

REPORT ON THE SLOVAK AUDIOVISUAL SITUATION IN 2018



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MEDIA

► CONTENT

- Introduction	03
- Legislation	04
- Film Education	05
- Film Production	07
- Audiovisual Fund	10
- Literary Fund	13
- MEDIA Sub-programme	13
- Eurimages	15
- Cinema Distribution	15
- Videodistribution	20
- Cinemas	22
- Film Clubs	25
- Domestic Festivals and Reviews	25
- Awards for Slovak Films and Filmmakers in Slovakia	27
- Awards for Slovak Films and Filmmakers Abroad	29
- Slovak Film Institute	32
- Television	36
- Contact Points – Institutions, Companies and Other Organisations Operating in the Slovak Audiovisual Industry.....	40

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► INTRODUCTION

- Last year we wrote in this spot: “let us enjoy the success of 2017 as it will not be repeated very soon”. The 2018 results of Slovak audiovision have just confirmed this.
- In 2018, attendances in cinemas recorded a decline on the previous year by 10.88%; over 5,964,758 viewers attended cinemas. On the other hand, a record number of film screenings (197,789 which represents an increase of 3.14%) was registered. The box office takings dropped only slightly – EUR 33,040,891 is a decline of 4.27%. The reason is an increase in the average ticket price from EUR 5.16 to 5.54, which represents an increase of 7.42%. We take this to be evidence that the Slovak economy is generally prospering, the average wage is growing and thus also the economic possibilities of households, and cinema operators have quickly responded to this.
- The attendance at Slovak films dropped to 251,098 viewers (in 2017, it was 1,430,504 viewers) and attained the level of 2014. The share of domestic films in the overall attendance was the fifth lowest within Europe. This was because no domestic blockbuster was released in cinemas, supported by a massive promotion (Backstage had the greatest ambitions in this respect; eventually, it recorded 64,028 viewers which is the highest among the best-attended Slovak films; nevertheless, it ranked 23rd among all the distribution titles). All in all, 29 Slovak full-length feature films and blocks were released in Slovak cinemas, which, on the one hand, is a respectable number but, on the other hand, it makes one contemplate whether all the titles should really have been released in cinemas (5 films had fewer than 500 viewers...).
- As for production, in 2018, 33 full-length cinema films were made. Nine of them had a 100% Slovak share, 10 were majority and 14 minority productions. Debuts also held a high share – 12 films and blocks made by 20 debuting directors. With the growing number of films, other indicators have also grown – for instance the genre variety of feature films (road movie – The Interpreter /Tlmočník, dance film – Backstage, thriller – Intimate Enemy /Dôverný nepriateľ, docudrama – Dubček, etc.).
- If we compare the number of domestic films with the size of the population, Slovakia is quite a standard European country, it is even in the top third. Distribution remains a problem but it needs to be said that the increasing share of illegal downloads has a great influence on its trends.
- It is still true that it is not a problem to make a film in Slovakia nowadays, not even for a debuting director, but the problem is getting it released in cinemas where a brutal competition holds sway (in 2018, altogether 814 titles were in cinemas, of these 289 were premiered). Logically, a film can only be successful in cinema distribution if it has the support of a massive advertising campaign – this results in the need to increase the share of advertising funds in the production costs.

Vladimír Štric
Head of the Office
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► LEGISLATION

– On 13 March 2019 the Slovak Government adopted the **draft update of the Systematic Restoration of the Slovak Audiovisual Heritage Project for 2019 – 2021**. The main objective of the Project is the systematic protection and gradual restoration of the audiovisual heritage, as well as subsequently rendering it accessible to the public. The restoration systematics include 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 the audiovisual works in public. Ensuring its institutional, staffing, technological, technical and financial demands is also an essential part of the Project. With regard to the ongoing development of the audiovisual heritage, the need to financially ensure the related activities performed by the Slovak Film Institute (SFI), as well as the fact that the Project update approved by the Slovak Government in 2016 contained specific tasks for the entities involved only up to 2018, it was necessary to prepare an update of the Project for the following period also, i.e. for 2019 – 2021.

– On 1 July 2017, Act No. 138/2017 – **Act on the Fund for the Support of the Culture of National Minorities and the Amendments and Supplements to some other Acts** entered into effect, with the exceptions of Art. II, III and Art. V pars. 6, 13 and 19 which entered into effect on 1 January 2018.

– On 14 June 2018, the Slovak National Council adopted **Act No. 211/2018** which amends and supplements Act No. 516/2008 on the Audiovisual Fund and the Amendments and Supplements to some other Acts as amended, and which amends and supplements certain Acts.

– The amendment of the Act on the Audiovisual Fund resulted from the need to harmonise some provisions of the Act with the current regulations ensuing from international agreements that are binding on the Slovak Republic, in particular the revised Council of Europe Convention on Cinematographic Co-production.

– The amendment also introduces several changes in the Fund's support activities. Based on experience from applications in practice, as well as suggestions from experts, a part of these changes leads to a modification of the Audiovisual Fund's processes in the processing of applications for support and the subsequent accounting of the grant provided. In this regard, the amendment specified more precisely the determination of the eligible costs for which the applicant may use funds provided from the Fund within the given limit. Instead of the current accountable costs for the applicant's operation, a new category of flat-rate costs has been introduced by law. The applicant may apply these maximally up to 7% of the grant provided, whereby submission of the individual accounting documents is not required for these expenditures. This applies in particular to expenditures relating to the beneficiary's operation which cannot always be objectively allocated to a specific project. The beneficiary may but does not have to apply such expenditures in the detailed statement of use of the grant.

– The boom in audiovisual culture and industry in Slovakia and the steadily growing significance of the branch in the European Union also brings in new tasks.

The previous amendment to the Act in 2017 extended the scope of the Fund, as the promotion of audiovision in Slovakia and abroad was added to the support activities. The Fund was charged with the collation, processing and provision of basic information on audiovision (the database of Slovakia as a "film country") and also the possibility of providing services related to the presentation and promotion of audiovisual culture and industry. From 1 June 2018, these new activities became the basis for the establishment of the **Slovak Film Commission**. As its main activities will serve the whole audiovisual environment, the current amendment to the Act defined them as the provision of non-financial support. In respect of this concept, the Act stipulates that it is support performed by the Fund at its own expense and to the benefit of undetermined persons without a contractual basis.

– With regard to the provision of funds, the Act extends the group of persons who may not be provided with funds from the Audiovisual Fund. The extension applies to applicants who have property or personal connections with the legal entity or a natural person who does not have settled financial relations with the Fund. In practice, this means that if a person who is connected to the applicant has unsettled accounts with the Fund, the Fund will not provide a grant to such an applicant.

– In relation to the application of Act No. 18/2018 on Personal Data Protection and the Amendments and Supplements to some other Acts, the amendment to the Audiovisual Fund Act regulates the processing and publication of applicants' personal data throughout the Fund's support process.

– A new provision of Section 22aa on the accounting of funds for the support of audiovisual culture was complemented in the Audiovisual Fund Act. This provision regulates the basic rules and conditions for the accounting of funds provided. The amendment to the Act also regulated the application of sanctions by the Fund more unambiguously.

– The amendment to the Audiovisual Fund Act became effective on 1 September 2018.

– On 11 October 2018, **Act No. 215/2018** which amends and supplements Act No. 185/2015 on Copyright, as amended by Act No. 125/2016 and which amends and supplements certain Acts, entered into effect.

– The Ministry of Culture of the Slovak Republic ("Ministry of Culture") submitted for inter-ministerial comment procedure the **draft regular preliminary position on the draft Regulation of the European Parliament and Council establishing the Creative Europe programme (for 2021 to 2027) and repealing Regulation (EU) No. 1295/2013** ("draft Regulation").

– The Creative Europe Programme (2021 – 2027) follows up on the structure and success of the Creative Europe Programme 2014 – 2020 which was stipulated by Regulation (EU) No. 1295/2013 of the European Parliament and Council of 11 December 2013 establishing the Creative Europe Programme (2014 to 2020) and repealing Decisions No. 1718/2006/EC, No. 1855/2006/EC and No. 1041/2009/EC (Official Journal of the EU L347, 20 December 2013).

– The objective of the Creative Europe Programme (2021 – 2027) is to promote Europe's culture and linguistic diversity, and also the cultural heritage and

creativity, in the interest of supporting an enlargement of European cultural and creative sectors and utilisation of their full potential from the economic, social and international perspective. It focuses on the promotion of opportunities for technological and artistically innovative European cross-border exchanges, support for joint creation and the dissemination of European works and rendering them accessible to a broad audience. Compared with the current Creative Europe Programme, the Creative Europe Programme (2021 – 2027) introduces substantial measures in the interest of a simplification of its efficiency in application practice.

- The main change in the draft Programme is an increase of the budget for the Creative Europe Programme (2021 – 2027) to EUR 1.850 billion, whereof EUR 1.081 billion will be allocated in the MEDIA sub-programme and EUR 609 million in the CULTURE sub-programme. EUR 160 million will be allocated within the CROSS-SECTORAL strand. Compared with the current programme, the budget should be increased by EUR 390 million which represents an increase of the total sum by almost 27% on the current Creative Europe Programme.

- **Act No. 345/2018** amending and supplementing Act No. 343/2015 on **Public Procurement** and on the Amendments and Supplements to some other Acts as amended, which amends and supplements certain Acts, became effective on 1 January 2019. This amendment to the Act on Public Procurement also introduces a positive change for audiovision. The Audiovisual Fund took part in the preparation of the amendment in close collaboration with the Ministry of Culture, the Office for Public Procurement and professional organisations in audiovision (Slovak Film Institute, Association of Independent Producers and Slovak Audiovisual Producers Association).

- Pursuant to Section 8 par. 1 of the Act on Public Procurement, if the Audiovisual Fund (or any other provider that is simultaneously a public procurer) provides the beneficiary of public funds with an amount which, in total, exceeds 50% of the entire project's budget (for the production of an audiovisual work irrespective of whether it is one or several grants for the same audiovisual work), the beneficiary of these funds is obliged to implement the entire project as an order within the meaning of the Act on Public Procurement. This means that, within the implementation of the project, such a beneficiary must apply public procurement procedures whereby the specific procedure will be determined on the basis of the anticipated value of the order. In this regard, it is necessary to emphasise that, in accordance with the methodological interpretation of the Office for Public Procurement, the anticipated value of the order and the public procurement procedure derived are determined on the basis of the project's total budget.

- However, **with effect from 1 January 2019, an exception from the given procedure was introduced** in Section 8 par. 2 subpar. b) of the Act on Public Procurement **specifically for audiovision** (creation, development, preparation of realisation, production, post-production, distribution, presentation, promotion and dissemination of the audiovisual work). In accordance with this exception, **only that beneficiary of a grant for some of the above activities will have to proceed in compliance with the Act on Public Procurement who is not registered in the list of persons active in audiovision.** This list is kept by the Slovak

Film Institute pursuant to Section 6 of Act No. 40/2015 on Audiovision and on Amendments and Supplements to some other Acts as amended.

- **Accordingly, the obligation of the beneficiary of the grant to apply public procurement procedures still does not apply to projects supported by the Audiovisual Fund by a total amount of up to 50% of the project budget.**

- **However, at the same time, if the total grant provided by the Audiovisual Fund for some of the listed activities represents over 50% of the supported project's total budget, with effect from 1 January 2019 public procurement procedures do not have to be applied even by that beneficiary who is entered in the list of persons active in audiovision (kept by the SFI), such as**

- a) a producer of a Slovak audiovisual work;
- b) a distributor of audiovisual works;
- c) a person providing technological and professional services related to the production of audiovisual works;
- d) an operator of an audiovisual technical facility (cinema); or
- e) a mediathèque operator.

- However, the above exception concerns only those beneficiaries of a grant who are not public procurers or procurers pursuant to the Act on Public Procurement. That means that, for instance, a public university, a municipality or partially state-funded organisation have to proceed in accordance with the Act on Public Procurement even if they purchase goods or services related to the above activities in audiovision.

- At the same time, the given exception does not apply to those supported projects that are not directly the creation, production, distribution, presentation, promotion or dissemination of audiovisual works (e.g. publication activities, research, education, etc.).

- The above exception does not apply even in cases where it is an order to perform construction works or an order for the provision of a service related to these construction works with an anticipated value higher than the value of the above-limit order stipulated by the Office for Public Procurement in its generally binding regulation and for which support of over 50% of the project's total budget was provided.

► FILM EDUCATION

- The youngest generation already has the 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, the **Private Elementary School of Art DAMA** (www.szus-dama.sk) in Prešov and 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 four courses – animation, cinematography, sound, editing, costume design and scenic graphic arts, the **Secondary School of Art** in Trenčín (www.sustn.sk) and the **Private Secondary School of Art** in Zvoľen (www.ssuszv.sk) offer a course in animation, and the **Private Secondary**

School of Design (www.skoladesignu.sk) in Bratislava offers three-year higher technical education courses in Film and Media Production and Animation and a four-year course with a school-leaving examination in Animation.

– Although there are currently several university-level schools of art in Slovakia, the teaching of audiovisual art in them has to date been only marginal – for instance, the **Faculty of Mass Media Communications at the University of St. Cyril and Methodius** in Trnava (www.fmk.sk), the **Department of Photography and New Media at the Academy of Fine Arts in Bratislava** (www.vsvu.sk), and the **Department of Intermedia at the Faculty of Arts of the Technical University** (www.fu.tuke.sk) in Košice. The **Academy of Filmmaking and Multimedia** (www.vsfam.sk) in Bratislava offers a non-accredited but certified educational programme which does not replace the Bachelor's Degree course and does not confer an academic title, although its graduates are capable of resolving practical animation, graphical-artistic tasks in the film, advertising and designing industries.

– Students of the **Academy of Arts in Banská Bystrica** can study at two faculties. The **Faculty of Fine Arts** (fvu.aku.sk) has the Department of Intermedia and Digital Media. Students can take courses in Theatre Art, and Film Art and Multimedia at the **Faculty of Dramatic Arts** (fdu.aku.sk). Mgr. art. Ľubomír Viluda, ArtD. is Head of the Department of Documentary Film and PhDr. Kateřina Javorská the Head of the Department of Film Dramaturgy and Screenwriting. In the 2017/2018 academic year, 42 students studied in the Bachelor's and Master's programmes in Documentary Film, and 44 students studied in the Bachelor's programme in Film Dramaturgy and Screenwriting. In 2018, students at the Department of Documentary Film made 15 films and won 7 awards – **Mastery and Craftsmanship** (Majstrovstvo a kumšt, SK, 2016, dir. Adrián Mihálik) won the Martin Slivka Award and **This Is Where I Am Slovak** (Tu som Slovákom, SK, 2018, dir. Matúš Chovanec) the Slovaks Around the World Award at Etnofilm Čadca 2018 and five awards at Kinofest Šafa 2018. In the documentary category **The Gamer** (Hráč, SK, 2018, dir. Matúš Men) won the Best Director Award and 1st Place for Best Film, **JuTub.com** (SK, 2017, dir. Robo Bošefa) the 3rd Place for Best Film, and **Nebojsa** (SK, 2017, dir. Jakub Gajdoš) the Best Script and Audience Awards.

– Two film projects received support from the Audiovisual Fund of EUR 8,200 in total: **(In)Visible Worlds** ((Ne)Viditeľné svety, SK, 2018, dir. Zuzana Hudáčková) and **Jan's Seed** (Janove zmo, SK, 2018, SK, dir. Michal Stašák).

– However, the **Film and Television Faculty of the Academy of Performing Arts** (www.vsmu.sk, “FTF VŠMU”) in Bratislava continues to be responsible for providing the major part of the preparation of new filmmakers and producers.

– FTF VŠMU is a member of the International Association of Film and Television Schools, a worldwide organisation, CILECT, and also its European section, GEECT. In June 2018, the Academic Senate of the FTF VŠMU elected a new Dean. The film editor, Prof. Darina Smržová, who headed the Editing Studio, became the new Dean. She replaced Ondrej Šulaj.

– At each level of study – daily Bachelor's, daily Master's and daily and external post-graduate study, six study programmes are taught:

1. **Screenwriting and Directing of Feature and Documentary film** (Bachelor's, Master's and ArtD. degrees); guaranteed by the Screenwriting Studio (Head: Ass. Prof. Alena Bodingerová), Documentary Studio (Head: Prof. Ingrid Mayerová), Film and Television Directing Studio (Head: Prof. Martin Šulík);

2. **Animation** (Bachelor's, Master's and ArtD. degrees); guaranteed by the Animation Studio (Head: Ass. Prof. Eva Gubčová);

3. **Cinematography and Visual Effects** (Bachelor's, Master's and ArtD. degrees); guaranteed by the Cinematography Studio (Head: Prof. Ján Ďuriš) and the Visual Effects Studio (Head: Prof. Ľudovít Labík);

4. **Editing and Sound Design** (Bachelor's, Master's and ArtD. degrees); guaranteed by the Editing Studio (Prof. Darina Smržová, from 1 October 2018 Ass. Prof. Štefan Švec) and the Sound Design Studio (Head: Prof. Peter Mojžiš);

5. **Audiovisual Art Production** (Bachelor's, Master's and ArtD. degrees); guaranteed by the Production and Distribution Department (Head: Ass. Prof. Ján Oparty);

6. **Audiovisual Studies** (Bachelor's, Master's and PhD. degrees); guaranteed by the Audiovisual Studies Department (Head: Ass. Prof. Katarína Mišíková).

– **As at 31 October 2018**, there were **264** students at FTF VŠMU, of whom **5** were foreign students. There were **175** students in the Bachelor's (of whom 4 were foreign students), **89** in the Master's (of whom 1 was a foreign student) and **14** students in the post-graduate programmes.

– In the **2017/2018** academic year, **102** students graduated from FTF VŠMU: **49** Bachelors (of whom 1 was a foreign graduate), **53** Masters (of whom 1 was a foreign graduate) and 4 Doctors of Art.

– Also, in 2018, FTF VŠMU co-organised several workshops, masterclasses and series of lectures, such as the Visegrad Film Forum, an international event lasting several days; masterclass of Sławomir Idziak “Visual Dramaturgy”; “Screenwriting in Animation” with Barbara Slade; masterclass of Jan Holmberg “Ingmar Bergman at 100 and Beyond” within KADU; the broadly conceived Biennial of Animation Bratislava; masterclass of Michael Dudok de Wit; LITA lecture – Concurrence of European and Slovak Copyright.

– Two top teams worked at FTF VŠMU, the team of the Film Production Studio under Prof. Šulík and the Visual Effects Studio under Prof. Labík.

– The 22nd Student Film Festival **Áčko 2018** was held on **18 – 21 October 2018**. **Warm Comedy about Depression, Madness and Unfulfilled Dreams** (Hrejivá komédia o depresii, šialenstve a nespĺnených snoch, SK, 2017) directed by Michal Ďuriš became the Best Film and it also won the Best Screenplay Award.

The Trip (Výlet, SK, 2018, dir. Daniel Rihák) became the Best Feature Film, **Luma Andre Keriko/A World within a Soul** (Luma Andre Keriko/Svet v duši, SK, 2018, dir. Katarína Kočanová) won the Best Documentary Award and **Poetika Anima** (Poetika Anima, SK, 2018, dir. Kristína Sagan) the Best Animated Film Award.

The awards in all the other categories went to: Samuel Štefanec for Best Sound for **The Trip**, Roman Šupej for Best Cinematographer for **Another Day** (Ďalší deň, SK, 2018, dir. Vlado Masný), Dominik Reisel for Best Editing for **Opus Number 18** (Opus číslo osemnásť, SK, 2018, dir. Dominik Reisel) and Vladimír Mrkvica for Best Visual Effects for **Nostalgia** (Nostalgia, SK, 2017, dir. Matúš Ryšán). **Peter**

Breiner's Elementary School of Art (Základná umelecká škola Petra Breinera, SK, 2018) made by director Eduard Cicha won the Special Mention and the Audience Award.

