktv.tv
  www.ducktv.tv

- Rozhlas a televízia Slovenska (RTVS)
  Radio and Television Slovakia (RTVS)
  Channels: Jednotka, Dvojka
  Mlynská dolina, SK-845 45 Bratislava
  +421 2 6061 1111, vsv@rtvs.sk, www.rtvs.org

- TV LUX
  Channel: TV LUX
  Prepoštská 5, SK-811 01 Bratislava
  +421 2 6020 2727, tvlux@tvlux.sk, www.tvlux.sk

For a full list of TV companies with multiregional broadcasting, please visit
www.rvr.sk