- Films made by FTF VŠMU students in 2018 were screened at 154 festivals and showcases in 42 countries. All in all, they won 30 awards – 11 abroad and 19 at domestic festivals. Just as in 2017, the mid-length feature film **Atlantis, 2003** (Atlantída, 2003, SK/CZ, 2017, dir. Michal Blaško) was the most lauded – it won the Prix ARTE at the Premiers Plans Film Festival, Angers (France), the National Competition at the 13th Prague Short Film Festival, Prague (Czech Republic) and the Czech Lion Award for Best Student Film.
- **Auuuna** (Aúúúna, SK, 2017, dir. Lina Šuková) won the Best Animation Award at the Liverpool Independent Film Festival, Liverpool (United Kingdom) and **Magic Moments** (Magic Moments, SK, 2016, dir. Martina Buchelová) won at the Tatrabanka Foundation Awards for Art – the Special Award for Young Filmmakers up to 35 Years in the Audiovisual Works, Film, TV and Radio Category.
- You can find other awards in the chapters on **AWARDS FOR SLOVAK FILMS AND FILMMAKERS IN SLOVAKIA** and **AWARDS FOR SLOVAK FILMS AND FILMMAKERS ABROAD**.
- **Poetika Anima** was presented in the main short film competition at an A-list festival in Warsaw and Michal Ďuriš was selected in the programme of Future Frames: Ten New Filmmakers to Follow at the Karlovy Vary Film Festival with his film **Warm Comedy about Depression, Madness and Unfulfilled Dreams**.
- In collaboration with the Slovak Film Institute and the Fest Anča International Animation Festival, FTF VŠMU students joined the project entitled **25 Years of Slovak Animation**. This block of films was presented at approximately 50 domestic and foreign festivals.
- **The Slovak Audiovisual Fund (AVF)** provides significant support to the production of students' films. In 2018, the AVF supported 13 film projects with a total of EUR 35,200 (in 2017, it was 17 film projects with a total of EUR 50,000). The 22nd Student Film Festival Áčko 2018, Echoes of Áčko 2017 was also supported by the AVF, just as projects in Programme 3 – Research, Education and Publication Activities – the AVF contributed to four projects with a total of EUR 11,900. In 2018, the total support from the AVF to FTF VŠMU projects amounted to EUR 53,100.
- In addition to the AVF, the Tatrabanka Foundation also contributed to the making of school films in the More Art Sub-programme.
- The research project Oral History, focused on the collection and analysis of memories of Slovak film professionals with the participation of FTF VŠMU students and teachers since 2012, continues under the title – **“Film Memory – Inter-generational Dialogue Performed by the Oral History Method”** – complementing the history of Slovak cinematography via the oral history method.
- the VEGA project – **“Contemporary Film Theories, New Frameworks, Other Problems”** – also continues under Prof. Paštěková.
- On 31 December 2018 the three-year project **Family Archives** under Prof. Mayerová was finalised; Ass. Prof. Marek Šulík was also involved in the project.

- Film science students at FTF VŠMU prepare the **Frame** magazine which has been part of the professionally reviewed journal for science on film and moving images **Kino-Ikon** since 2003. FTF VŠMU also operated the **KLAP Cinema** which was digitised by D-Cinema technology with a 4K projector and DD 7.1 sound processor from their own resources.
- In addition to TV Nova, TV Markíza was again co-organiser of the 11th Student Film Festival **Night of Film Hopefuls**. In the night-time hours of 17 November 2018 a marathon of student films was broadcast and the future of Czech and Slovak cinematography was presented in it.
- **Flipped Out** (US, 2017, dir. Jae Bae) from the School of Visual Arts, New York, USA won 1st Prize at the 13th International Festival of Animations by Secondary School Students **Animofest 2018** and **Blut Medizin** (Blut medizin, SK, 2018, dir. Samuel Fulec) from the Private Secondary Technical School of Animation in Bratislava ranked second. In 2018, this school also organised the 3rd UAT Film, the International Festival of Feature Films by Secondary School Students. **Golden Hands** (Zlaté ruky, SK, 2018, dir. Valér Futej) from the Private Secondary School of Film Art in Košice won 1st Prize.
- Ján Albrecht's Elementary School of Art organises the national audiovisual and multimedia competition, **Golden Clapperboard**; in 2018 awards were presented in the competition for the sixth time, this time in thirteen categories for competitors aged 10-14 and 15-19 years. The main prize – the Award of the Ministry of Education, Science, Research and Sport – went to Matej Kováč from the Elementary School of Art, Rimavská Sobota for his documentary **Vitéz** (SK, 2017).
- For further awards of student films, refer to **AWARDS FOR SLOVAK FILMS AND FILMMAKERS IN SLOVAKIA** and **AWARDS FOR SLOVAK FILMS AND FILMMAKERS ABROAD**.

FILM PRODUCTION

- Since 2012, more than twenty full-length cinema films have been made annually in Slovakia. In 2018, thirty-three were made, nine of them with a 100% Slovak share, and these were augmented by ten majority and fourteen minority co-productions. After four débuts in 2017, twelve full-length films and blocks by twenty debuting directors were made in 2018. Domestic production brought not only quantity in 2018, but also a greater diversity of genres and, even though it did not attract as many viewers to cinemas as in the record year 2017, even 234,446 viewers at films with a Slovak majority share is more than the number of viewers attending domestic films in 2014.
- (READ MORE ABOUT THE RESULTS OF DOMESTIC FILMS IN THE CHAPTER ON CINEMA DISTRIBUTION)**
- Of the 17 feature films (21 in 2017), five were majority co-productions: the dance film about and for young people **Backstage** (SK/CZ, 2018, dir. Andrea Sedláčková), the thriller about a young married couple testing a smart house prototype **Intimate Enemy** (Dôverný nepriateľ, SK/CZ, 2018, dir. Karel Janák), **Dubček** (SK/CZ, 2018, dir. Laco Halama) – the historically first feature film about the great man of Czechoslovak and Slovak history, Alexander Dubček; the drama

about a married couple searching for their lost daughter **The Cellar** (Pivnica, SK/RU/CZ, 2018, dir. Igor Voloshin) and **The Interpreter** (Timočník, SK/CZ/AT, 2018, dir. Martin Šulík) – a road movie about two older gentlemen who travel across Slovakia to learn the truth about their own past.

– Twelve feature films (the same as in 2017) were made in minority co-production: the fairy tale **The Magic Quill** (Čertí brko, CZ/SK, 2018, dir. Marek Najbrt), the “trip” of the TV series doctor into cinemas – **Doc Martin: Greatest Case** (Doktor Martin: Záhada v Beskydech, CZ/SK, 2018, dir. Petr Zahradka), **Domestic** (Domestik, CZ/SK, 2018, dir. Adam Sedlák) – a thriller about how an oxygen tent affects the marriage of a top cyclist, the last full-length film made by world-renowned director Jan Švankmajer **Insect** (Hmyz, CZ/SK, 2018), a film about T. G. Masaryk and Karel Čapek **Talks with TGM** (Hovory s TGM, CZ/SK, 2018, dir. Jakub Červenka), **Moments** (Chvilky, CZ/SK, 2018, dir. Beata Parkanová) – a drama about a young woman who has to set boundaries for herself and express herself in order not to lose herself, **Jan Palach** (CZ/SK, 2018, dir. Robert Sedláček) – the story of the young man who immolated himself as a protest against the occupation of Czechoslovakia and social conformism, the fairy tale **The Secret of the Two-headed Dragon** (Když draka bolí hlava, CZ/SK, 2018, dir. Dušan Rapoš), the historical drama **Pardon** (Ułaskawienie, PL/CZ/SK, 2018, dir. Jan Jakub Kolski), **Toman** (CZ/SK, 2018, dir. Ondřej Trojan) – a historical drama about the controversial personality, Zdeněk Toman, who significantly influenced the political development in Czechoslovakia from 1945 to 1948, the awarded road movie **Winter Flies** (Všechno bude, CZ/SI/PL/SK, 2018, dir. Olmo Omerzu) and **The Golden Betrayal** (Zlatý podraz, CZ/SK, 2018, dir. Radim Špaček) – a romantic sports drama from the time when Europe was divided by the Iron Curtain.

– In 2018, fourteen feature-length cinema documentaries (6 in 2017) were also made. From the perspective of Slovakia, twelve were majority films – a recording of the concert for the 70th birthday of the Slovak music legend Dežo Ursiny, which he did not live to see, **Dežo Ursiny 70** (SK, 2018, dir. Maroš Šlapeta, Matej Beneš), the true story of a woman who opted for euthanasia **THE GOOD DEATH** (DOBRÁ SMRŤ, SK/CZ/FR/AT, 2018, dir. Tomáš Krupa), a film about the Slovak graphic artist, Alex Mlynářík, who also managed to influence the development of Western European graphic art, **ELSEWHERE** (INDE, SK/CZ, 2018, dir. Juraj Nvota, Marian Urban), the story of the Roma Gypsy Band Lomnické Čháve **The Band** (Kapela, SK/CZ, 2018, dir. Ladislav Kaboš), a film about a 13-year-old girl with Down’s syndrome, **An Extra Something** (Niečo naviac, SK, 2018, dir. Palo Kadlečík, Martin Šenc), **Occupation 1968** (Okupácia 1968, SK/CZ/BG/PL/HU, dir. Evdokia Moskvina, Linda Dombrovsky, Maria Elisa Scheidt, Magda Szymków, Stephan Komandarev) – five directors from countries which occupied Czechoslovakia made five short films about the invasion from the perspectives of people who took part in it, an untraditional self-reflection of a documentary filmmaker from the Generation 90, **The Last Self-portrait** (Posledný autoprtrét, SK, 2018, dir. Marek Kuboš), **Crazy Against the Nation** (Prípad Kalmus, SK, 2018, dir. Adam Hanuljak) following the story of the activist, performer and graphic artist Peter Kalmus, a film about Carpathian Germans in Slova-

kia, **Sad Languages** (Smutné jazyky, SK, 2018, dir. Anna Grusková), the journey to one of the last natural native tribes on this planet, **Spirit of Jaguar** (Tieň jaguára, SK, 2018, dir. Pavol Barabáš), **Válek** (SK, 2018, dir. Patrik Lančarič) – a documentary about the poet and communist Minister of Culture Miroslav Válek and a film dealing with the events linked with the doctor honoris causa granted to Dubček by Bologna University in 1988 and Dubček’s journey to Italy, **Travel Clearance for Alexander Dubček** (Vycestovacia doložka pre Dubčeka, SK, 2018, dir. Juraj Lihosit).

– And two documentaries were made as minority co-productions: **Circus Rwanda** (Cirkus Rwanda, CZ/SK, 2018, dir. Michal Varga) about the collaboration of two circus ensembles and the clash of two worlds during this collaboration and another film related to the events of August 1968, **My Unknown Soldier** (Můj neznámý voják, CZ/LV/SK, 2018, dir. Anna Kryvenko).

– Unlike in 2017, one feature-length animated film was made, **Parrallel Movie** (Parralel, SK, dir. Matyas Brych, Vladimír Kriško) and a block of animated films, **The Websters** (Websterovci, SK/PL, 2018, dir. Katarína Kerekesová), which constitutes the first six episodes of the eponymous TV series.

– In addition, five feature-length films were made which were not released into distribution – a portrait of the controversial personality of Slovak mountaineering, Pavel Pochylý, **The Spider** (Pavúk: horolezec storočia, SK, 2018, dir. Lubomír Ján Slivka), the student film about the misuse of state power, **Peter Breiner’s Elementary School of Art** (Základná umelecká škola Petra Breinera, SK, 2017, dir. Eduard Cicha), the life story of Slovak mountaineer Peter Hámor, **Summit Attraction** (Vrcholová príťažlivosť, SK, 2018, dir. Rastislav Hatier), the documentary **Swedes from the Slum** (Švédci z osady, SK, 2018, dir. Katarína Farkašová) about Roma children who returned to Slovakia from Sweden after many years in order to get to know their biological parents and a documentary about the making of the first solo album of the well-known Slovak rapper **Ego: Precedent** (Ego: Precedens, SK, 2018, dir. Michal “Romeo” Dvořák).

– In addition to the above titles, several dozens of short films were also made. For instance, **feature films** – **The Experiment** (Experiment, SK, 2018, dir. Jana Smokoňová), **The Player** (Hráč, SK, 2018, dir. Ondrej Hraška), **Only Plastics and Diamonds Are Forever** (Iba plasty a diamanty sú večné, SK, 2018, dir. Štefánia Lovasová), **The March** (Pochod, SK, 2018, dir. Michal Blaško) and **The Trip** (Výlet, SK, 2018, dir. Daniel Rihák); **documentaries** – **(A)way** ((A)way, SK, 2018, dir. Soňa Nötová), **Concrete Times** (Betónová doba, SK, 2018, dir. Lucia Kašová), **When You Lose the Lust for Life** (Keď život prestane chutiť, SK, 2018, dir. Marek Kuboš), **Luma Andre Keriko/A World Within a Soul** (Luma Andre Keriko/Svet v duši, SK, 2018, dir. Katarína Kočanová), **(In)visible Worlds** ((Ne)viditeľné svety, SK, 2018, dir. Zuzana Hudáčková), **Omyakon: The Story of the Coldest Inhabited Place** (Ojmiakon: Príbeh najchladnejšieho obývaného miesta, SK, 2018, dir. Dominik Bari), **Fates of Freedom** (Osudy slobody, SK, 2018, dir. Jakub Šuvada), **Off Season** (Po sezóne, SK, 2018, dir. Andrea Kalinová), **Ask at Home 68** (Spýtaj sa vašich 68, SK, 2018, dir. Barbora Berezňáková), **Therapy by Travelling** (Terapia cestou, SK, 2018, dir. Michal Baránek), **Zachor – Remember** (Zachor – Pamätaj, SK, 2018, dir. Ľubo Stacho, Monika Stacho) and

the documentary series **Unsung Heroes** (Biele vrany a hrdinovia medzi nami) – **Bio-Massacre** (Biomasker, SK, 2018, dir. Jana Bučka), **On the Border** (Na hranici, SK, 2018, dir. Dominik Jursa), **Unseen Children** (Neviditeľné deti, SK, 2018, dir. Marek Franko), **The Junkyard in Pezinok** (Pezinská skládka, SK, 2018, dir. Lena Kušnieriková), **Xenophobia** (Xenofóbia, SK, 2018, dir. Barbora Sliepková), **Avoidable Mortality** (Zdravie za milión, SK, 2018, dir. Lenka Moravčíková-Chovanec); as regards animated films, we can mention, for instance, **Wild Beasts** (Divoké bytosti, SK, 2018, dir. Marta Prokopová), **Fifi Fatale** (Fifi Fatale, SK, 2018, dir. Mária Kralovič), **Mimi and Lisa – Christmas Lights Mystery** (Mimi a Liza – Záhada vianočného svetla, SK/CZ, 2018, dir. Ivana Šebestová, Katarína Kerekesová), **Journey** (Journey, SK/CZ, 2018, dir. Marek Jasaň), **Monster** (Monštrum, SK, 2018, dir. Martin Snopek), **Persona Grata** (Persona Grata, SK, 2018, dir. Daniela Krajčová), **Poetika Anima** (Poetika Anima, SK, 2018, dir. Kristína Saganová), **Untravel** (Untravel, RS/SK, 2018, dir. Ana Nedeljković, Nikola Majdak Jr.) and episodes of TV series **The Tots** (Drobci) – **Rocket, Rain, Warm-up** (Raketa, Dážď, Rozcvička, SK, 2018, dir. Vanda Raýmanová, Michal Struss), **Ka-Boom** (Tresky plesky) – **Avalanche, Volcano, Flash, Tornado, Fire, Rock Slides**

(Lavína, Sopka, Blesk, Tornádo, Lesný požiar, Padanie skál, SK, 2018, dir. Veronika Kocourková) and **The Websters** (Websterovci) – **Relaxing Weekend, Big Tidy Up, Great Grandma** (Relaxačný víkend, Veľké upratovanie, Prababka, SK/PL, 2018, dir. Katarína Kerekesová).

– As regards mid-length films made in 2018, two were released in cinemas – the commemoration of the centenary of Czechoslovakia, **The Bright Spot** (Svetlé miesto, SK, 2018, dir. Dušan Trančík) and stories of Czechs and Slovaks fighting in Vietnam, **March or Die** (Pochoduj nebo zemři, CZ/SK, 2018, dir. Michael Kaboš).

– Radio and Television of Slovakia also had a part in the production of 23 full-length cinema films – 11 feature films, 11 documentaries and 1 block of animated films. It continues to be the biggest producer in the area of documentary production, whether on its own or in collaboration with independent producers (refer to the chapter on **TELEVISION**). You can find a list of the awards presented to the above and other films in the chapters on **AWARDS FOR SLOVAK FILMS AND FILMMAKERS IN SLOVAKIA** and **AWARDS FOR SLOVAK FILMS AND FILMMAKERS ABROAD**.

Slovak and co-production full-length films made in 2018

	100 % Slovak share	Slovak majority co-productions	Parity coproductions (50/50)	Slovak minority co-productions	TOTAL
fiction	0	5	0	12	17
documentary	8	4	0	2	14
animations	1	1	0	0	2
TOTAL	9	10	0	14	33

► AUDIOVISUAL FUND

- The Audiovisual Fund (AVF, www.avf.sk) 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 Slovakia. Its aim is to support all parts of the filmmaking, film production and distribution process, film festivals, education, research, publication activities and technological development, particularly in the area of cinema digitisation. The financial sources of the Fund consist of a contribution from the national budget and contributions from entities which use audiovisual works in their business activities: the broadcaster of the television programme service in the public interest (5% of revenues from advertisements), private television broadcasters (2% of revenues from advertisements), cinemas (1% of the price per ticket sold), distributors of audiovisual works (1% of revenues from distribution outside of cinemas), retransmission operators (1% of retransmission revenues), and operators of the audiovisual on-demand media service (0.5% of revenues for provision of the service).

- Under the law, the AVF's support activities are divided into two independent parts – **support for audiovisual culture** (grants, scholarships and loans) and **support for audiovisual industry** (grants of 20% of non-state funds invested in the Slovak Republic in the production of film projects and works for TV broadcasting). Support for audiovisual culture has been available in the AVF since it was established; the AVF supported the first project in the audiovisual industry in 2016.

- On 14 June 2018 the National Council of the Slovak Republic adopted **Act No. 211/2018** amending and supplementing Act No. 516/2008 on the Audiovisual Fund and on the Amendments and Supplements to some other Acts as amended, amending and supplementing certain Acts.

The amendment to the Audiovisual Fund came into effect on 1 September 2018. **(For more information refer to the chapter on LEGISLATION.)**

- In May 2018 the Audiovisual Fund Board held an Extraordinary meeting with the Chairman of the Supervisory Committee and the Director of the Fund present. They became acquainted with the proposal submitted by MPs from the political party SaS (Sloboda a solidarita) to amend the Act on the Audiovisual Fund and they took a stand against the contentions of the MPs who publicly designated the AVF as a closed structure with non-transparent ties and non-transparent internal regulations, and without any evidence they publicly labelled people in the Fund as dishonest.

- At the same time, the Audiovisual Fund Board called upon the SaS MPs to withdraw their draft Act from proceeding further as this draft had not been professionally prepared and, with regard to its consequences for the audiovisual culture and industry, it could be destructive, even liquidating. The application of the proposed amendments – for instance the withdrawal of support for the development of audiovisual works, parallel funding of film production from the Fund and RTVS and repeated support provided by the Fund for one project – could jeopardise the existence of some parts of the audiovisual culture in Slovakia and could considerably negatively affect the business environment in the entire audiovisual

field. Experts also supported the AVF in its endeavour and the proposal was ultimately withdrawn.

- The AVF established the **Slovak Film Commission (SFC)** from 1 June 2018 as its new organisational unit. The main tasks of the SFC will be the intensive promotion and marketing of Slovakia as a competitive film country with appropriate conditions for audiovisual production, the presentation and mediation of creative business opportunities for Slovak audiovisual professionals with an emphasis on all stages of film production, the presentation of related services and individual regions of Slovakia in order to increase the employment of professionals and the general populace in the audiovisual field, and enhancing the demand for film production services (technology rentals, production and post-production services, animation, production of decorations, sound production, accommodation, transportation, catering, etc.).

- The SFC's primary focus is to attract the producers of feature, documentary and animated audiovisual works to Slovakia and its regions and to progressively streamline the benefits of audiovisual production in Slovak regions for both foreign and domestic producers and investors. The secondary objective is to support tourism in individual regions.

- In 2018, the AVF allocated **EUR 2,110,044** more for the support of audiovisual culture than in the previous year (**EUR 9,676,132** in 2018 and **EUR 7,566,088** in 2017), which represents a year-on-year increase of 21.81%. In 2018, based on the recommendations of expert committees and decisions made, the AVF supported applications with **EUR 10,497,474** in total. Over the period 2010 – 2018, the AVF supported **2,790 applications** for the support of audiovisual culture with **EUR 67,127,128** in total.

- As regards the above figures, it must be stated that **since 2017 the Audiovisual Fund has applied a procedure for multi-annual projects whereby the decision on the total amount of support is taken in the respective financial year; however, this total amount is then allocated over the course of several financial years.** The figures given in the table on page XX for 2018 thus include information on the total amount of support resulting from the decisions taken.

- Thanks to the AVF's support, the production of audiovisual works, including students' works, is increasing and the distribution domain is growing and stabilising, the promotion of domestic works at home and abroad is improving and, with the increasing experience, the ability of the individual entities to enter international co-productions is also enhanced.

- In 2018, **500 applications** were submitted to the AVF for the support of audiovisual culture (523 applications in 2017). In 2018, the AVF supported 333 applications (350 in 2017). The share of applications supported in the total number of applications submitted decreased from 66.92% in 2017 to 66.6%. The statistics for 2018 present the situation as at 14 April 2019.

- In 2018, the AVF supported 3 applications for digitisation by **D-Cinema** technology with a total amount of **EUR 82,000**.

- In 2018, only one application for cinema digitisation with the less expensive **E-Cinema HD** technology was submitted and supported. The town of Smolenice

ALLOCATION OF FUNDS BASED ON INDIVIDUAL PROGRAMMES AND SUB-PROGRAMMES :

		Number of applications supported	Share in total number of applications supported	Endorsed amount (EUR)	Share in total support
Programme 1	Support for making and production of Slovak audiovisual works	133	39.70 %	8,138,800	75.96 %
Sub-programme 1.1	Feature audiovisual works	36	10.75 %	5,410,500	50.50 %
Sub-programme 1.2	Documentary audiovisual works	47	14.03 %	749,200	6.99 %
Sub-programme 1.3	Animated audiovisual works	19	5.67 %	877,700	8.19 %
Sub-programme 1.4	School and educational audiovisual works	15	4.48 %	43,400	0.41 %
Sub-programme 1.5	Production of European co-production cinematographic works in which the Slovak co-producer holds a minority share	16	4.78 %	1,058,000	9.87 %
Programme 2	Support for distribution and other public presentation of audiovisual works	148	44.18 %	1,824,478	17.03 %
Sub-programme 2.1	Distribution of audiovisual works	82	24.80 %	476,000	4.44 %
Sub-programme 2.2	Public cultural events with involvement of audiovisual works in the Slovak Republic	18	5.37 %	810,000	7.56 %
Sub-programme 2.3	Support for attendance of Slovak cinematographic works	48	14.33 %	538,478	5.03 %
Programme 3	Support for research, education and publication activities in audiovisual culture	38	11.34 %	237,196	2.21 %
Sub-programme 3.1	Publication activities	8	2.39 %	68,300	0.64 %
Sub-programme 3.2	Expert research and making professional information available	9	2.69 %	19,097	0.18 %
Sub-programme 3.3	Technical education and professional preparation	21	6.27 %	149,799	1.40 %
Programme 4	Support for the development of audiovisual technologies in the Slovak Republic	14	4.18 %	297,000	2.77 %
Sub-programme 4.1	Cinema digitisation with D-Cinema technology in accordance with DCI standards	3	0.90 %	82,000	0.77 %
Sub-programme 4.2	Cinema digitisation with E-Cinema HD technology	1	0.00 %	12,000	0.11 %
Sub-programme 4.3	Modernisation of equipment in digitised single-screen cinemas	10	2.99 %	203,000	0.89 %
Sub-programme 4.4	Development of technologies for the production of audiovisual works in the Slovak Republic	0	0.00 %	0	0.00 %
Programmes 1-4	Support for the audiovisual culture	333	99.40 %	10,497,474	97.97 %
Programme 5	Support for the audiovisual industry in the Slovak Republic	2	0.60 %	217,333	2.03 %
	Television audiovisual works	2	0.60 %	217,333	2.03 %
TOTAL		335	100.00 %	10,714,807	100.00 %

obtained support of **EUR 12,000** for the digitisation of the cinema in the Community Centre.

- Ten applications were supported within Sub-programme **4.3 Modernisation of Equipment in Digitised Single-Screen Cinemas** with a total amount of **EUR 203,000**.

- The new Sub-programme **2.3 Support for Attendance of Slovak Cinematographic Works** has been part of the Structure of Support Activities since 2015 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 attendances at public screenings of Slovak cinematographic works in cinemas across Slovakia.

- The amount of support per beneficiary is calculated on the basis of the number of tickets sold for the given period for each individual audiovisual screening of a Slovak cinematographic work as follows:

- for cinematographic works with a total attendance of up to 100,000 viewers a unit rate of EUR 1.00 is taken per ticket sold;
- for cinematographic works with a total attendance of 100,000 viewers and more a unit rate of EUR 0.50 is taken per ticket sold.

- The Audiovisual Fund Board decided to introduce two rates in Sub-programme **2.3 Support for Attendance of Slovak Cinematographic Works** on 17 October 2017 by adopting the 2018 Audiovisual Fund Structure of Support Activities. As the attendance achieved a record, on 24 April 2018, based on an agreement with the cinema operators, the unit rate of EUR 0.50 per ticket sold for cinematographic works with a total attendance of 100,000 viewers and more was further modified – reduced to EUR 0.35.

- In 2018, in this Sub-programme the AVF disbursed a total of **EUR 538,748** to 48 cinemas. In 2017, the AVF supported in this Sub-programme **33 cinemas** with a total of **EUR 188,048**. (More details in the chapter on **CINEMAS**).

- No application was submitted within Sub-programme **4.4. Development of Technologies for the Production of Audiovisual Works in the Slovak Republic**.

- Programme **5. Support for the Audiovisual Industry in the Slovak Republic** was added to the AVF support system on 1 July 2015. In 2018, the AVF supported two television projects with a total of **EUR 217,333**.

- In 2018, 28 projects received a certificate of film project registration; these projects are to be made in Slovakia in 2020 and 2021 – 14 feature cinematographic works, 7 feature audiovisual works primarily for TV broadcasting, 6 multi-episode feature audiovisual works primarily for TV broadcasting and 1 animated cinematographic work.

- **Overview of projects which obtained financial support in excess of EUR 100,000 in 2018:**

- **Sub-programme 1.1.1 – Production of Feature Audiovisual Works amount endorsed (EUR) – name of project – applicant**

800,000 – **AMNESTY / AMNESTIE – production** – AZYL Production s.r.o.
(total support: 817,000)

600,000 – **The Maid / Slúžka** – Bright Sight Pictures, s.r.o.
(total support: 616,500)

500,000 – **The Report / Správa – 2nd production phase** – D.N.A. s.r.o.
(total support: 775,000)

500,000 – **LADY WINTER 2 / Seven-Legged Lukáš / PERINBABA 2 / Sedemnohý Lukáš** – J&J JAKUBISKO FILM EUROPE Production, s.r.o.
(total support: 1,050,000)

500,000 – **BUNKER / BUNKER** – Silverart, s.r.o.

450,000 – **The Man with Rabbit Ears / Muž so zajačím ušami** – TITANIC s.r.o.

400,000 – **KRYŠTOF II.** – ALEF FILM & MEDIA, s.r.o. (total support: 550,000)

350,000 – **Anaesthesia / Anestéza** – MPhilms s.r.o. (total support: 362,000)

300,000 – **LITTLE BIG DETECTIVES / MALÍ VELKÍ DETEKTÍVI** – ALEF FILM & MEDIA, s.r.o. (total support: 325,000)

260,000 – **The Last Train / Posledný vlak – preparation of project – pre-production** – Mazl s.r.o.

190,000 – **CHRISTMAS WISH / VIANOČNE ŽELANIE** – D.N.A. s.r.o.

150,000 – **STAND UP (MINIMAL initiative)** – Silverart, s.r.o.
(total support: 165,000)

100,000 – **Inspector Max, Parts 10 - 11 / Inšpektor Max 10. - 11. diel** – TRIGON PRODUCTION s.r.o. (total support: 1,147,371, of which amount 316,871 is support for the AV industry (Programme 5) and 830,500 is support for the development and production of a TV series in Programme 1)

- **Sub-programme 1.3.2 – Production of Animated Audiovisual Works amount endorsed (EUR) – name of project – applicant**

350,000 – **Tonda, Slávka and the Genius / Tonda, Slávka a Génius** – nutprodukcia s.r.o.

- **Sub-programme 1.5 – Production of European Co-production Cinematographic Works in Which the Slovak Co-producer Holds a Minority Creative and Producer's Share**

amount endorsed (EUR) – name of project – applicant

145,000 – **MY SUN MAAD / MOJE SLNKO MAAD** – BFILM s.r.o

130,000 – **Old Timers / Staříci** – sentimentalfilm s.r.o.

100,000 – **The Modeller / Modelár** – Punkchart films s.r.o.

- **Sub-programme 2.2 – Public Cultural Events with Involvement of Audiovisual Works in the Slovak Republic amount endorsed (EUR) – name of project – applicant**

236,992 – **Support for attendance at Slovak cinematographic works** – CINEMAX, a.s.

225,000 – **Slovak Film Week and Sun in a Net Awards** – Slovak Film and Television Academy

185,000 – **ART FILM FEST 2018** – ART FILM FEST s.r.o.

► LITERARY FUND

- The mission of the Literary Fund (LF, www.litfond.sk) 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 2018, the Committee of the Section for Creative Work in Television, Film and Video supported, by way of the ALFA Programme, the production of new, original literary works which could form the basis of feature, documentary and animated films. The Section Committee also evaluated film and television productions made in 2017 and rewarded **16** successful filmmakers via the Igric Awards and Literary Fund Premiums with a total amount of **EUR 17,200** and **15** Slovak filmmakers with **EUR 6,700** at international festivals, such as Cinematik Piešťany – Cinematik.doc LF Award, Mountains and City – LF Award for innovative approach to the topic, Fest Anča – Anča Slovak Award, Etnofilm Čadca – Martin Slivka Award, Student Film Festival ÁČKO – LF Awards for best individual performances in feature, documentary and animated film and winners of the competitive Review of Works of Slovak Television Channels – WORKSHOP 2018 (for more information about the awards, refer to **NATIONAL FESTIVALS AND REVIEWS** and to the Literary Fund website). 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 2018. Even those performing artists who are no longer of 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 for other objective reasons.
- In 2018, the Section Committee provided **EUR 152,996.22** for care for creative staff and artists. Almost half of this amount (**EUR 67,800**) was paid to **57** people in the form of creative scholarships.

► MEDIA Sub-programme

- As of 1 January 2014, the MEDIA Programme became a sub-programme of the Creative Europe Programme (merging with the Culture Programme) and the same held true for the MEDIA Desk Slovakia office which (merging with the Cultural Contact Point office) was transformed into the Creative Europe Desk Slovakia in 2014.
- In 2018, in compliance with the approved action plan and within the allocated budget, 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 audiovision professionals within Europe. The effects of the MEDIA Sub-programme on Slovak audiovision may be assessed by the amount of support allocated to Slovakia from the Programme each year; however, perhaps the additional tools provided by the Sub-programme to create Slovak audiovision are of even more importance.

- Once again, Slovak production companies which received total support of EUR 80,000 in the Support for Development – Single Projects scheme (closing date 23 November 2017) were highly successful in 2018, taking into consideration the number of supported projects from the individual Member States of the Programme. Along with Serbia, Slovakia was the most successful among the Member States with a low audiovisual capacity. After many years, a Slovak applicant, B Film, also received support for the development of a slate of projects (EUR 125,000 for the development of animated films – **Once There Was a Sea** /Bolo raz jedno more, **Weirdo in the Underground** /Panic v podzemí, **The American Dream** /Americký sen and **The End** /Koniec).
- The greatest fallout from the final amount of support was caused by postponement of the closing date for the Distribution: Automatic Support scheme: the definitive results are expected around April 2019. So, in 2018, distributors obtained EUR 55,800 within the Distribution: Selective Support scheme. Two Slovak companies have consistently been part of consortia (in both cases the applicants were from the Czech Republic) which received support within the Support for Training scheme (the support for the Slovak part of the programme amounted to EUR 65,000).
- Hence, the total support for Slovak entities, together with indirect support within the Europa Cinemas network, amounted to EUR 498,009. The submitted-to-supported-projects ratio amounts to 61.5% (78 submitted, 48 projects supported, including both projects in the Support for Training scheme), the ratio of the total sum amounts to 52.7% (the applicants applied for EUR 944,509 for all the projects together).
- As has become a tradition, the Office published the **Report on the Slovak Audiovisual Situation in 2017** with a summary of information on all the important aspects of the development of the Slovak audiovisual industry (in Slovak and English). As a priority, the Report is distributed to foreign companies, organisations and institutions.
- The Office organised or co-organised several seminars, workshops and events; we have selected the most important:
 - On 10 and 11 September 2018, the seminar and workshop **DOX IN VITRO** was held in Piešťany (in collaboration with the European Documentary Network and IFF Cinematik Piešťany); the lecturers were Ove Rishøj Jensen, EDN/Denmark; Boris Mitič, Serbia, Liselot Verbrugge, The Netherlands and Andrej Starinský, Slovakia.
 - On 3 and 4 December the seminar and workshop Pitch It! – The Art of Pitching with a renowned expert in this area – Sibylle Kurz, was held in Bratislava.
 - 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) the **Mini-festival of European Film 7x7**. The Festival was held from 3 May to 20 June 2018 and over this period seven European films supported from the MEDIA Sub-programme were shown in seven Slovak cities. The total attendance at all screenings was 3,780 viewers.

Overview of the support from the Creative Europe Programme, MEDIA Sub-programme granted to Slovak companies in 2018

COMPANY	PROJECT	AMOUNT (EUR)
SCHEME: Development - Single Projects EACEA/22/2017		
Punkchart films	The Five Year Plan	25,000
Artichoke	Et j'aime à la fureur	25,000
nutprodukcia	Victim	30,000
SCHEME: Development - Slate Funding EACEA/23/2017		
Bfilm	Slate funding: Once There Was a Sea, Weirdo in the Underground, The American Dream, The End	125,000
SCHEME: Distribution - Selective Scheme EACEA/12/2017		
ASFK	FOXTROT	2,600
ASFK	L' APPERITION	2,200
ASFK	L' ATELIER	2,200
Film Europe	THE KILLING OF A SACRED DEER	2,600
Film Europe	LE FIDELE	2,600
Film Europe	THE PLACE	2,600
Bontonfilm	UNDIR TRENU	5,700
ASFK	TODOS LO SABEN	5,000
ASFK	ZIMNA WOJNA	2,600
ASFK	LAZZARO FELICE	2,600
ASFK	GIRL	2,200
ASFK	THE HOUSE THAT JACK BUILT	2,600
Film Europe	TWARZ	2,600
Film Europe	NAPSZALLTA	2,600
Film Europe	TRANSIT	2,200
Film Europe	GRANS (AKA BORDER)	2,200
CinemArt SKK	DOGMAN (AKA IL CANARO)	10,700
SCHEME: Training EACEA/9/2018		
Akademie múzických umění v Praze (CZ) the Slovak partner of the project CHARACTER - Film Development Association	MIDPOINT TV Launch (124 565 EUR the whole project)	35,000
DOK.INCUBATOR Z.S. (CZ) the Slovak partner of the project Asociácia nezávislých producentov	DOK. incubator workshop (145 000 EUR the whole project)	30,000
Europa Cinemas	25 Slovak cinemas in network	172,209
TOTAL		498,009

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. Prof. Zuzana Gindl-Tatárová represents Slovakia in Eurimages. At the end of 2018, Eurimages had **38 Member States** out of the total number of 47 countries in the Council of Europe, including Canada which became an Associated Member on 13 March 2017. Montenegro became the thirty-ninth Member State on 1 January 2019.
- In 2018, the fund provided support to 63 feature, 9 documentary and 5 animated full-length films, in total EUR 19,940,344. From its establishment in 1988 up to 31 December 2018, the fund had supported 1,990 European co-productions to the extent of EUR 582 million.
- In 2018, **16 Slovak projects** applied for support from Eurimages and **6** of these applications were successful:
 - The original majority feature project **The Disciple** (Posol, SK/IE/CZ/RO), the second full-length film by director and producer Ivan Ostrochovský, was presented as follows: 61.44% belongs to the Slovak company Punkchart films, s.r.o. (delegated producer Ivan Ostrochovský in collaboration with LEV DESIGN, co-producer Jozef Minárik), 15.31% to the Irish company Film & Music Entertainment Ltd. (co-producer Samantha Taylor), 12.42% to the Czech company Negativ, s.r.o. (co-producer Petr Oukropec) and 10.83% to the Romanian company Libra Film Productions (co-producer Tudor Giurgiu). The project with a total budget of EUR 1,581,020 **received support of EUR 190,000**.
 - The Czech-French-Belgian-Slovak co-production **Even Mice Belong to Heaven** (Myši patří do nebe, CZ/FR/BE/SK) based on the reputable book by Iva Procházková, a full-length animated fable by directors Jan Bubeníček and Denisa Grimmová, is a minority co-production for Slovakia based on its share – 46.94% belongs to the Czech company Fresh Films s.r.o. (delegated producer Martin Pošta), 30.64% to the French company Les Films du Cygne (co-producer Alexandre Charlet), 12.31% to the Belgian company Panache Productions (co-producer André Logie together with La Compagnie Cinematographique, co-producer Gaetan David) and 10.11% to the Slovak company CinemArt SK (co-producer Cyril Šmelhaus). The project with a total budget of EUR 3,344,695 **received support of EUR 370,000**.
 - Another successful project, the important historical film **Pardon** (Ułaskawienie, PL/SK/CZ) directed by the well-known Polish director Jan Jakub Kolski, is a minority co-production for Slovakia based on its share – 69.98% belongs to the Polish company Wytwórnia Doświadczalna (delegated producer Jan Jakub Kolski), 15.12% to the Slovak company sentimentfilm s.r.o. (co-producer Marek Urban) and 14.90% to the Czech company Mimesis Film s.r.o. (co-producer Jan Macola). The project with a total budget of EUR 2,167,097 **received support of EUR 270,000**.
 - The minority feature project **Old-Timers** (Staříci, CZ/SK), a full-length film by directors Martin Dušek and Ondřej Provažník, was presented as follows: 78.83%

belongs to the Czech company endorfilm s.r.o. (delegated producer Jiří Konečný) and 21.17% to the Slovak company sentimentfilm, s.r.o. (co-producer Ivan Ostrochovský). The project with a total budget of EUR 1,121,205 **received the requested support of EUR 190,000**.

- The Slovak majority, Slovak-French mockumentary made of excerpts from historical amateur films, **Flickering Ghosts of Love Gone by** (Láska z celuloidu, SK/FR) by director André Bonzel was presented as follows: 55.82% belongs to the Slovak company Artichoke s.r.o. (delegated producer Juraj Krasnohorský) and 44.18% to the French company Les Films du Poisson (co-producer YaĎi Fogiel). The project with a total budget of EUR 769,663 **received the requested support of EUR 150,000**.
- The majority feature project **Power** (Moc, SK/HU/CZ) by director Mátyás Prikler, a contemporary full-length political drama, was presented as follows: 69.92% belongs to the Slovak company MPhilms s.r.o. (delegated producer Mátyás Prikler), 20.01% to the Hungarian company Proton Cinema Kft (co-producer Viktória Petrányi) and 10.07% to the Czech company Negativ s.r.o. (co-producer Pavel Strnad). The project with a total budget of EUR 1,590,087 **received support of EUR 150,000**.
- In 2018, Slovakia's contribution to the fund was **EUR 157,170.23**.
- In 2018, Slovak co-production projects received **EUR 1,320,000** in total.
- From the date that Slovakia acceded to Eurimages up to 31 December 2018, **49 projects** received support; in these projects, Slovak production companies functioned as either majority or minority co-producer.

CINEMA DISTRIBUTION

- In 2018, **5,964,768 viewers** attended Slovak cinemas, 10.88% fewer than in 2017 (6,692,871 viewers). Nevertheless, that was the fourth highest attendance since 1993. Total gross box office takings declined by 4.27% year-on-year, but still achieved **EUR 33,040,891** which is the second highest amount since Slovakia became independent.
- Cinema attendance dropped year-on-year not only in Slovakia, but also in the EU, specifically by 3% to 955 million viewers, which is the fourth lowest attendance figure since 2009.
- The number of film screenings in Slovakia achieved a record figure – 197,789 represents a year-on-year increase of 3.14% and the highest number of screenings in the era of independence. Average attendance per screening dropped by 13.59% – from 34.90 viewers in 2017 to 30.16. However, the average admission fee increased by 7.42% – from EUR 5.16 to 5.54.
- The feature film **Backstage** (SK/CZ, 2018, dir. Andrea Sedláčková – 33.38 viewers) recorded the highest average attendance per screening, and for documentaries, it was **Female First** (Prvá, SK, 2013 – 2016, dir. Jana Bučka, Peter Kerkes, Tereza Križková, Zuzana Liová, Lenka Moravčíková-Chovanec, Marek Šulík, Róbert Šveda) – 10 mid-length films from the documentary series of the same name which the Union of Slovak Film Distributors registers as one title, with an average attendance per screening of 47.25 viewers.

- In 2018, 289 films were released in Slovak cinemas, of which four were re-releases. The number of titles screened over the course of the year was 814. Fourteen distribution companies released films in cinemas and the documentary **Sad Languages** (Smutné jazyky, SK, 2018, dir. Anna Grusková) was distributed by the producer herself through her company Reminiscencie.
- CinemArt SK had the most premières (60), followed by Film Europe (56) and the Association of Slovak Film Clubs (38).
- As regards the number of viewers, according to the Union of Slovak Film Distributors (USFD), once again **CinemArt SK** was the most successful distribution company of the previous year. The 2,093,555 viewers of their films constituted a 35.1% share of the total attendance. The company distributed, in particular, films of 20th Century Fox International, DreamWorks Animation, Paramount and Universal and last year it had five films in the TOP 10 – **Bohemian Rhapsody** (US, 2018, dir. Bryan Singer), **Fifty Shades Freed** (US, 2018, dir. James Foley), **The Grinch** (US, 2018, dir. Yarrow Cheney, Scott Mosier), **Jurassic World: Fallen Kingdom** (US, 2018, dir. J.A. Bayona) and **Deadpool 2** (US, 2018, dir. David Leitch). CinemArt SK was also first in gross box office receipts – 35.4 %.
- In terms of attendance (21.8%) and gross box office takings (22.6%), **Continental Film** ranked second; the company distributed the films of Warner Bros. and independent companies and had two films in the TOP 10 – **A Star Is Born** (US, 2018, dir. Bradley Cooper) and **Fantastic Beasts: The Crimes of Grindelwald** (GB/US, 2018, dir. David Yates). **Ita**film ranked third last year based on both indicators (12.6% share of viewers/ 12.5% share of gross box office takings). Its most successful film, the animated film **Hotel Transylvania 3: Monster Vacation** (US, 2018, dir. Genndy Tartakovsky) finished second in the TOP 10.
- The best attended film in Slovak cinemas in 2018 was the biographical musical drama **Bohemian Rhapsody** with 323,147 viewers. **Hotel Transylvania 3: Monster Vacation** (288,582 viewers) and **A Star Is Born** (245,785 viewers) also had over 200,000 viewers. The most successful domestic film – **Backstage** – finished in only the 23rd place with 64,029 viewers. **Spirit of Jaguar** (Tieň jaguára, SK, 2018, dir. Pavol Barabáš) with 4,915 viewers was the best attended Slovak documentary and the drama **Toman** (CZ/SK, 2018, dir. Ondřej Trojan) was the best attended minority co-production with 17,295 viewers.
- **Fifty Shades Freed** experienced the most successful opening weekend in 2018 with 87,180 viewers.
- In 2018, 29 Slovak full-length films and blocks were released in cinemas – 13 feature films (of these 8 minority co-productions), 13 documentaries (2 minority co-productions), 1 animated film and 2 animated blocks – **The Websters** (Websterovci, SK/PL, 2018, dir. Katarína Kerekesová) which consists of the first six episodes of the eponymous TV series and the block **Mimi and Lisa – Christmas Lights Mystery** (Mimi a Liza – Záhada vianočného svetla, SK/CZ, 2018, dir. Ivana Šebestová, Katarína Kerekesová) – a 26-minute Christmas special complementing six episodes of the TV series **Mimi and Lisa** (Mimi & Liza). Also two mid-length documentaries received their première – **The Bright Spot** (Svetlé miesto, SK, 2018, dir. Dušan Trančík) and **March or Die** (Pochoduj nebo zemři, CZ/SK, 2018, dir. Michael Kaboš). Two short animated films were screened prior

to the main films – **Fifi Fatale** (Fifi Fatale, SK, 2018, dir. Mária Kralovič) prior to **Freedom** (Freiheit, DE/SK, 2017, dir. Jan Speckenbach) and **Monster** (Monštrum, SK, 2018, dir. Martin Snopek) prior to **The Last Self-portrait** (Posledný autotyp, SK, 2018, dir. Marek Kuboš).

- Slovak films were distributed to cinemas by twelve distribution companies – the Association of Slovak Film Clubs (ASFC) was once again the most active among them with eight domestic premières.

- All Slovak films, including minority co-productions, were viewed by **251,098 viewers** in cinemas (in 2017, it was 1,430,504 viewers), representing a 4.2% share of the total attendance. This means a return to the attendance figure of 2014. The share of domestic films in the total attendance in EU Member States which provided preliminary data for 2018 was lower only in Croatia, Ireland, Portugal and Romania. The United Kingdom had the highest share of domestic films in the total attendance in the EU (44.8%). Outside of the EU, Turkey continues to dominate – last year, the share of domestic films in the total attendance was 62.9%. (For detailed results of films premiered, refer to the table **Distribution of Premiered Slovak and Co-production Films in 2018** on pages 17-18).

The figures include data only for members of the Union of Slovak Film Distributors.

- The 2018 data do not include attendances at the Bažant Cinematograph which, in its 16th season, attracted over 51,000 viewers to free screenings of Czech and Slovak films in 29 Slovak towns and cities – **Backstage** was the most successful film of the season, with almost 15,000 viewers watching it under the night skies – then there were a further 15,000 viewers who attended film evenings of the Bažant Cinematograph Summer Cinema at the Magjo Beach in Bratislava; attendances at the pilot edition of VIFI FEST (Rural Film Festival) with seven small towns lacking a cinema (Bzince Pod Javorinou, Červeník, Kláštor pod Znievom, Mokrú Lúka, Oravská Polhora, Voznica, Zemplínske Hámre). Nor do they include the results of festival screenings of non-distribution titles (with the exception of Febiofest) or attendances at the increasingly popular alternative content (recordings of theatre, opera or ballet performances, concerts, sports broadcasts...).

- How successful will domestic films be in 2019? Definitely more so. The new film by director Peter Bebjak **The Rift** (Trhlina, SK, 2019) released in January 2019 experienced the most successful opening weekend of a domestic film since Slovakia gained independence. 83,266 viewers saw the film during the opening weekend and at the closing date of this publication over 260,000 viewers had already seen it, which is more than all the domestic premières achieved in 2018.

Distribution of Premiered Slovak and Co-Production Films in 2018											
Film title	Director	Product year	Country of origin	Release date	Screenings	Admissions	Box office (EUR)	Average attendance per screening	Average admission fee (EUR)	Distributor	F-fiction / D-documentary / A-animated
Backstage	Andrea Sedláčková	2018	SK/CZ	15.3.2018	1,918	64,029	327,644	33.38	5.12	Bontonfilm	F
Dôverný nepriateľ / Intimate Enemy	Karel Janák	2018	SK/CZ	16.8.2018	1,932	45,905	261,479	23.76	5.70	Continental film	F
Pivnica / The Cellar	Igor Voloshin	2018	SK/RU /CZ	27.9.2018	807	16,602	91,392	20.57	5.50	Itafilm	F
Tlmočník / The Interpreter	Martin Šulík	2018	SK/CZ/AT	1.3.2018	757	16,111	79,587	21.28	4.94	Garfield Film	F
Dubček	Laco Halama	2018	SK/CZ	19.4.2018	804	11,809	59,461	14.69	5.04	Forum Film	F
Tieň jaguára / Spirit of Jaguar	Pavol Barabáš	2018	SK	11.10.2018	231	4,915	13,382	21.28	2.72	ASFC	D
Mimi a Líza – Záhada vianočného svetla / Mimi and Lisa – Christmas Lights Mystery	Katarína Kerekesová Ivana Šebestová	2018	SK/CZ	22.11.2018	156	4,858	21,741	31.14	4.48	Magic Box Slovakia	A
Válek	Patrik Lančarič	2018	SK	3.5.2018	222	4,855	13,858	21.87	2.85	ASFC	D
Websterovci / The Websters	Katarína Kerekesová	2018	SK/PL	20.9.2018	262	4,047	16,963	15.45	4.19	Magic Box Slovakia	A
Niečo navyše / An Extra Something	Palo Kadlečík Martin Šenc	2018	SK	20.9.2018	77	1,756	6,455	22.81	3.68	Filmtopia	D
Okupácia 1968 / Occupation 1968	E. Moskvina L. Dombrovsky, M. E. Scheidt, M. Szymkow S. Komandarev	2018	SK/CZ/ BG/PL/ HU	22.6.2018	77	1,681	4,876	21.83	2.90	Filmtopia	D
Dežo Ursiny 70	Maroš Šlapeta Matej Beneš	2018	SK	13.12.2018	93	806	2,114	8.67	2.62	ASFC	D
Posledný autoportrét / The Last Self-portrait	Marek Kuboš	2018	SK	6.9.2018	112	765	1,113	6.83	1.45	ASFC	D
Prípád Kalmus / Crazy Against the Nation	Adam Hanuljak	2018	SK	6.12.2018	39	635	478	16.28	0.75	ASFC	D
Kapela / The Band	Ladislav Kaboš	2018	SK/CZ	24.10.2018	61	454	1,437	7.44	3.17	MEDIA FILM	D
INDE / ELSEWHERE	Juraj Nvota Marian Urban	2018	SK/CZ	15.11.2018	40	436	414	10.90	0.95	ASFC	D
Parralel / Parralel Movie	Matyas Brych Vladimír Kriško	2018	SK	31.5.2018	266	344	1,564	1.29	4.55	Magic Box Slovakia	A
PRVÁ / FEMALE FIRST	J. Bučka, P. Kerekes, T. Križková, Z. Liová, L. Moravčíková- Chovanec, Marek Šulík, R. Šveda	2013 - 2016	SK	30.8.2018	4	189	387	47.25	2.05	ASFC	D
Svetlé miesto / The Bright Spot **	Dušan Trančík	2018	SK	27.9.2018	10	135	283	13.50	2.11	Filmpark Studio	D

Distribution of Premiered Slovak and Co-Production Films in 2018											
Film title	Director	Prod-uct. year	Country of origin	Release date	Screen-ings	Admis-sions	Box office (EUR)	Average attendance per screening	Average admission fee (EUR)	Distributor	F-fiction / D-documen-tary / A-anim-ated
Vycestovacia doložka pre Dubčeka / Travel Clearance for Alexander Dubček	Juraj Lihosit	2018	SK	6.12.2018	18	22	74	1.22	3.36	Continental film	F
TOTAL	100 % Slovak films, majority co-productions and 50/50				7,886	180,354	904,704	22.87	5.02		
Toman	Ondřej Trojan	2018	CZ/SK	18.10.2018	621	17,295	99,567	27.85	5.76	Forum Film	F
Keď draka bolí hlava / The Secret of the Two-headed Dragon	Dušan Rapoš	2018	CZ/SK	25.10.2018	736	15,899	78,352	21.60	4.93	Continental film	F
Čertovské pero / The Magic Quill	Marek Najbrt	2018	CZ/SK	29.11.2018	710	9,351	45,168	13.17	4.83	Continental film	F
Jan Palach	Robert Sedláček	2018	CZ/SK	30.8.2018	425	7,845	36,887	18.46	4.70	CinemArt SK	F
Hmyz / Insect	Jan Švankmajer	2018	CZ/SK	15.3.2018	82	1,004	2,413	12.24	2.40	PubRes	F
Sloboda / Freedom	Jan Speckenbach	2017	DE/SK	22.3.2018	97	796	1,636	8.21	2.06	ASFC	F
Doktor Martin: Záhada v Beskydách / Doc Martin: Greatest Case	Petr Zahrádka	2018	CZ/SK	6.12.2018	93	744	3,558	8.00	4.78	PubRes	F
Kvetinárstvo / The Flower Shop	Ruben Desiere	2017	BE/SK	18.3.2018	20	526	435	26.30	0.83	Filmtopia	F
Môj neznámy vojak / My Unknown Soldier	Anna Kryvenko	2018	CZ/LV/SK	16.8.2018	24	308	573	12.83	1.86	Filmtopia	D
Cirkus Rwanda / Circus Rwanda	Michal Varga	2018	CZ/SK	13.10.2018	41	294	1,122	7.17	3.82	Filmtopia	D
Pochoduj alebo zomri / March or Die **	Michael Kaboš	2018	CZ/SK	28.11.2018	2	30	108	15.00	3.60	MEDIA FILM	D
TOTAL	Minority co-productions				2,851	54,920	269,819	18.97	4.98		
TOTAL	All Slovak and co-productions premières				10,737	234,446	1,174,523	21,84	5.01		

Note: the films are listed based on attendance figures

** mid-length film

Source: Union of Slovak Film Distributors

TOP 10 Films by Admission (1 January – 31 December 2018)						
Ranking	Slovak film title	Original film title	Country of origin	Release date	Admission	Distributor
1.	Bohemian Rhapsody	Bohemian Rhapsody	US	1.11.2018	323,147	CinemArt SK
2.	Hotel Transylvánia 3: Strašidelná dovolenka	Hotel Transylvania 3: Monster Vacation	US	12.7.2018	288,582	Itafilm
3.	Zrodila sa hviezda	A Star is Born	US	4.10.2018	245,785	Continental film
4.	Päťdesiat odtieňov slobody	Fifty Shades Freed	SK	8.2.2018	199,327	CinemArt SK
5.	Avengers: Nekonečná vojna	Avengers: Infinity War	US	26.4.2018	182,574	Saturn Entertainment
6.	Grinch	The Grinch	US	8.11.2018	147,001	CinemArt SK
7.	Jurský svet: Zánik ríše	Jurassic World: Fallen Kingdom	US	21.6.2018	145,250	CinemArt SK
8.	Deadpool 2	Deadpool 2	US	17.5.2018	144,720	CinemArt SK
9.	Fantastické zvery: Grindelwaldove zločiny	Fantastic Beasts: The Crimes of Grindelwald	GB/US	15.11.2018	136,613	Continental film
10.	Rodinka Úžasných 2	The Incredibles 2	US	2.8.2018	130,904	CinemArt SK

TOP 10 Slovak Films by Admissions 1993–2018 (as of 31 December 2018)							
	Slovak title / English title	Year of production	Country of origin	Distributor	Screenings	Admission	Box office (EUR)
1.	Bathory / Bathory	2008	SK/CZ/GB/HU	Tatrafilm / Bontonfilm	3,550	432,300	1,614,553
2.	Fontána pre Zuzanu 2 / The Fountain for Suzanne 2	1993	SK/CZ	Tatrafilm / Bontonfilm	1,491	343,206	246,380
3.	Všetko alebo nič / All or Nothing	2017	SK/CZ	Continental film	4,309	340,734	1,736,057
4.	Čiara / The Line	2017	SK/UA	Continental film	4,867	332,338	1,761,283
5.	Únos / Kidnapping	2017	SK	Continental film	3,572	279,183	1,468,891
6.	Lóve / Lóve	2011	SK/CZ	Continental film	2,468	122,870	548,781
7.	Pokoj v duši / Soul at Peace	2009	SK/CZ	Anna Kováčová	1,352	116,818	406,860
8.	Cuky Luky film / Cuky Luky Film	2017	SK	Itafilm	2,311	116,550	581,039
9.	38 / 38	2014	SK	Itafilm	2,104	114,960	543,991
10.	Fontána pre Zuzanu 3 / The Fountain for Suzanne 3	1999	SK/CZ	Intersonic	1,591	112,353	200,714

Note: Excluding minority co-productions

Source: Union of Slovak Film Distributors

► VIDEODISTRIBUTION

– In 2018, Bontonfilm released 296 DVD titles, 132 BD and 85 UHD titles.

– Bontonfilm's TOP 10 bestselling DVDs

As many as two domestic films got into the TOP 10.

1. **Hotel Transylvania 3: Monster Vacation** (US, 2018, dir. Genndy Tartakovsky)
2. **Mamma Mia! Here We Go Again** (US, 2018, dir. Ol Parker)
3. **Fifty Shades Freed** (US, 2018, dir. James Foley)
4. **The Line** (Čiara, SK/UA, 2017, dir. Peter Bebjak)
5. **Jurassic World: Fallen Kingdom** (US, 2018, dir. J. A. Bayona)
6. **Deadpool 2** (US, 2018, dir. David Leitch)
7. **Ferdinand** (US, 2017, dir. Carlos Saldanha, Cathy Malkasian, Jeff McGrath)
8. **Peter Rabbit** (US, 2018, dir. Will Gluck)
9. **Backstage** (SK/CZ, 2018, dir. Andrea Sedláčková)
10. **Loving Pablo** (ES/BG, 2017, dir. Fernando León de Aranoa)

– Bontonfilm's TOP 10 bestselling BDs

– After last year's first place, **The Line** (Čiara) has now been in the TOP 10 for two years.

1. **Hotel Transylvania 3: Monster Vacation** (US, 2018, dir. Genndy Tartakovsky)
2. **Mamma Mia! Here We Go Again** (US, 2018, dir. Ol Parker)
3. **Fifty Shades Freed** (US, 2018, dir. James Foley)
4. **The Line** (Čiara, SK/UA, 2017, dir. Peter Bebjak)
5. **Jurassic World: Fallen Kingdom** (US, 2018, dir. J. A. Bayona)
6. **Deadpool 2** (US, 2018, dir. David Leitch)
7. **Ferdinand** (US, 2017, dir. Carlos Saldanha, Cathy Malkasian, Jeff McGrath)
8. **Peter Rabbit** (US, 2018, dir. Will Gluck)
9. **Jumanji: Welcome to the Jungle** (US, 2017, dir. Jake Kasdan)
10. **Blade Runner 2049** (US/CA/GB, 2017, dir. Denis Villeneuve)

– Bontonfilm's TOP 10 bestselling UHDs

1. **Hotel Transylvania 3: Monster Vacation** (US, 2018, dir. Genndy Tartakovsky)
2. **Mamma Mia! Here We Go Again** (US, 2018, dir. Ol Parker)
3. **Fifty Shades Freed** (US, 2018, dir. James Foley)
4. **Jurassic World: Fallen Kingdom** (US, 2018, dir. J.A. Bayona)
5. **Deadpool 2** (US, 2018, dir. David Leitch)
6. **Ferdinand** (US, 2017, dir. Carlos Saldanha, Cathy Malkasian, Jeff McGrath)
7. **Peter Rabbit** (US, 2018, dir. Will Gluck)
8. **Jumanji: Welcome to the Jungle** (US, 2017, dir. Jake Kasdan)
9. **Blade Runner 2049** (US/CA/GB, 2017, dir. Denis Villeneuve)
10. **Descpicable Me 3** (US, 2017, dir. Ken Daurio, Cinco Paul)

– In 2018, Magic Box Slovakia 113 DVD titles, 66 BD and 31 UHD titles.

– Magic Box Slovakia's TOP 10 bestselling DVDs

1. **Coco** (US, 2017, dir. Lee Unkrich, Adrian Molina)
2. **Incredibles 2** (US, 2018, dir. Brad Bird)

3. **Olaf's Frozen Adventure** (US, 2017, dir. Kevin Deters, Stevie Wermers)

4. **Paddington 2** (GB/FR, 2017, dir. Paul King)

5. **The Little Prince** (FR/IT, 2015, dir. Mark Osborne)

6. **Ballerina** (FR/CA, 2016, dir. Eric Summer, Éric Warin)

7. **Frozen** (US, 2013, dir. Chris Buck, Jennifer Lee)

8. **My Little Pony: The Movie** (US, 2017, dir. Jayson Thiessen)

9. **Robinson Crusoe** (BE/FR, 2016, dir. Vincent Kesteloot, Ben Stassen)

10. **Maya the Bee Movie** (Die Biene Maja – Der Kinofilm, DE/AU, 2014, dir. Alexs Stadermann)

– Magic Box Slovakia's TOP 10 bestselling BDs

1. **Avengers: Infinity War** (US, 2018, dir. Anthony Russo, Joe Russo)

2. **Mission: Impossible – Fallout** (US, 2018, dir. Christopher McQuarrie) (BD+bonus disc)

3. **Ant-Man and the Wasp** (US, 2018, dir. Peyton Reed)

4. **Star Wars: The Last Jedi** (US, 2017, dir. Rian Johnson) (2D+bonus disc) – Limited Edition The Resistance

5. **Avengers: Infinity War** (US, 2018, dir. Anthony Russo, Joe Russo) (3D+2D) – Limited Collector's Edition

6. **Solo: A Star Wars Story** (US, 2018, dir. Ron Howard) (2D+bonus disc)

7. **Star Wars: The Last Jedi** (US, 2017, dir. Rian Johnson) (3D+2D+bonus disc)

8. **Thor: Ragnarok** (US, 2017, dir. Taika Waititi)

9. **Black Panther** (US, 2018, dir. Ryan Coogler)

10. **Ready Player One** (US, 2018, dir. Steven Spielberg)

– Magic Box Slovakia's TOP 10 bestselling UHDs

1. **Saving Private Ryan** (US, 1998, dir. Steven Spielberg) (UHD+BD)

2. **Interstellar** (US, 2014, dir. Christopher Nolan) (UHD+BD+bonus disc)

3. **Mission: Impossible – Fallout** (US, 2018, dir. Christopher McQuarrie) (UHD+BD+bonus disc)

4. **Ready Player One** (US, 2018, dir. Steven Spielberg) (UHD+BD+bonus disc)

5. **The Matrix** (US/AU, 1999, dir. Lilly Wachowski, Lana Wachowski) (UHD+BD+bonus disc)

6. **Justice League** (US, 2017, dir. Zack Snyder) (UHD+BD)

7. **Dark Knight** (US, 2008, dir. Christopher Nolan) (UHD+BD+bonus disc)

8. **Inception** (US/GB, 2010, dir. Christopher Nolan) (UHD+BD+bonus disc)

9. **Game of Thrones Season 1** (US/GB, 2011, dir. Alan Taylor, Daniel Minahan, Brian Kirk, Timothy Van Patten) (4 UHD)

10. **2001: A Space Odyssey** (US/GB, 1968, dir. Stanley Kubrick) (UHD+BD+bonus disc)

– In 2018, 52 DVDs or BDs with 101 Slovak and co-production audiovisual works were released. Of these, 28 DVDs and BDs contained full-length cinema films (in 2017, 51 DVDs or BDs with Slovak and co-production audiovisual works, of which 33 were full-length cinema films).

- **The Slovak Film Institute (SFI)** also continued making domestic productions available in 2018. Following the release on Blu-ray in 2017 which was nominated for Best DVD/Blu-ray Award for archive films in 2018 at the prestigious festival of archive films, Il Cinema Ritrovato in Bologna (Italy), a year later the SFI issued the 3-DVD collection **Best of Viktor Kubal** with **Brigand Jurko** (Zbojník Jurko, CS, 1976), **The Bloody Lady** (Krvavá pani, CS, 1980) and a **Selection of Animated Films by Viktor Kubal** (Výber animovaných filmov Viktora Kubala). Several films were released on DVD on the occasion of life anniversaries: **Simple Pleasures** (Tichá radosť, CS, 1985) and **Private Lives** (Súkromné životy, CS/DE, 1990) by Dušan Hanák and **Infidelity the Slovak Way** (Nevera po slovensky I-II, CS, 1980) by Juraj Jakubisko. After being issued on DVD in 2017, the satirical tragic-comedy **The Barnabáš Kos Case** (Prípád Barnabáš Kos, CS, 1964, dir. Peter Solan) was also released on BD and the already sold-out 2-DVD **6x Dežo Ursiny** with the artist's documentaries was re-issued. The SFI participated with FTF VŠMU in the release of the DVD **Images of/against Extremism** (Obrazy (proti) extrémizmu) containing sixteen short, predominantly non-fiction films about socially heavy topics.
- **Bontonfilm** provided the second largest number of domestic films on DVD. The company released seven films: the story of the Russian poet Anna Barkova who spent 22 years of her life in Soviet gulags **8 Heads of Madness** (8 hlav šílenství, CZ/SK, 2017, dir. Marta Nováková), the dance film **Backstage** (SK/CZ, 2018, dir. Andrea Sedláčková), the film portrait of an authentic Czech neo-Nazi **The White World According to Daliborek** (Svět podle Daliborka, CZ/SK/GB, 2017, dir. Vít Klusák) which was released in the Czech Republic in 2017, but only in 2018 in Slovakia due to a later release into cinemas, the Christmas fairy tale **The Third Wish** (Přání k máni, CZ/SK, 2017, dir. Vít Karas), the last two parts of director Jan Hřebejk's and screenwriter Petr Jarchovský's trilogy **Garden Store** (Zahradnictví, CZ/SK/PL, 2017) - **Deserter** (Dezertér) and **Suitor** (Nápadník). Together with the first part, **The Family Friend** (Rodinný přítel), all three films were also released at the end of 2018 as a 3-DVD - **Garden Store**. The thriller from the environment of organised crime on the Slovak-Ukrainian border, **The Line** (Čiara, SK/UA, 2017, dir. Peter Bebjak) was also released in the Czech Republic a year after its release in Slovakia in 2017.
- In 2018, **Magic Box Slovakia** was the third largest publisher with five domestic films on DVD. The company released a documentary about the tragedy of the Roma during World War II, **A Hole in the Head** (Diera v hlave, SK/CZ, 2016, dir. Robert Kirchhoff), the thriller **Intimate Enemy** (Dôverný nepriateľ, SK/CZ, 2018, dir. Karel Janák), a documentary about a man who significantly influenced the modern history of Slovakia - **The Lust for Power** (Mečiar, SK/CZ, 2017, dir. Tereza Nvotová), a road movie in which the son of a murderer and the son of his victims meet and travel together across Slovakia, **The Interpreter** (Tlmočník, SK/CZ/AT, 2018, dir. Martin Šulík) and the first six episodes of the 3D animated series which was also released in cinemas as a fiction-length block of films, **The Websters** (Websterovci, SK/PL, 2018, dir. Katarína Kerekesová).
- Czech Television released the 2-part historical miniseries **María Theresa** (Mária Terézia, CZ/AT/HU/SK, 2017, dir. Robert Dornhelm).
- K2 Studio released its 29th DVD of the Grand Prix collection - **Spirit of Jaguar** (Tieň jaguára, SK, 2018, dir. Pavol Barabáš) and the 30th DVD was a portrait of the controversial Slovak mountaineering legend Pavel Pochylý, **The Spider** (Pavúk: horolezec storočia, SK, 2018, dir. Ľubomír Ján Slivka).
- Spinaker released the recording of the concert for the 70th birthday of the deceased Slovak music legend **Dežo Ursiny 70** (SK, 2018, dir. Maroš Šlapeta, Matej Beneš).
- Bohemia MP released a 6-episode TV tribute to American slapstick **Gagman** (CS/DE, 1987, dir. Juraj Herz).
- In 2018, ten DVDs with songs and programmes for children were also released.
- Forza Music released on DVD a recording of the renewed première of Radošina Naëve Theatre's play **Jááánošiiik after 300 Years** (Jááánošiiik po tristo rokoch, SK, 2018, dir. Juraj Nvota).
- The DVD with **A Hero of Our Time** (Hrdina našich čias, SK, 2009, dir. Zuzana Piusi) was released in Austria attached to Pavel Branko's book *Gegen den Strom* (New Academic Press, Vienna, 2018) and the Austrian TV channel ORF issued on DVD the miniseries **María Theresa**.
- The German company Good Movies released the drama **Freedom** (Freiheit, DE/SK, dir. Jan Speckenbach).
- A British company, Thunderbird Releasing, released the animated film **Oddsockeaters** (Lichožrouti, CZ/SK/HR, 2016, dir. Galina Miklíňová). An Australian company, Palace Film, released on DVD **The Teacher** (Učiteľka, SK/CZ, 2016, dir. Jan Hřebejk).
- **Spoor** (Pokot, PL/DE/SE/CZ/SK, 2017, dir. Agnieszka Holland, Kasia Adamik) was released on DVD by both the Polish publishing house Agora and Spanish Karma Films.
- The release of Slovak films from the SFI's archive collections in foreign publishing houses was a major success of the previous year. Second Run (United Kingdom) issued on Blu-ray **The Miraculous Virgin** (Panna zázračnica, CS, 1966, dir. Štefan Uher), a German publisher released on DVD **The Boxer and Death** (Boxer a smrť, CS, 1962) by Peter Solan and the French publisher Clavis Films issued three collections of Slovak short animated films.
- However, more extensively than on DVDs, BDs and UHDs, films are disseminated via streaming services.

In 2014, the Slovak Internet VoD portal **Kinocola** (www.kinocola.sk) came into operation; the production company Filmpark is behind this portal. It specialises in Slovak and Czech films. It offers 21 feature, 17 documentary, 12 short films, 42 episodes of the documentary series **GEN.sk** (SK, 2008 – 2017, various directors), 6 episodes of the TV series **Mountain Rescue Team** (Záchranári, SK/CZ, 2003, dir. Vladimír Michálek) and 13 episodes of the TV series **Old Town Crime Tales** (Kriminálka Staré mesto, SK/CZ, 2010 – 2013, dir. Ján Sebechlebský).

- **The Association of Slovak Film Clubs** has made its Video on Demand service (www.asfkvod.sk) available since June 2016. It had 16 titles on offer.

- With the exception of these two VOD platforms, as of 16 April 2019 you can browse all the other platforms available not only in Slovakia – for instance **Voyo**, **HBO GO**, **iTunes**, **Netflix**, **Prime Video**, **Obbod**, **DAFilms**, and many others – in the **LUMIERE VOD database** (<http://lumierevod.obs.coe.int/>) launched by the European Audiovisual Observatory which enables browsing in more than 250 VOD catalogues with over 35,000 European films.

- In the golden age of video cassettes (1990 – 1992) there were almost **1,500 video rental outlets** in operation in Slovakia. Currently, in the era of streaming services and pirate downloading of films, only seven of them were still in operation as of 31 December 2018: Bratislava (Oscar), Galanta (Brita), Komárno (Shopping Centre), Nitra (DVD Lipa), Sereď (Mikesh), Šaľa (Pegas) and Kysucké Nové Mesto (KM elektronika). And, of course, they no longer rent video cassettes, but films on DVDs and BDs.

> CINEMAS

- In 2018, **166 commercial cinemas** (i.e. cinemas where an admission fee was charged) **with 267 screens** were in operation (in 2017, there were 152 cinemas with 249 screens). Of these, 99 were single-screen cinemas with 26,827 seats, 21 miniplexes (cinemas with 2 to 7 screens) with **85 screens** and **12,924 seats**, and 4 multiplexes (cinemas with 8 and more screens) with 40 screens and 6,911 seats, 25 open-air cinemas with 25,662 seats, 15 alternative spaces with 16 screens and 1,590 seats: Municipal Cultural Centre – FK Kassandra (Bánovce nad Bebravou), Záhrada (Banská Bystrica), Eleuzína (Banská Štiavnica), Berlinka (Bratislava), FK Kamel (Bratislava), Klub pod lampou (Bratislava), Satori stage (Bratislava), Nová Cvernovka (Bratislava), Klub Bombura (Brezno), FK Vasmacska-Jókai Theatre (Komárno), FK Priestor (Lučenec), Cinema Pocity (Prešov), FK Lakmé (Ružomberok), Rosefeld Palace (Žilina), Station (Žilina) and Drive-in Cinema Orava with 85 parking spaces.

- In addition, the **IMAX** cinema with a capacity of 492 viewers and IMAX 3D technology has been in operation in Bratislava since 2015, although it is not included in the official European statistics.

- The miniplex **CINEMAX in Martin** with a capacity of 472 seats in four screening rooms digitised with D-Cinema technology was put into operation on 27 March 2018. **Film Europe Cinema** in Bratislava has been digitised with the same technology since 14 September 2018 and one screen was added to the **Star Cinema in Zvolen**. **Úsmev Cinema in Hlohovec** ceased operations on 30 June 2018 and extensive renovations started, consisting of digitisation with D-Cinema technology and modernisation. Screening should recommence in 2019. **Malý Berlín Cinema in Trnava** has been screening films with E-Cinema technology since 1 March 2018 and the operation of **Zora Cinema** was renewed in **Smoľnice** in October 2019 after thirteen years. **Strojár Cinema in Martin** ceased operations on 31 December 2018.

- Visitors to 5 screens in 4 cinemas could enjoy the **Dolby Atmos** 3D sound – 2 screens in CINEMAX Bratislava and one screen each in Cinema City Aupark Bratislava, CINEMAX Arena Trnava and Mlyny Cinemas Nitra. The IMAX cinema also has immersive sound.

- As at 31 December 2018, **197 screens in 97 cinemas** and **5 open-air cinemas** were digitised with **D-Cinema** technology (189 screens in 93 cinemas and 3 open-air cinemas in 2017). In 102 digitised screens – of these, 37 in single-screen cinemas – **3D screening** was even possible.

- As at 31 December 2018, 100% of screens in 25 multi-screen cinemas were digitised with D-Cinema technology. Of the 99 single-screen cinemas in operation in 2018, 67.68% were digitised with D-Cinema technology. The number of digitised single-screen cinemas (67) will probably not increase substantially now, as in 2018 only 3 cinemas applied for (and were granted) support: Film Europe Cinema in Bratislava, Úsmev Cinema in Hlohovec and Golden Apple Cinema in Liptovský Mikuláš for screen “B” (replacement of an older rented projector with a new one).

(For details refer to the Table: **Cinemas in Slovakia as at 31 December 2018**.)

- In 2010 – 2018, the Slovak Audiovisual Fund (AVF) granted support totalling **EUR 2,436,490** for the digitisation of 81 cinemas and screening rooms with **D-Cinema** technology.

- While 15 screens in multi-screen cinemas were digitised with D-Cinema technology without AVF support, only eight of the 67 single-screen cinemas managed to do so – Bánovce nad Bebravou, Bratislava (Klap), Dubnica nad Váhom (Lastovička), Martin (Moskva Cinema), Stropkov, Stupava, Šamorín (Tuli Cinema) and Ružomberok. The renovation of the amphitheatre in Košice was financed from funds earmarked for the 2013 European Capital of Culture projects and the municipal authority in Martin funded the DCI projector in its open-air cinema.

- Those cinemas that have had digital technology in place for the longest time are already encountering technical problems and the necessity to **re-digitise**. In

2016, Kultúra Cinema in Ružomberok received support for re-digitisation, in 2018, Golden Apple Cinema in Liptovský Mikuláš replaced an older rented projector in screening room “B” with a new one with AVF support; others will gradually follow.

- In 2013, the AVF also opened a new sub-programme enabling applicants to obtain a grant for cinema modernisation using the less expensive digital **E-Cinema HD** technology. Thanks to this, **24 applications** were supported by the end of 2018 with **EUR 285,200** (EUR 11,883 per application on average): Pôtoň Theatre in Bátorovce, cinemas Múzeum SNP in Banská Bystrica, Dom kultúry in Bošany, A4 in Bratislava, Film Club in Bytča, Diamant in Dudince, Poľana in Hriňová, Tabačka Cinema in Košice, Akropola in Kremnica, Družba in Margecany, Film Club and Mestská scéna Cinema in Martin, Tatra in Nitra, Ostražica in Nižná, Cinema Nováky, Osveta in Očová, KaSS in Prievidza, Apollo Cinema in Rožňava, Zora Cinema in Smolenice, Jašík in Turzovka, Tatra in Vráble, Žilina-Záriečie Station, Cinematograph and Cinematograph 2 mobile open-air cinemas in Bratislava and the open-air cinema in Vranov nad Topľou.

The Film Europe Cinema was digitised with E-Cinema technology without AVF support.

- As the applications of 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 AVF Development of Audiovisual Technologies in Slovakia Programme. In 2014 - 2018, 39 applications were supported with a total amount of **EUR 708,250** (EUR 18,160 per application on average). Cinemas mainly used the funds for modifications to seating, floors, screens, for promotion, marketing and also for the ticket reservation system.

- In 2010 - 2018, the AVF granted support to Programme **4 Development of Audiovisual Technologies in the Slovak Republic** totalling **EUR 3,454,940**. (For more details, refer to the chapter on the **AUDIOVISUAL FUND**).

- The K3 screening room at Cinema Lumière in Bratislava with 36 seats is the only cinema in Slovakia which regularly screens films predominantly from 35 mm copies, even in the era of digitisation. It is entitled **Filmotheque - Study Screening Room of the Slovak Film Institute**. Its programming is based on the rules determined by the International Federation of Film Archives (FIAP), of which the SFI has been a member since 2001.

- As regards open-air cinemas, only Paľo Bielik’s Amphitheatre in Banská Bystrica screens films from 35 mm copies; in 2016, the original 70 mm projectors were also put into operation here.

- As at 31 December 2018, there were **25 open-air cinemas** (21 in 2017) in operation. In addition to the five open-air cinemas digitised with D-Cinema technology (Galanta, Košice, Martin - since 2018, Nové Zámky - since 2018, Trnava), films were also digitally screened in a further six open-air cinemas. The open-air cinemas in Krupina, Pezinok, Podhájska, Senec and Senica borrowed projectors from the local single-screen cinemas and in Trnovec from the Primáš Cinema in Myjava. A further 67 open-air cinemas (13 of them in Bratislava) screened films for free, so they are not included in the statistics. In 2018, **two drive-in cinemas** were in operation - Shopping Palace in Bratislava (free) and Drive-in Cinema Orava in Námestovo (where an admission fee was charged).

- And also two travelling cinemas - Bažant Cinematograph (free) and the travelling cinema at the Drive-in Cinema Orava (where an admission fee was charged).

- Further 40 single-screen cinemas and alternative spaces screened films free of charge.

- As at 31 December 2018, a total of **25 cinemas** (of these, 56% were single-screen cinemas) in 17 cities (25 cinemas in 18 cities in 2017) in Slovakia formed part of the European cinema network, **Europa Cinemas** (2,992 screens in 1,204 cinemas in 725 cities in 43 countries): Artkino za zrkadlom, Film Europe Cinema, Mladost, Nostalgie and Cinema Lumière in Bratislava, cinemas in Košice (Úsmev), Liptovský Mikuláš (Nicolaus), Piešťany (Fontána), Rimavská Sobota (Orbis), Ružomberok (Kultúra), Sereď (Nova), Spišská Nová Ves (Mier), Trenčín (Artkino Metro) and CINEMAX miniplexes in Banská Bystrica, Dunajská Streda, Košice, Nitra, Poprad, Prešov, Skalica, Trenčín, Trnava (Aréna + MAX), Žilina and the CINEMAX multiplex in Bratislava.

- Cinemas in Slovakia as at 31 December, 2018

Cinemas in Slovakia as at 31 December 2018									
Multiscreens	Number of cinemas	Digital cinemas (cinemas with at least 1 digital screen)	%	Number of screens	Total number of digital screens	%	Total number of 3D screens	3D cinemas (cinemas with at least one 3D screen)	Number of seats
CINEMAX Banská Bystrica	1	1	100.00	6	6	100.00	3	1	1,116
CINEMAX Dunajská Streda	1	1	100.00	3	3	100.00	1	1	460
CINEMAX Košice	1	1	100.00	7	7	100.00	3	1	1,281
CINEMAX Martin	1	1	100.00	4	4	100.00	2	1	492
CINEMAX Nitra	1	1	100.00	4	4	100.00	2	1	651
CINEMAX Poprad	1	1	100.00	5	5	100.00	2	1	851
CINEMAX Prešov	1	1	100.00	3	3	100.00	1	1	571
CINEMAX Skalica	1	1	100.00	3	3	100.00	1	1	436
CINEMAX Trenčín	1	1	100.00	4	4	100.00	2	1	649
CINEMAX Trnava	1	1	100.00	3	3	100.00	1	1	537
CINEMAX Trnava Aréna	1	1	100.00	5	5	100.00	3	1	606
CINEMAX Žilina	1	1	100.00	6	6	100.00	4	1	946
Star Zvolen	1	1	100.00	3	3	100.00	3	1	451
Golden Apple Cinema	1	1	100.00	3	3	100.00	2	1	461
Mlyny Cinemas	1	1	100.00	5	5	100.00	5	1	678
Lumière	1	1	100.00	4	4	100.00	0	0	354
Star Lučenec	1	1	100.00	3	3	100.00	3	1	433
Ster Century Cinemas Košice	1	1	100.00	4	4	100.00	1	1	559
Ster Century Cinemas Prievidza	1	1	100.00	3	3	100.00	1	1	432
Ster Century Cinemas Spišská Nová Ves	1	1	100.00	3	3	100.00	1	1	474
Ster Century Cinemas Žilina	1	1	100.00	4	4	100.00	1	1	486
Miniplexes (2-7 screens) TOTAL	21	21	100.00	85	85	100.00	42	20	12,924
Cinema City Aupark	1	1	100.00	12	12	100.00	7	1	2,237
Cinema City Eurovea	1	1	100.00	9	9	100.00	6	1	1,568
Cinema City Polus	1	1	100.00	8	8	100.00	5	1	1,604
CINEMAX Bratislava	1	1	100.00	11	11	100.00	5	1	1,502
Multiplexes (8 and more screens) TOTAL	4	4	100.00	40	40	100.00	23	4	6,911
Multiscreens TOTAL	25	25	100.00	125	125	100.00	65	24	19,835
single screen	99	67	100.00	99	67	67.68	37	37	26,827
CINEMAS TOTAL	124	92	74.19	224	192	85.71	102	61	46,662
open air	25	5	20.00	25	5	20.00	0	0	25,662
travelling	1	0	0.00	1	0	0.00	0	0	n/a
alternative screening spaces	15	0	0.00	16	0	0.00	0	0	1,590
as at 31 December 2018	165	97	58.79	266	197	74.06	102	61	73,914
drive-in	1	0	0.00	1	0	0.00	0	0	85 cars
TOTAL	166	97	58.43	267	197	73.78	102	61	73,999
IMAX	1	1	100.00	1	1	100.00	1	1	472

FILM CLUBS

Film clubs in Slovakia are associated within the **Association of Slovak Film Clubs** (ASFC, www.asfk.sk). As of 31 December 2018, there were a total of **60 film clubs with 4,603 members** in Slovakia (in 2017, there were 59 film clubs with 5,390 members). Most of the film clubs operate on the premises of conventional cinemas; 41 of them, i.e. 68.33% are in digitised cinemas.

In 2018, 85,108 viewers attended screenings of art-house films in all cinemas in Slovakia (not only in film clubs), which represents a year-on-year decline of 26.23%. In 2018, art-house films constituted 1.43% of the total attendance at Slovak cinemas (1.72% in 2017).

The total attendance in Slovak cinemas in 2018 amounted to 5,964,768 viewers.

The average admission fee was EUR 2.37 (EUR 2.64 in 2017) for art-house films in all cinemas. Just for comparison, the average admission fee in all cinemas was EUR 5.54 in 2018.

The most important events organised by ASFC in 2018 included the touring showcase Project 100 – 2018, the 25th International Film Clubs Festival Febiofest 2018 and the Film Cabinet for Kids.

Within **Project 100 – 2018**, the following films were presented:

The Apartment (US, 1960, dir. Billy Wilder)

Climax (Climax, FR, 2018, dir. Gaspar Noé)

Foxtrot (Foxtrot, IL/DE/FR/CH, 2017, dir. Samuel Maoz)

Manifesto (Manifesto, AU/DE, 2016, dir. Julian Rosefeldt)

Moulin Rouge (AU/US, 2001, dir. Baz Luhrmann)

Nico, 1988 (Nico, 1988, IT/BE, 2017, dir. Susanna Nicchiarelli)

The Last Self-portrait (Posledný autoportrét, SK, 2018, dir. Marek Kuboš)

Cold War (Zimna wojna, PL/GB/FR, 2018, dir. Paweł Pawlikowski)

The Guilty (Den skyldige, DK, 2017, dir. Gustav Möller)

Hair (US, 1979, dir. Miloš Forman)

and the short animated film **Monster** (Monštrum, SK, 2018, dir. Martin Snopek). In January 2019, these films were joined by **The House That Jack Built** (DK/FR/DE/SE, 2018, dir. Lars von Trier) within **Project 100 – Special**.

The 25th International Film Club Festival Febiofest was held on 15 – 21 March 2018 in several cinemas in Bratislava: Lumière, Klap, Berinka, Mladost' and Artkino za zrkadlom.

It subsequently travelled from the capital to other Slovak cities from 16 – 29 March. Almost eleven thousand viewers saw 126 films in nine programme sections in eleven cities (Banská Bystrica, Bratislava, Levice, Kežmarok, Košice, Martin, Poprad, Prešov, Prievidza, Trenčín, Trnava), in 16 cinemas, at 226 screenings. The laureates of the **ASFC 2017 Annual Awards** were announced at Febiofest for the tenth time. **Mladost'** in Bratislava became the best film club. **Paterson** (US, 2016, dir. Jim Jarmusch) was named the best club film. The French director **Arnaud Desplechin** and French filmmaker **Leos Carax** received the ASFC Annual

Award for their contribution to world cinema. Theatre and film set designer **Fero Lipták** and the President of the International Film Club Festival Febiofest and co-founder of the Association of Slovak Film Clubs **Peter Dubecký** took the **ASFC Annual Award for their contribution to Slovak cinema and the club movement**.

In 2018, the ASFC brought 38 full-length films to cinemas – among them a series of mid-length documentaries, **Female First** (Prvá, SK, 2013-2016, dir. Jana Bučka, Peter Kerekes, Tereza Križková, Zuzana Liová, Lenka Moravčíková-Chovanec, Marek Šulík, Róbert Šveda), registered as one distribution title, the renewed premières of four films (**Hair**, **Moulin Rouge**, **The Rocky Horror Picture Show**, **The Apartment**) and two short animated films – **Fifi Fatale** and **Monster**.

Spirit of Jaguar became the best-attended art-house film in 2018 with 4,915 viewers.

TOP 10 ASFC FILMS BY ADMISSIONS

(1 January 2018 – 31 December 2018)

Ranking / Title of film / Number of viewers

1.	Spirit of Jaguar (Tieň jaguára, SK, 2018, dir. Pavol Barabáš)	4,915
2.	Válek (Válek, SK, 2018, dir. Patrik Lančarič)	4,855
3.	C'est la vie! (Le sens de la fête, FR, 2017, dir. Éric Toledano, Olivier Nakache)	4,446
4.	The Guilty (Den skyldige, DK, 2017, dir. Gustav Möller)	3,391
5.	Cold War (Zimna wojna, PL/GB/FR, 2018, dir. Paweł Pawlikowski)	2,973
6.	Double Lover (L'amant double, FR/BE, 2017, dir. François Ozon)	2,901
7.	Climax (Climax, FR, 2018, dir. Gaspar Noé)	2,717
8.	In the Fade (Aus dem Nichts, DE/FR, 2017, dir. Fatih Akin)	1,834
9.	The Florida Project (US, 2017, dir. Sean Baker)	1,814
10.	Let the Sun Shine In (Un beau soleil intérieur, FR, 2017, dir. Claire Denis)	1,666

Note: **C'est la vie!** received its première on 23 November 2017 and the total attendance as at 31 December 2018 amounted to 9,973 viewers.

DOMESTIC FESTIVALS AND REVIEWS

In 2018, the international film festivals Art Film Fest in Košice, IFF Cinematik in Piešťany and the International Film Club Festival Febiofest in Bratislava were once again the most significant events of the year.

The **26th International Film Festival Art Film Fest** (www.artfilmfest.sk) was held for the third time in Košice, this time on **15 – 23 June 2018**. The programme included 22 programme sections. The psychological thriller **The Guilty** (Den skyldige, DK, 2018, dir. Gustav Möller) won the main award, the Blue Angel for Best Film. The Jury awarded the **Blue Angel for Best Actress** to Hungarian actress **Zsófia Szamosi** for **One Day** (Egy nap, HU, 2018, dir. Zsófia Szilagyi), **Jakob Cedergrén** won the **Blue Angel for Best Actor** for the title role in **The Guilty** and Serbian director **Ognjen Galvanić** won the **Blue Angel for Best Director** for **The Load** (Teret, CS/FR/HR/IR/QA, 2018).

- The Feature Film Jury also awarded two **Special Mentions** – to **The Last Self-portrait** (Posledný autoportrét, SK, 2018, dir. Marek Kuboš) and **Butterflies** (Kelebekler, TU, 2018, dir. Tolga Karaçelik).
- The Jury of the International Short Film Competition awarded a Blue Angel to the feature film **Shadow Animals** (Skuggdjur, SE, 2017, dir. Jerry Carlsson). The experimental film **Flame** (Polte, FI, 2018, dir. Sami van Ingen) won a Special Mention.
- **The People's Choice Award of TV JOJ Cinema for a full-length film** went to **What Will People Say** (Hva vil folk si, NO/DE/SE, 2017, dir. Iram Haq). The animated film **Negative Space** (FR, 2017, dir. Max Porter, Ru Kuwahata) won the **Art Film Fest Audience Award for Best Short Film**.
- The traditional awards, the Actor's Mission (**Ivana Chýlková, Zuzana Mauréry**) and the Golden Camera Awards (**Agnieszka Holland, Alexei German Jr.**) were also presented.
- On **11 – 16 September 2018** the **13th IFF Cinematik** (www.cinematik.sk) was held in Piešťany. The main prize of the Festival, the **Meeting Point Europe** selected by film critics from sixteen European countries went to **Cold War** (Zimna wojna, PL/GB/FR, 2018, dir. Paweł Pawlikowski). The film also won the **Audience Award**.
- **Crazy Against the Nation** (Prípád Kalmus, SK, 2018, dir. Adam Hanuljak) won the **Literary Fund Award** in the **Cinematik.doc** competition for best direction of a Slovak documentary, **The Last Self-portrait** (Posledný autoportrét, SK, 2018, dir. Marek Kuboš) won the **Award of the Mayor of Piešťany**.
- **The 25th International Film Club Festival Febiofest** (www.febiofest.sk) was held from 15 to 29 March 2018 in eleven cities (Bratislava, Banská Bystrica, Kežmarok, Košice, Levice, Martin, Poprad, Prešov, Prievidza, Trenčín, Trnava).
- The Polish documentary **Dust** (Proch, PL, 2017, dir. Jakub Radej) won the main prize in the Competition of Short Films from V4 Countries and the Slovak feature film **I Want to Believe** (SK, 2017, dir. Matúš Ryšan) won the **Audience Award**.
- The Austrian documentary **O! Fortuna! (Work in Progress) I – VI** (AT, 2017, dir. Karin Berger) won the Special Mention of the Jury. (For further awards, refer to the chapter on **FILM CLUBS**)
- **The 20th International Film Festival Bratislava** (www.iffbratislava.sk) was held on **29 November to 2 December 2018**.
- **Blind Spot** (Blindesone, NO, 2018, dir. Tuva Novotny) won the **Grand Prix** in the First and Second Feature Film Competition. **Meryem Benm'Barek** won the **Best Director Award** for **Sofia** (FR/QA, 2018). **Christine Sønderris** took the **Best Actress Award** for **Cutterhead** (DK, 2017, dir. Rasmus Kloster Bro). **Asset Imangaliev** took the **Best Actor Award** for **Suleiman Mountain** (Suleiman gora, RU/KG, 2017, dir. Elizaveta Stishova).
- **Crystal Swan** (Khrustal, BY/DE/US/RU, 2018, dir. Darya Zhuk) won the **PRESCI Jury Award** and **Blossom Valley** (Virágvölgy, HU, 2018, dir. László Csujá) the Student Jury Award. **José** (GT, 2018, dir. Li Cheng) won the **Special Mention**.
- At the **11th International Festival of Animations Fest Anča** (www.festanca.sk), which took place from **28 June to 1 July 2018** in Žilina, **Nothing Happens** (DK, 2017, dir. Uri and Michelle Kranot) won the main prize, **the Anča Award**, and Musical Trauma (RS/ME, 2018, dir. Milos Tomić) won the **Anča Award – Special Mention**.
- Further awards: **Anča Student Award – Animateur** (AT, 2017, dir. Alexander Gratzler);
- **Anča Student Award – Special Mention – Here and Here** (Tu a tu, SK, 2017, dir. Michaela Mihalyiová);
- **Anča Music Video Award – w/o** (FI, 2018, dir. Sanni Lahtinen);
- **Anča Music Video Award – Special Mention – Divisional Articulations** (DE, 2017, dir. Max Hattler);
- **Anča Kids' Award – Birdlime** (CA, 2017, dir. Evan DeRushie);
- **Anča Slovak Award – Yellow** (Žltá, SK, 2017, dir. Ivana Šebestová);
- **Anča Slovak Award – Special Mention – Journey** (SK, 2018, dir. Marek Jasaň);
- **Anča D Award** – Lukáš Figel for **selfFish**.
- **Further significant festivals, reviews and workshops in Slovakia by chronological order:**
- 24 – 28 January: **4th Scandi – A Nordic Film Lesson & Bergman 100** – www.scandi.filmeurope.eu, www.bergman100.sk;
- 8 – 11 February: **Japanese Film Festival** – (Bratislava – Cinema Lumière, Košice – Úsmev Cinema) – www.kino-lumiere.sk;
- 13 – 18 February: **5th Israeli Film Festival KolNoa** – (Bratislava – Cinema Lumière) – www.kino-lumiere.sk;
- 1 – 31 March: **Francophonie Month 2018** (Bratislava, Banská Bystrica, Košice, Nitra) – <https://institutfrançais.sk>;
- 21 – 25 March: **19th Mountains and City – International Festival of Mountain Films and Adventure** (Bratislava – Cinemax) – www.horyamesto.sk;
- 22 – 28 March: **Crème de la crème 5 – French Film Week** (21 cities in Slovakia) – <http://cremedelacreme.filmeurope.eu>;
- 9 – 15 April: **4th Slovak Film Week** (Bratislava – Cinema Lumière) – www.tyzdenfilmu.sk;
- 17 – 21 April: **6th Visegrad Film Forum** (Bratislava – FTF VŠMU) – www.visegradfilmforum.com;
- 30 April – 4 May: **45th International Film Festival Ekotopfilm – Envirofilm** (Bratislava, Banská Bystrica) – www.ekotopfilm.sk;
- 3 May – 20 June: **Minifestival of European Film 7x7 2018** (7 CINEMAX cinemas) – www.cedslovakia.eu;
- 15 – 18 May: **Turkish Film Days** (Bratislava – Mladost Cinema);
- 5 – 25 June: **Cinevitaj – Italian Film Showcase** (Bratislava – Cinema Lumière) – www.kino-lumiere.sk;

- 6 – 9 June: **24th International Festival of Local TV Channels “Golden Beggar”** (Košice, Michalovce, Rožňava, Spišská Nová Ves) – www.k13.sk/udalosti/zlaty-zobrak-medzinarodny-festival-lokalnych-televizi/;
- 8 – 10 June: **26th CINEAMA 2018** (Nitra – Mlyny Cinemas) – www.nocka.sk, www.kosnr.sk;
- 15 – 16 June: **3rd Review of 70 mm Panoramic Films** (Banská Bystrica – Paľo Bielik Outdoor Cinema);
- 21 – 24 June: **ART IN PARK** (Trenčianske Teplice – Prameň Cinema, Hotel PAX) – www.artinpark.sk;
- 8 – 12 August: **20th Summer Film Seminar 4 Elements** – theme: Happy End (Banská Štiavnica) – www.4zivly.sk;
- 30 August – 2 September: **Cinema Bus** (Not Only) Film Festival (Spišská Stará Ves, Jarabina, Vyšné Ružbachy) – www.kinobus.sk;
- 5 September 2018 – 28 February 2019: **24th Project 100 – 2018** – www.asfk.sk;
- 6 September – 18 October: **Taiwanese Season** (Bratislava – Cinema Lumière) – www.kino-lumiere.sk;
- 20 – 23 September: **Chinese Film Festival** (Bratislava – Cinema Lumière) – www.kino-lumiere.sk;
- 26 September – 2 October: **5th Be2Can** – www.be2can.eu/sk/festival/;
- 8 – 12 October: **14th Biennial of Animation Bratislava** – www.bibiana.sk/sk/bab-2018-program;
- 8 – 14 October: **9th Pocity Film Festival 2018** – Prešov Film Festival (Prešov – Cinemax, Scala Cinema, Wave – Independent Culture Centre, Christiania) – <http://pocityfilm.sk>;
- 10 – 14 October: **26th International Festival of Mountain Films Poprad** – www.mfhf.sk;
- 11 – 18 October: **19th International Documentary Film Festival One World** – <http://jedensvet.sk>;
- 14 October: **European Film Day** – (Bratislava – Cinema Lumière) – www.kino-lumiere.sk;
- 18 – 21 October: **22nd Student Film Festival Áčko** (Bratislava – FTF VŠMU) – www.festivalacko.sk;
- 17 October – 25 November: **12th Slovak Queer Film Festival** – www.ffi.sk;
- 5 – 10 November: **8th Freedom Festival** – www.festivalslobody.sk;
- 20 – 23 November: **20th ETNOFILM Čadca** – film biennial devoted to ethnology, social and cultural anthropology (Community Centre – Čadca) – www.etnofilm.sk/sk/;
- 22 – 26 November: **MittelCinemaFest 2018** – 16th Central European Festival of Italian Film (Bratislava – Cinema Lumière, Košice – Úsmev Cinema) – www.kino-lumiere.sk, www.iicbratislava.esteri.it;
- 7 December: **European Cinema Night** (Cinema Lumière, Bratislava) – www.kino-lumiere.sk;
- 14 – 21 December: **Short Film Day** – <http://denkratkehofilmu.sk/>.

► AWARDS FOR SLOVAK FILMS AND FILMMAKERS IN SLOVAKIA

- **The 9th National Sun in a Net Awards** (www.slnkovsieti.sk) were awarded on 5 April 2019 for films made in 2018. **The Interpreter** (Tlmočník, SK/CZ/AT, 2018, dir. Martin Šulík) won the Best Feature Film Award. Out of the twelve nominations (Best Feature Film, Best Director, Best Screenplay, Best Cinematography, Best Editing, Best Sound, Best Score, Best Art Direction – Set Decoration, Best Costume Design, Best Supporting Actress – Anna Rakovská and Best Actress in a Leading Role – Zuzana Mauréry, Best Actor in a Leading Role: Jiří Menzel, Peter Simonischek) the film also took the Best Director, Best Screenplay – **Marek Leščák** a **Martin Šulík**, Best Cinematography – **Martin Štrba**, Best Score – **Vladimír Godár** and Best Actor in a Leading Role – **Jiří Menzel**, **Peter Simonischek** Awards.
- **Toman** (CZ/SK, 2018, dir. Ondřej Trojan) received two nominations more and thereby equalled the record 14 nominations of **MUSIC** (Muzika, SK/DE, 2007, dir. Juraj Nvota). The film was nominated in the following categories: Best Feature Film, Best Director, Best Screenplay, Best Cinematography, Best Editing, Best Sound, Best Score, Best Art Direction – Set Decoration, Best Costume Design, Best Make-up, Best Supporting Actress – Kristýna Boková and Best Supporting Actor: Roman Luknár, Best Actress in a Leading Role – Kateřina Winterová and Best Actor in a Leading Role: Jiří Macháček, but only **Katarína Štrbová Bieliková** won an award for Best Costume Design and actress **Kristýna Boková** for Best Supporting Actress.
- **Insect** (Hmyz, CZ/SK, 2018, dir. Jan Švankmajer) had five nominations for the Sun in a Net Award (Best Feature Film, Best Cinematography, Best Art Direction – Set Decoration: Jan and Václav Švankmajer, Best Supporting Actor: Jiří Lábus, Best Sound: Ivo Špalj), and it won the awards for Best Sound and Best Art Direction – Set Decoration – **Jan and Václav Švankmajer**.
- **Jan Palach** (CZ/SK, 2018, dir. Robert Sedláček) was the fourth to be nominated in the Best Feature Film Category. Actress **Zuzana Bydžovská** won the Sun in a Net Award for Best Actress in a Leading Role for this film.
- **The Last Self-portrait** (Posledný autoportrét, SK, 2018, dir. Marek Kuboš) became the Best Documentary; it was also nominated for Best Director. **Occupa­tion 1968** (Okupácia 1968, SK/CZ/BG/PL/HU, dir. Evdokia Moskvina, Linda Dombrowszky, Mária Elisa Scheidt, Magda Szymków, Stephan Komandarev) and **Válek** (SK, 2018, dir. Patrik Lančarič) were also nominated in the Best Documentary Category. The last of these was also nominated in the Best Score and Best Editing Categories. **Maroš Šlapeta** won the Best Editing Award.
- **Mimi and Lisa – Christmas Lights Mystery** (Mimi a Líza – Záhada vianočného svetla, SK/CZ, 2018, dir. Ivana Šebestová, Katarína Kerekesová) became the Best Animated Film. **Fifi Fatale** (Fifi Fatale, SK, 2018, dir. Mária Kralovič) and **Monster** (Monštrum, SK, 2018, dir. Martin Snopek) were also nominated in this category. **The Magic Quill** (Čertí brko, CZ/SK, 2018, dir. Marek Najbrt) received four nominations (Best Supporting Actor: Marián Gejšberg, Best Art Direction – Set Decoration, Best Costume Design, Best Make-up) but only **Marián Gejšberg** won the award (posthumously).

- **Talks with TGM** (Hovory s TGM, CZ/SK, 2018, dir. Jakub Červenka) won the Best Make-up Award (**Zuzana Paulini**, **Juraj Steiner**) and Martin Huba was also nominated for Best Actor in a Leading Role.
- **Intimate Enemy** (Dôverný nepriateľ, SK/CZ, 2018, dir. Karel Janák) (Best Actress in a Leading Role – Gabriela Marcinková and Best Supporting Actress – Zuzana Porubjaková) and **The Cellar** (Pivnica, SK/RU/CZ, 2018, dir. Igor Voloshin) (Best Cinematography) were also nominated.
- The screenwriter, film, theatre and television director and teacher **Ondrej Šulaj** received the Sun in a Net Award for his exceptional contribution to Slovak cinema.
- The non-statutory Sun in a Net Audience Award went to the documentary **An Extra Something** (Niečo navyše, SK, 2018, dir. Palo Kadlečík, Martin Šenc).
- **The 29th Annual Awards of the Slovak Film Union, Union of Slovak Television Creators and Literary Fund of the SR – Igric for Audiovisual Works in 2017** – went to:
Igric for life-time contribution to Slovak cinema: **Juraj Jakubisko**;
Feature films for theatrical release: **Martin Žižan** for the cinematography of **The Line** (Čiara, SK/UA, 2017, dir. Peter Bebjak).
The Jury decided not to award an Igric in the television drama category.
- Film and television documentaries: **Soňa Maletzová** for directing the documentary **Varga** (Varga, SK/CZ, 2017, dir. Soňa Maletzová);
- Animated works: **Katarína Kerekesová** for directing the animated series **The Websters** (Websterovci, SK/PL, 2018, dir. Katarína Kerekesová);
- Best actress in a film or television work: **Zuzana Kronerová** for the title role in **Ice Mother** (Bába z ledu, CZ/FR/SK, dir. Bohdan Sláma).
- Best actor in a film or television work: **Róbert Roth** for the role of the father in **Nina** (SK/CZ, 2017, dir. Juraj Lehotský).
- The Special Prizes for Creativity went to: **Juraj Lehotský** for directing **Nina** and **György Kristóf** for the script of **Out** (SK/HU/CZ, 2017, dir. György Kristóf) in the Feature Films for Theatrical Release Category;
- **Tomáš Juriček** for the cinematography of the miniseries **María Theresa** (Mária Terézia, CZ/AT/HU/SK, 2017, dir. Robert Dornhelm) in the TV Drama Category;
- **Marek Šulík** for directing the documentary **Heavy Heart** (Ťažká duša, SK, 2017) and **Tereza Nvotová** for directing the documentary **The Lust for Power** (Mečiar, SK/CZ, 2017) in the Film and Television Documentaries Category;
- **Joanna Kožuch** and **Boris Šima** for the screenplay, directing and animation of **39 Weeks, 6 Days** (39 týždňov, 6 dní, SK, 2017), and **Ivana Šebestová** for the directing and total animation of **Yellow** (Žltá, SK, 2017) in the Animated Works Category;
- **Dominika Zeleníková-Morávková** for the role of Lena in **Filthy** (Špina, CZ/SK, 2017, dir. Tereza Nvotová) and **Bibiana Nováková** for the title role in **Nina** in the Best Actress in a Film or Television Work Category.
As for other film and television works, the Special Prizes for Creativity went to: **Peter Bebjak** for directing the miniseries **Justice** (Spravedlnosť, CZ, 2017) made for Czech Television.
- **Branislav Molnár** for directing the TV documentary **The Danube Is My Life** (Žijem Dunajom, SK, 2017), **Martin Palúch** for his work **Censorship and Documentary Film after 1989** (Cenzúra a dokumentárny film po roku 1989) in the Audiovisual Theory and Critique Category.
- The Ján Fajnor Prize for young filmmakers up to the age of 35 years went to: **Michal Blaško** for directing **Atlantis, 2003** (Atlantída, 2003, SK/CZ, 2017) for feature film and television works, **Denisa Buranová** for cinematography in the TV documentary **Sugar Refinery in Šurany** (Cukrovar v Šuranoch, SK, 2017, dir. Bibiana Beňová) for documentary film and television works. The Jury chose not to award the Prize in the Animated Works Category.
- **The 26th Slovak Film Critics' Prizes for audiovisual works, publishing activities and film distribution in 2017** were awarded on the votes cast in a survey of members of the Film Journalists Club. The prize for a Slovak full-length fiction, also co-production film for theatrical release premièred in Slovak cinemas in 2017 went to **Little Harbour** (Piata loď, SK/CZ, 2017, dir. Iveta Grófová), the prize for the best Slovak full-length documentary premièred in cinemas in 2017 went to **A Hole in the Head** (Diera v hlave, SK/CZ, 2016, dir. Robert Kirchhoff) and **Kristína Kúdelová** received the award for film publication and audiovisual activities.
- **On Body and Soul** (Testről és lélekről, HU, 2017, dir. Ildikó Enyedi) won the award for best foreign film in Slovak cinemas in 2017.
Film Europe won the award for distribution of this film.
- **The Living River** (Živá rieka, SK, 2017, dir. Erik Baláž) won the Special Mention in the WATER Category at the 19th International Festival of Mountain Films and Adventure – **Mountains and City, Rybansky's Theory of Happiness** (Teória šťastia podľa Rybanského, SK, 2017, dir. Rastislav Hatier) the Special Mention in the ROCK Category, **30 Days a Hero** (30 dní hrdinom, SK, 2017, dir. Matúš Lašan) the Award for Beginning Filmmaker, **The Danube Is My Life** the V4 PRIX and **Adicted to Altitude** (Vábenie výšok, SK, 2017, dir. Pavol Barabáš) the Literary Fund Award.
- **Summit Attraction** (Vrcholová príťažlivosť, SK, 2018, dir. Rastislav Hatier) won the Grand Prix and the Audience Choice Award at the **26th International Festival of Mountain Films in Poprad, Rybansky's Theory of Happiness** the Prize of the Jury and **Spirit of Jaguar** (Tieň jaguára, SK, 2018, dir. Pavol Barabáš) the Honourable Mention.

- The short film **Together** (Spolu, 2018, dir. David Benedek) won the Pink Balloon Audience Award at the **13th Slovak Queer Film Festival**.

- The following awards were presented at the **20th IFF Etnofilm Čadca** – International Film Festival on Ethnology, Social and Cultural Anthropology – Adrián Mihálik won the **Martin Slivka Award – for the best individual achievement of a Slovak filmmaker** – for his film **Mastery and Craftsmanship** (Majstrovstvo a kumšt, SK, 2016, r. Adrián Mihálik), **Here I Am a Slovak** (Tu som Slovákom, SK, 2018, dir. Matúš Chovanec) the Slovaks Around the World Award – for the best film about Slovaks living abroad, **Martin Ľapák** (SK, 2017, dir. Marek Ľapák) the Slovak Film Institute Award for the portrait of one of the most significant personalities of Slovak art of the second half of the 20th century.

- When the results were announced at the gala ceremony, the participants celebrated an important personality of Slovak ethnology, **Prof. Milan Leščák**, who contributed markedly to the establishment and development of the IFF Etnofilm Čadca – the organisers of the Festival recognised this with a **special prize**.

- The dramaturge, screenwriter and director **Helena Slavíková-Rabarová** received the Albín Brunovský Honorary Medal at the 14th Biennial of Animation Bratislava for her outstanding contribution to animated film and **Hero Daddy** (Ocko hrdina) – an episode from the animated series **The Websters** (Websterovci) – the Literary Fund Premium.

- On the occasion of the 50th anniversary of the Warsaw Pact forces' invasion of the territory of Czechoslovakia in August 1968, a gala evening with the screening of several films was held – **The Time We Are Living** (Čas, ktorý žijeme, CS, 1968, dir. Ivan Húšťava, Vlado Kubenko, Ladislav Kudelka, Otakar Krivánek, Jaroslav Pogran), **Black Days** (Čierne dni, CS, 1968, dir. Ladislav Kudelka, Milan Černák, Štefan Kamenický, Ctibor Kováč) and **Commemoration** (Tryzna, CS, 1969, dir. Vlado Kubenko, Peter Mihálik, Dušan Trančík), capturing the atmosphere of those days. During the evening, the Cobblestone '68 Awards were given to the living filmmakers of the films presented – Rudolf Urc, Margita Černáková, Yvonne Hanúsková, Vladimír Holloš, Pavol Forisch, Dušan Trančík and Milan Černák. The award also went to Alexander Strelinger, Juraj Lexmann, Rudolf Ferko and Ivan Húšťava who could not take part in the ceremony.

- The documentary **Flooded** (Zatopené, SK, 2017, dir. Soňa G. Lutherová) won the 2017 Annual Award of the magazine Pamiatky a múzeá in the Film – Video – Audio – Multimedia – Internet Category.

- Over the course of 2018, several dozen awards went to Slovak creators in the area of audiovision. The most significant were:

Tomáš Berka – Július Satinský Award, Bratislava Blueberry 2018 in the Idea – Deed Category for Artistic Act in Scenography, Posters and Authorship of Publications about Bratislava.

Pavel Branko – Peter Mihálik Award.

Martina Buchelová – Special Award for Young Filmmakers up to 35 Years in the

Audiovisual Works, Film, TV and Radio Category for directing the short film **Magie Moments** – 23rd Tatrabanka Foundation Awards for Art 2018.

Mariana Čengel-Solčanská – nomination in the Art and Culture Category – Slovak of the Year poll of the weekly Slovenka and RTVS.

Peter Dubecký – ASFC Annual Award for his contribution to Slovak cinema and the club movement for 2017.

Katarína Hasprová – winner in the Art and Culture Category – Slovak of the Year poll of the weekly Slovenka and RTVS.

Juraj Jakubisko – Hall of Fame Award – 19th TV Personality Awards, OTO.

Katarína Kerekesová – 2018 Crystal Wing – nomination in the Theatre and Audiovisual Art Category.

Vladimír Kobielsky – Best Actor Award – 19th TV Personality Awards, OTO.

Mária Kráľovičová – 2017 Award of the Minister of Culture for life-long exceptionally significant artistic contribution to the modern history of Slovak theatre and Slovak theatre, film, radio and television acting.

Patrik Lančarič – Main Prize in the Audiovisual Works, Film, TV and Radio Category for directing **Válek** – 23rd Tatrabanka Foundation Awards for Art 2018.

Fero Lipták – ASFC Annual Award for his contribution to Slovak cinema and the club movement for 2017.

Kamila Magálová – Július Satinský Award, Bratislava Blueberry 2018 in the Personality Category for her exceptional artistic contribution to theatre and film culture.

Zuzana Mauréry – Actor's Mission Award – 26th Art Film Fest Košice.

Zuzana Mauréry – Best Actress Award – 19th TV Personality Awards, OTO.

Miroslav Noga – 2018 Slovak Identification Code Award.

Richard Stanke – Order of Ľudovít Štúr, 1st Class – state medal awarded on the occasion of the 26th anniversary of the establishment of the Slovak Republic.

Božidara Turzonovová – commemorative tile on the Film Walk of Fame in front of the P. O. Hviezdoslav City Theatre in Bratislava. The commemorative tile was awarded to her at the 2017 IFF Bratislava for her life-long contribution to art.

Emília Vášáryová – 2018 Slovak Identification Code Award.

Magda Vášáryová – Order of Ľudovít Štúr, 1st Class – state medal awarded on the occasion of the 26th anniversary of the establishment of the Slovak Republic.

- Note: You can also find awards for feature, documentary, animated, student and television films in the chapters on **DOMESTIC FESTIVALS AND REVIEWS, AWARDS FOR SLOVAK FILMS AND FILMMAKERS ABROAD, FILM PRODUCTION, FILM EDUCATION** and **TELEVISION**.

AWARDS FOR SLOVAK FILMS AND FILMMAKERS ABROAD

- In 2018, Slovak films were also successful at festivals abroad. Albeit not with such distinction as in 2017 when, with the exception of the Venice Film Festival, all the most prestigious festivals included Slovak films in their programmes, and films and their filmmakers took awards from many of them.

- The road movies **The Interpreter** (Tlmočník, SK/CZ/AT, 2018, dir. Martin Šulík) and **Winter Flies** (Všetchno bude, CZ/SK, 2018, dir. Olmo Omerzu) were two of the most sought-after and most awarded full-length films in 2018.
- After its world première at the Berlinale, **The Interpreter** won several awards: the Tobiasz Szpancer Award for Best Film – Between Israeli and Jewish Identity Competition at the 34th Haifa International Film Festival (Israel), the San Francisco Film Critics Circle Award at the 38th San Francisco Jewish Film Festival (USA), the Best Actor Award at the 7th Festival Cinéma de Nador (Morocco), the Best Screenplay Feature Film Award at the 3rd Slemani IFF (Iraq) and the Best Film, Best Director, Best Screenplay and Best Actor Awards at the 16th Warsaw Jewish Film Festival (Poland).
- At its première at the **53rd Karlovy Vary IFF** (Czech Republic) **Winter Flies** won the Best Director Award and the Ecumenical Jury Award – Commendation. These were followed by the Vesna Award for Best Minority Co-production at the 21st Festival of Slovenian Film in Portorož (Slovenia), the FIPRESCI Award for a full-length film at the 31st Panorama of European Cinema in Athens (Greece), Best Feature Film Award in the International Competition Rellumes at the 56th Gijón IFF (Spain) and the Special Jury Prize at the 11th CinEast Central and Eastern European Film Festival (Luxembourg).
- The Slovak Film and Television Academy (SFTA) nominated **The Interpreter** for the **Academy Awards** in the Best Foreign Language Film Category and **Winter Flies** was the Czech national nomination.
- The SFTA nominated **The Interpreter** and the documentary **Heavy Heart** (Ťažká duša, SK, 2017, dir. Marek Šulík) for the **European Film Awards**. **The Lust for Power** (Mečiar, SK/CZ, 2017, dir. Tereza Nvotová) was among the 15 short-listed films nominated for the European Film Award in the Documentary Category.
- In 2018, Slovak films were presented at several festivals: Rotterdam – **The Flower Shop** (La fleurière, BE/SK, 2017, dir. Ruben Desiere) and **Insect** (Hmyz, CZ/SK, 2018, dir. Jan Švankmajer); at the **53rd Karlovy Vary IFF** (Czech Republic) – in the main competition – **Winter Flies** and **Domestique** (Domestik, CZ/SK, 2018, dir. Adam Sedláč); in the East of the West competition **Moments** (Chvilky, CZ/SK, 2018, dir. Beata Parkanová); in the Czech Films 2017-2018 section – **Insect** and **The Interpreter**; the digitally restored film **Signum Laudis** (CS, 1980) by Martin Hollý received its international première in the Out of the Past section, the short feature film **Warm Comedy about Depression, Madness and Unfulfilled Dreams** (Hrejivá komédia o depresii, šialenstve a nesplnených snoch, SK, 2017, dir. Michal Ďuriš) was presented in the Future Frames: Ten New Filmmakers to Follow section and the documentary **Circus Rwanda** (Cirkus Rwanda, CZ/SK, 2018, dir. Michal Varga) was screened in a Special Event at the Festival.
- **Nina** (SK/CZ, 2017, dir. Juraj Lehotský) won the Bronze Grape Award in the Feature Film Category at the **47th Lubuskie Film Summer** in Lagow (Poland) (ex aequo with **Wild Roses** (Dzikie róże, PL, 2017, dir. Anna Jadowska)) and **Coolture** (Cooltura, SK, 2016, dir. Miro Remo) in the Documentary Category. **The Line** (Čiara, SK/UA 2017, dir. Peter Bebjak) won the Special Award of the Film Culture Club.
- One of the most important film festivals on the Asian continent, **Busan IFF** (South Korea), presented in its international première the Slovak film **The Cellar** (Pivnica, SK/RU/CZ, 2018, dir. Igor Voloshin).
- The Slovak documentaries **The Band** (Kapela, SK/CZ, 2018, dir. Ladislav Kaboš) and **Circus Rwanda** were presented at the **34th Warsaw International Film Festival** (Poland). The animated film **Poetika Anima** (Poetika Anima, SK, 2018, dir. Kristína Saganová) was presented in the Short Film Competition.
- Seven full-length Slovak and co-production films were presented in the competition and non-competition sections at the **22nd Jihlava International Documentary Film Festival** (Czech Republic). **Wanda Adamik Hrycová** was Slovakia's representative in the Emerging Producers training programme. **Talks with TGM** (Hovory s TGM, CZ/SK, 2018, dir. Jakub Červenka) won the Special Mention in the Opus Bonum section and **The Last Self-portrait** (Posledný autoportrét, SK, 2018, dir. Marek Kuboš) in the Between the Seas section.
- Six Slovak and co-production full-length films and seven short films were presented at the **28th Cottbus Film Festival** (Germany).
- The **IDFA Amsterdam** (The Netherlands) presented **66 Seasons** (66 sezón, SK/CZ, 2003) by Peter Kerekes in Helena Třeštíková's Top 10.
- On 20 January 2019, the **Trilobite Awards** – awards of the Czech Film and Television Union, FITES – were presented for the 32nd time in Beroun (Czech Republic). Director **Olmo Omerzu** won the 2019 Trilobite Award for **Winter Flies**. **Martin Huba** took the Special Jury Award for the role of Tomáš Garrigue Masaryk and **Jan Budař** for the role of Karel Čapek in **Talks with TGM**. The Children's Jury Award – 2019 Beroun Teddy Bear – went to director **Vít Karas** for **The Third Wish** (Přání k máni, CZ/SK, 2017) and director and producer **Ondřej Trojan** took the Audience Award – Beroun Klepáček (Clapper) for **Toman**.
- **Ice Mother** (Bába z ledu, CZ/FR/SK, 2017, dir. Bohdan Sláma) won Second Prize at the 36th Bergamo Film Meeting (Italy) and the FIPRESCI Prize in the Full-length Feature Film Category at the goEast Festival in Wiesbaden (Germany).
- **The Line** won the Best Film, Best Actress (Zuzana Fialová) and Best Actor (Tomáš Maštař) Awards at the Festival International du Film Policier de Liège (Belgium), focused on detective and crime movies.

- **Filthy** (Špina, CZ/SK, 2017, dir. Tereza Nvotová) won three awards at the Nèt Film Fest in Santarcangelo di Romagna (Italy) – for Best Director, Best Actress (Dominika Morávková) and Best Film, which is linked with the Italian cinema distribution of the film. **Filthy** won the Best Film and Audience Awards at the Riviera International Film Festival (Italy).
- **Domestique** won the Special Mention at the 51st Sitges – International Fantastic Film Festival of Catalonia (Spain).
- **Jan Palach** (CZ/SK, 2018, dir. Robert Sedláček) won the Grand Prix (13 – 18 years category) at the 50th Children’s Film and TV Festival of Ota Hofman (Czech Republic) and the Best Actress (Denisa Barešová) and Best Special Effects Awards at the 14th Terni Film Festival “Popoli e Religioni” (Italy).
- **Pardon** (Ułaskawienie, PL/CZ/SK, 2018, dir. Jan Jakub Kolski) won the Best Actress in a Leading Role Award (Grażyna Błęcka-Kolska), Best Screenplay and Best Costume Design Awards at the 43rd Polish Film Festival Gdynia (Poland).
- As regards short and mid-length films, in 2018, for instance, **Untravel** (RS/SK, 2018, dir. Ana Nedeljković, Nikola Majdak Jr.) won several awards. It received its world première at the Berlin IFF (Germany), it was in the programme of the 42nd Annecy International Animated Film Festival (France) and it was one of five films nominated for the prestigious **Annie Award** for Best Animated Short Subject. The awards are granted by the International Animated Film Society (ASIFA). The film also won a Special Mention at the 51st Sitges – International Fantastic Film Festival of Catalonia (Spain).
- **39 Weeks, 6 Days** (39 týždňov, 6 dní, SK, 2017, dir. Joanna Kožuch, Boris Šima) won the Best Short Animation Award in the Win Panorama section at the Tetovo IFF (Macedonia).
- **Parlika** (SK, 2016, dir. Sahraa Karimi) won the Best Documentary Award in the Women Filmmakers section at the 16th Dhaka IFF (Bangladesh).
- **Atlantis, 2003** (Atlantída, 2003, SK/CZ, 2017, dir. Michal Blaško) won the ARTE Award at the Premiers Plans – Angers Film Festival (France) for European student film and it became the winner of the national competition at the 13th Prague Short Film Festival (Czech Republic).
- **Magic Moments** (SK, 2016, dir. Martina Buchelová) won the Erasmus+ Award at FIPA – Festival International de Programmes Audiovisuels in Biarritz (France) and the Special Jury Prize at the International Short Film Festival – Arkadia Shortfest (Romania) where **The Test** (Skúška, SK, 2016, dir. Gregor Valentovič) took the Arkadia Shortfest Trophy.
- The Slovak animator Dávid Štumpf won the Best Student Film Award in the Czech Horizon Category at the International Festival of Animated Films **Anifilm** in Třeboň (Czech Republic) for his film **Woo-Hoo!** (CZ, 2018).
- The films made by **Pavol Barabáš** have a tradition of being successful. **Ad-dicted to Altitude** (Vábenie výšok, SK, 2017) won the Best Mountaineering Film Award at the Ladek Mountain Festival (Poland), the Special Jury Prize at the International Festival of Mountaineering Films in Teplice and Metují (Czech Republic), the 1st Prize in the Climbing and Mountaineering Film Category at the 16th International Festival of Outdoor Films of the ČEZ Group in over 60 Czech and Slovak towns and cities and the Special Mention of the Jury at the Nordic Adventure Film Festival (NAFF) in Copenhagen and Aarhus (Denmark).
- On 23 March 2019, the 26th Annual **Czech Lion Awards** were awarded for 2018. Slovak co-production films had 56 nominations – **Toman** (CZ/SK, 2018, dir. Ondřej Trojan) – 13, **Winter Flies** (Všetchno bude, CZ/SK, 2018, r. Olmo Omerzu) – 10, **Jan Palach** – 8, **Insect** – 5, **The Interpreter** – 4, **The Magic Quill** (Čertí brko, CZ/SK, 2018, dir. Marek Najbrt) – 3, **Domestique** – 2, and **Talks with TGM** and **Moments** one nomination each.
- **Winter Flies** won the most awards (6 Czech Lion Awards) – Best Film, Best Director (Olmo Omerzu), Best Screenplay (Jan Pýcha), Best Supporting Actress (Eliška Křenková), Best Supporting Actor (Jan František Uher), Best Editing (Jana Vlčková). Several films took one award each – **The Magic Quill** – Best Make-up, **Domestique** – Best Sound, **Moments** – Best Actress in a Leading Role and **Insect** – Best Set Designer.
- **The 9th Czech Film Critics’ Awards for 2018** were presented on 2 February 2019. All the films receiving awards, with three exceptions, were made in co-production with Slovakia – **Jan Palach** – Best Film, **Winter Flies** – Best Director (Olmo Omerzu), **Moments** – Best Actress (Jenováfa Boková), **Talks with TGM** – Best Actor (Martin Huba), **Insect** – Best Audiovisual Work (artistic stylisation – Jan Švankmajer, Václav Švankmajer), and the Innogy Award for Best Discovery of the Year – director Jakub Červenka for **Talks with TGM**.
- The Golden Kingfisher Award for Best Feature Live Action or Animated Film at the 31st Festival of Czech Films “**Finale Plzeň**” (19 – 24 April 2018) went to **The Line; Little Harbour** (Piata loď, SK/CZ, 2017, dir. Iveta Grófová) won the Student Jury Award for Best Feature Live Action or Animated Film; **Heavy Heart** won the Student Jury Award for Best Documentary; **1890 – episode 1: The Demon from the Gorge** (1890 – 1. epizóda: Démon z Tiesňavy, SK, 2017, dir. Peter Begányi) won the Student Jury Award for Best Serial TV and Internet Production and **Justice** (Spravedlnost, CZ, 2017, dir. Peter Bebjak) the Golden Kingfisher Award for Best Non-serial TV Project and Internet Production and the Student Jury Award for Best Non-serial TV and Internet Production.

- The RTVS film **The Black Madonna** (Čierna madona, SK, 2017, dir. Bernadeta Tokárová) won at the 9th International Catholic Film Festival Mirabile Dictu in the Vatican.

- Over the course of 2018, Slovak creators won several awards in audiovision abroad. The most significant went to:
- **Rudolf Biermann** – Czech Lion nomination for Best Film (together with Martin Šulík and Bruno Wagner) for **The Interpreter**.
- **Henrich Boráros** – Czech Lion nomination (together with Robert Smolík) for Best Set Designer for **Domestique**.
- **Zuzana Fialová** – Best Actress Award – Festival International du Film Policier de Liège (Belgium) for **The Line**.
- **Martin Huba** – Czech Lion nomination for Best Actor in a Leading Role for **Talks with TGM**.
- **Martin Huba** – Special Jury Prize – 32nd **Trilobite Awards** – awards of the Czech Film and Television Union (FITES).
- **Martin Huba** – Best Actor Award for **Talks with TGM** – 9th Czech Film Critics' Awards for 2018.
- **Jakub Kudláč** – Czech Lion nomination for Best Score for **The Golden Betrayal** (Zlatý podraz).
- **Marek Leščák** – Czech Lion nomination for Best Screenplay (together with Martin Šulík) for **The Interpreter**.
- **Marek Leščák** – Best Screenplay Feature Film Award (together with Martin Šulík) at the 3rd Slemani IFF (Iraq) for **The Interpreter**.
- **Marek Leščák** – Best Director and Best Screenplay Awards (together with Martin Šulík) at the 16th Warsaw Jewish Film Festival (Poland) for **The Interpreter**.
- **Tomáš Maštálir** – Best Actor Award – Festival International du Film Policier de Liège (Belgium) for **The Line**.
- **Monika Midriaková** – Czech Lion nomination (together with Šimon Holý and Paweł Szamburski) for Best Score for **Winter Flies**.
- **Dominika Morávková** – Best Actress Award for **Filthy** at the Nét Film Fest in Santarcangelo di Romagna (Italy).
- **Michal Novinskí** – Czech Lion nomination for Best Score for **Toman**.
- **Tereza Nvotová** – Best Director Award for **Filthy** at the Nét Film Fest in Santarcangelo di Romagna (Italy).
- **Martin Štrba** – Czech Lion nomination for Best Cinematography for **The Interpreter**.
- **Katarína Štrbová Bieliková** – Czech Lion nomination for Best Costume Design for **Toman**.
- **Martin Šulík** – Czech Lion nomination for Best Film (together with Rudolf Biermann and Bruno Wagner), Best Director and Best Screenplay (together with Marek Leščák) for **The Interpreter**.
- **Martin Šulík** – Best Screenplay Feature Film Award (together with Marek Leščák) at the 3rd Slemani IFF (Iraq) for **The Interpreter**.

- **Martin Šulík** – Best Director and Best Screenplay Awards (together with Marek Leščák) at the 16th Warsaw Jewish Film Festival (Poland) for **The Interpreter**.
- **Jana Vičková** – Czech Lion for Best Editing for **Winter Flies**.

> SLOVAK FILM INSTITUTE

- **In 2018, the Slovak Film Institute (SFI) celebrated 55 years since its establishment.**

- The 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 (FIAP) since 2001 and of European Film Promotion since 2006.

- The main tasks, activities and scope of the SFI are defined in **Act No. 40/2015 on Audiovision** and on Amendments and Supplements to certain Acts of 3 February 2015 with effect from 1 July 2015 (hereinafter referred to as the “Audiovisual Act”).

- 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 and, in particular, the cinematography and audiovisual art of the Slovak Republic. The basic activities include the 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 and 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, search, 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 the audiovisual heritage, fulfilling the role of the national filmothèque 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 Audiovisual Act.
- Pursuant to Section 23 of the Audiovisual Act, the SFI bodies are the General Director, the Council and the Audiovisual Heritage Commission.
- The scope of the SFI's activities was extended by the adoption of the 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 audio-visual 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 SFI's organisational structure which entered into effect on 1 January 2016.
- In 2018, the SFI implemented the following priority projects: **Statutory Repository – treatment of original reproduction and security film materials, Presentation of Slovak Cinema and Audiovision Abroad for 2018 – 2020, Scientific and Research Activities, Slovak Film Week** (in collaboration with the Slovak Film and Television Academy and Radio and Television of Slovakia), the **55th anniversary of the SFI and significant anniversaries of filmmakers** and the **SK CINEMA Information System**. Furthermore, a project within bilateral collaboration on the basis of a mandate from the International Cooperation Section of the Ministry of Culture was implemented – the **European Year of Cultural Heritage – UNESCO, Showcase of Slovak Films in Cuba** and **Chinese Film Festival in Slovakia**.
- **The National Digital Audiovision project** was implemented from 2011 within the Operational Programme “Information Society” – Priority Axis 2, Development of Memory and Fund Institutions and Restoration of Their National Infrastructure. The Slovak Film Institute implemented the project in collaboration with its partner – Radio and Television of Slovakia (RTVS). The project was physically finished, i.e. the project activities were completed on 30 November 2015 when all the measurable indicators were successfully fulfilled, and in financial terms the project was closed on 22 June 2016, hence the entire project was completed. On 23 June 2016 the project entered into its sustainability phase which will last for five years from the end of the project; the SFI has made a commitment to digitise at least 50 film items per year during this period. The Digital Audiovision project is maintained on behalf of the SFI by the staff of the Digital Audiovision (DA) Department on the premises of the digitisation workplace. This workplace was constructed in the first half of 2014 and it constitutes a comprehensive functional and systematic unit for the digitisation and digital restoration of the film heritage with direct ties to the complete process of preservation of the Slovak audiovisual heritage and rendering it accessible. In 2018, 63 films (animated, documentary, feature, newscast films) were digitised within it.
- **SK CINEMA Information System** (project approved by the Ministry of Culture of the Slovak Republic, “MC SR”) – by the end of the year, the total number of recordings in the system reached 576,131 which represents an increase of 20,137 recordings over the course of 2018. The SFI databases (Slovak Film Database, SFI Catalogue, SFI Thesaurus) are also available to the general public on the Internet via the SK CINEMA portal at www.skcinema.sk.
- **Systematic Restoration of the Slovak Audiovisual Heritage Project**
In 2017, the long-term Systematic Restoration of the Slovak Audiovisual Heritage Project continued, aimed at preservation and restoration. The project began in 2004 and has been continuously supported by the Slovak Government since 2006. Among other aims, it focuses on the renewal and rescue of SFI film collections from tri-acetate and nitro-cellulose to polyester. The complete production of 35 mm film materials was performed in the Film Laboratories of Ateliery Bonton Zlín. The works were carried out under the special technical supervision of the staff of the SFI's Film Archive Department. (For more information, refer to the chapter on **LEGISLATION**.)
- **Presentation of Slovak Cinema Abroad** (project approved by the MC SR) – this project has been implemented by the National Cinematographic Centre since 2009. In 2018, an updated form of the project was implemented for the period of 2018 – 2020 with financial support from the Ministry of Culture. Its aim is to increase the extent and quality of the presentation of Slovak cinema and audio-visual abroad and, at the same time, to contribute to rendering it more visible. Representing Slovakia in the Council of Europe's Cinema Support Fund – Eurimages – has been a part of the project since 2014. (For more information, refer to the chapter on **EURIMAGES**.)
- Presentations at the international film markets EFM Berlin, Marché du film Cannes and the Karlovy Vary IFF were again the main activities within the project in 2018.
- The long-term fundamental tasks of the SFI in the upcoming period include the performance of the tasks of a **statutory 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, the 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 rendering them available to the public.

- The basic organisational units are the **National Film Archive** (NFA) and the **National Cinematographic Centre** (NCC).
- 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, the Film.sk editorial office and the information offices of the EU and Council of Europe programmes.
- 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 entailing 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, which also includes an online database of Upcoming Slovak Films (www.aic.sk/slovakfilms).
- With regard to the presentation of Slovak cinema at international film forums, the AIC collated and processed basic documents for the production of promotional materials on the current situation in Slovak audiovision (e.g. Slovak Films 17 – 18).
- Since 1 January 2014, the Creative Europe Desk Slovakia has been a special unit of the SFI. The role of the office is to provide for the dissemination of information on the Creative Europe Programme and to provide administrative support for project promoters.
(For more information, refer to the chapter on **MEDIA SUB-PROGRAMME**).
- The SFI has operated **Cinema Lumière** since September 2011. It is a member of the **Europa Cinemas** international network of cinemas. At the present time, films are screened in four screening rooms – which are digitised to DCI standards and, at the same time, have 35 mm projectors – with the following capacities: K1 (195 seats), K2 (79 seats), K3 (36 seats) and K4 (44 seats). Screening room K3, entitled Filmothèque – Study Screening Room of the SFI, mainly screens archived foreign and Slovak films and the films are predominantly projected on 35 mm copies. In 2018, **103,589 viewers** attended screenings at the cinema. Of these, 51.36% at European and 19.32% at Slovak films.
- The only **specialised film library** in Slovakia (14,790 books, 213 CDs, 2,014 scripts and 2,412 archived periodicals) and a **mediatheque** (27,118 films, of these 4,412 Slovak titles) form part of the SFI.
- The SFI has issued **Film.sk**, the monthly on film events in Slovakia, since 2000; it underwent a visible change of format, the visual setting, colouring and content in 2018. In 2018, a single special English edition of Film.sk was published for the sixth time.
- The SFI's Publications Department issues the filmological magazine **Kino-Ikon**, which has been a professionally reviewed magazine since 2014, in collaboration with the Association of Slovak Film Clubs.
- With regard to publication activities, the SFI issued five publications in 2018. The representative picture publication in the English language by the British film historian Peter Hames **Best of Slovak Film 1921 – 1991** was issued in its second edition; readers also had the opportunity to read the proceedings **Illusive and Anti-illusive in Film** (Iluzívne a antiiluzívne vo filme) with contributions from the 18th Czecho-Slovak Filmological Conference in Krpáčovo, **Slovak Film in 2017** (Slovenský film v roku 2017) with papers from expert panels of the Slovak Film Week and **The Search for a New Space. The Troubles of Critic, Theoretician and Historian Peter Mihálik** (Hľadanie nového priestoru. Peripetie Kritika, teoretika a historika Petra Mihálika) with contributions presented at the seminar about this personality. The SFI also collaborated on the monograph **Eduard Grečner and His Films** (Eduard Grečner a jeho filmy) by Czech film scientist Milan Cyroň which is the first post-Velvet Revolution Czech monograph devoted entirely to the works of a Slovak filmmaker.
- From 2017, the SFI has held the qualification certificate for the performance of research and development which is issued by the Slovak Centre of Scientific and Technical Information at the Ministry of Education, Science, Research and Sport of the Slovak Republic.
- As regards films, the SFI issued the 3-DVD collection **Best of Viktor Kubal** with **Brigand Jurko** (Zbojník Jurko, CS, 1976), **The Bloody Lady** (Krvavá pani, CS, 1980) and a **Selection of Animated Films by Viktor Kubal** (Výber animovaných filmov Viktora Kubala). On the occasion of significant anniversaries, **Simple Pleasure** (Tichá radosť, CS, 1985) and **Private Lives** (Súkromné životy, CS, 1990) by Dušan Hanák and **Infidelity the Slovak Way I-II** (Nevera po slovensky I-II, CS, 1980) by Juraj Jakubisko were issued on DVD. Also Peter Solan's **The Barnabáš Kos Cas** (Prípady Barnabáš Kos, CS, 1964) was issued on DVD and Blu-ray, the already sold-out 2-DVD **6x Dežo Ursiny** was re-issued with the artist's documentaries and the SFI also participated in the DVD **Images of/against Extre-**

mism (Obrazy (proti) extrémizmu) containing sixteen short, predominantly non-fiction films on socially significant topics.

- The issuing of Slovak films from the SFI's archive collections by foreign publishing houses is one of last year's successes – these were **The Miraculous Virgin** (Panna záračnica, CS, 1966) by director Štefan Uher (Second Run, United Kingdom), **The Boxer and Death** (Boxer a smrť, CS, 1962) by director Peter Solan (Bildstörung, Germany) and three collections of Slovak animated films (Clavis Films, France). (For more details, refer to the chapter on **VIDEODISTRIBUTION**.)

- The SFI's outlet **Klapka.sk** offers a wide assortment of filmological literature, CDs and DVDs and other film materials. In total, 676 publications, 4,652 DVDs and 199 BDs were sold in 2018.

- The SFI continues to conclude **licence agreements for the sale of television broadcasting rights**. In 2018, licence agreements for broadcasting full-length fiction films were concluded with Radio and Television of Slovakia, TV Markíza, TV JOJ, Czech Television, CS Film and R+L, spol. s r. o. which provides broadcasting of the regional TV channel TV RAJ on behalf of the licence-holder, Raj Production, s.r.o. Contractual collaboration with TA3 also continues with regard to the broadcasting of film newsreels **Week in Film**. Collaboration with TV Markíza continued within the **VOYO** Internet service in the form of Subscription Video on Demand (SVOD).

- The successful implementation of the public tender pursuant to Sections 281 to 288 of the Commercial Code No. 513/1991 as amended for the submission of bids for the acquisition of exclusive licences from the offer of 45 TOP films for the territory of Slovakia was one of the most demanding tasks in 2018. The tender is organised in compliance with the conclusions of the working meeting which took place in the SFI on 1 March 2017 with the presence of the General Directors and Directors of the four largest Slovak broadcasters and was initiated by the General Director of the Media, Audiovision and Copyright Section of the MC SR. The TOP films include, in particular, films from the lists of best-attended films and, as regards genre, fairy tales are the most frequently licensed titles.

- Every year the SFI has a part in the production of new Slovak films by entering into co-production projects. As a co-production partner, it usually provides archive film materials. The SFI collaborated, for instance, on the 7-hour Indian documentary epos about the Czechoslovak New Wave **CzechMate: In Search of Jiří Menzel** (IN, 2018, dir. Shivendra Singh Dungarpur) with several Slovak filmmakers participating in the film, such as Dušan Hanák, Juraj Jakubisko, Eduard Grečner, Martin Šulík, as well as Dušan Dušek, Marián Labuda, Martin Huba and Magda Vášáryová.

- As of 31 December 2018, the SFI archived **3,896,016 metres of basic Slovak films** (the length of the individual works and fragments expressed in metres of film material). The SFI holds **21,526,837 metres in total of all kinds of film materials** to Slovak works archived in the SFI's collections and funds.

- Events with Slovak Films Abroad

- In 2018, in addition to organising and co-organising most of the domestic events listed in the chapter on **DOMESTIC FESTIVALS AND REVIEWS**, the SFI also promoted Slovak cinema at film events abroad. The most important events abroad promoting Slovak cinema in 2018 were:

- **IFF Rotterdam** (The Netherlands) with the minority co-production **The Flower Shop** (Kvetinárstvo / La fleurière, BE/SK, 2017, dir. Ruben Desiere) released in its international première in the Bright Future competition section and the Czech-Slovak co-production **Insect** (Hmyz, CZ/SK, 2018, dir. Jan Švankmajer) in the Deep Focus – Signatures non-competition section in its world première. Martin Šulík's **The Interpreter** (Tlmočník, SK/CZ/AT, 2018, dir. Martin Šulík) and the short animated film **Untravel** (RS/SK, 2018, dir. Ana Nedeljković, Nikola Majdak Jr.) had their world premières at the **Berlin IFF** (Germany).

- On 24 – 28 January 2018, an extensive showcase of Slovak films, **Slovak Film Harvest 2018**, was held in New York and Washington (USA). It was represented by 14 full-length and 14 short films. **The Slovak Cinema Tribute** was held in the Finnish National Audiovisual Institute (Helsinki, Finland). Slovakia was also represented at the **goEast Film Festival Wiesbaden** (Germany). A large number of Slovak and co-production films were screened at the **31st Finale Plzeň** (Czech Republic). The International Festival of Animated Films **Anifilm in Třeboň** (Czech Republic) presented the works of several generations of Slovak animators. Slovak short archive film was present at the **International Short Film Festival Oberhausen** (Germany). A collection of Slovak films from the 1960s and 1970s bearing elements of experiments with image and sound was presented in the programme of the Archives Section: **Water and Work** (Voda a práca, CS, 1963, dir. Martin Slivka), **Old Shatterhand Came to See Us** (Prišiel k nám Old Shatterhand, CS, 1966, dir. Dušan Hanák), **Photographing the House-Dwellers** (Fotografovanie obyvateľov domu, CS, 1968, dir. Dušan Trančík), **Eye** (Oko, CS, 1968, dir. Juraj Bindzár), **Lili Marlene** (Lilli Marlen, CS, 1970, dir. Peter Mihálik) and **The Red Cross Drummer** (Bubeník Červeného kríža, CS, 1977, dir. Juraj Jakubisko).

- Slovak films were represented at the **Cinema on the Border** festival in Cieszyn (Poland) and Český Těšín (Czech Republic), at the **Zlín Film Festival – International Film Festival for Children and Youth** (Czech Republic), **47th Lubuskie Film Summer** in Lagow (Poland), in the programme of the prestigious **53rd Karlovy Vary IFF** (Czech Republic), **44th Summer Film School Uherské Hradiště** (Czech Republic), at the **6th Czecho-Slovak Film Festival in Australia**, at one of the most important film festivals on the Asian continent, **Busan IFF** (South Korea), the **34th Warsaw Film Festival** (Poland), the **22nd International Documentary Film Festival Jihlava** (Czech Republic), the **Cottbus Film Festival** (Germany) and **IDFA Amsterdam** (The Netherlands).

- **The digitally restored** version of the feature-length animated film **The Bloody Lady** (Krvavá pani, CS, 1980, dir. Viktor Kubal) from the SFI's archives was screened at the prestigious **Budapest Classics – Film Marathon** (Budapest, Hungary).

- The traditional **Review of Slovak Films and Film Seminar** for students of the Slovak language in Hungary was held in **Budapest** (Hungary).
- In 2018, based on a mandate of its founder, the SFI organised a review of Slovak cinema entitled **Slovak Film Days** in Moscow (Russian Federation) and Havana (Republic of Cuba).

- **Summary of events with Slovak films with SFI participation in 2018:**

- **Number of events:** **148** (107 in 2017)
- **of these: domestic:** **25** (15 in 2017)
- **foreign:** **123** (92 in 2017)
- **Number of full-length films presented:** **145** (149 in 2017)
- **Number of short films presented:** **246**
- **Number of states (excl. Slovakia):** **38** (36 in 2017)

- The contemporary Slovak films most in demand were **The Line** (Čiara, SK/UA, 2017, dir. Peter Bebjak), **Little Harbour** (Piata loď, SK/CZ, 2017, dir. Iveta Grófová), **Insect** (Hmyz, CZ/SK, 2018, dir. Jan Švankmajer) and **Barefoot** (Po strništi bos, CZ/DK/SK, 2017, dir. Jan Svěrák); from the archive titles the documentary film about the renaissance procedure in Czechoslovakia in 1968, **The Time We Are Living** (Čas ktorý žijeme, CS, 1968) directed by Ivan Húšťava, Vlado Kubenko, Ladislav Kudelka, Otakar Krivánek and Jaroslav Pogran), further **Pictures of the Old World** (Obrazy starého sveta, CS, 1972) and **Rosy Dreams** (Ružové sny, CS, 1976) by Dušan Hanák. The world premiere of the digitally restored **The Barnabáš Kos Case** (Prípad Barnabáš Kos, CS, 1964, dir. Peter Solan) at the prestigious festival of archive film Lumiére – Grand Lyon Film Festival, was the most significant event of the year.

► TELEVISION

- The Slovak television broadcasters' share of the viewing audiences declines year on year. In 2018, Radio and Television of Slovakia (RTVS) with its two channels (Jednotka and Dvojka) and private broadcasters TV Markíza, DOMA, DAJTO, TV JOJ, Plus, WAU and TA3 had a **61.1% daytime share** (63.95% in 2017) and **68.5% for prime time** (72.48% in 2017).

- According to the Council for Broadcasting and Retransmission (www.rvr.sk), over the course of 2018, there were **220 valid licences for television broadcasting** (223 in 2017); of these, **11** were for multi-regional broadcasting (which may be received by more than 30% and less than 80% of the population), **13** 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), **28** 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 **168** licences for digital television broadcasting.

- There were also **164 registered retransmission licence-holders** (168 in 2017); of these, 141 licences were for providing retransmission in cable distribution networks (KDS, IPTV), 9 via the MMDS system, 2 via the MVDS system, 3 via GSM and UMTS, and 9 via DVB-S/DTH (satellite) and DVB-T transmitters.

- After a year, TV Markíza re-assumed its leading position in terms of audience share in Slovakia. Its audience share increased from 17.49% in 2017 to 21.3% for daytime and from 20.0% to 22.4% for prime time.

TV JOJ was second with a 13.9% daytime market share (16.42% in 2017) and 18.3% at prime time (22.03% in 2017). Jednotka (1st channel of RTVS) was third once again; its daytime audience share decreased from 11.48% to 8.4% and from 14.36% to 10.8% 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 2018, it broadcast on Jednotka and Dvojka. **Jednotka** – in 2018, cinematographic works, TV series of domestic and foreign origin, entertainment and sports constituted the basis of its programme structure. **Dvojka** – its broadcasting was directed towards minority, demanding audiences and specific target groups, Slovak regions and national minorities.

- The daytime audience share of Jednotka was 8.4% and 10.8% for prime time. The **2018 Winter Olympics in PyeongChang** (broadcast on 17 February) achieved the highest viewing figures on Jednotka (20.9% rating).

- The daytime audience share of Dvojka was 3.0% and 2.6% for prime time. The **2018 Winter Olympics in PyeongChang** (broadcast on 10 February) achieved the highest viewing figures on Dvojka (9.7%).

- RTVS co-produced eleven full-length feature films (13 in 2017) – **Backstage** (SK/CZ, 2018, dir. Andrea Sedláčková), **The Magic Quill** (Čertí brko, CZ/SK, 2018, dir. Marek Najbrt), **Doc Martin: Greatest Case** (Doktor Martin: Záhada v Beskydech, CZ/SK, 2018, dir. Petr Zahrádka), **Intimate Enemy** (Dôverný nepriateľ, SK/CZ, 2018, dir. Karel Janák), **Dubček** (SK/CZ, 2018, dir. Laco Halama), **Jan Palach** (CZ/SK, 2018, dir. Robert Sedláček), **The Secret of the Two-headed Dragon** (Když draka bolí hlava, CZ/SK, 2018, dir. Dušan Rapoš), **The Cellar** (Pivnica, SK/RU/CZ, 2018, dir. Igor Voloshin), **The Interpreter** (Tlmočník, SK/CZ/AT, 2018, dir. Martin Šulík), **Toman** (CZ/SK, 2018, dir. Ondřej Trojan), **The Golden Betrayal** (Zlatý podraz, CZ/SK, 2018, dir. Radim Špaček) and eleven feature-length documentaries for theatrical release (two in 2017) – **Circus Rwanda** (Cirkus Rwanda, CZ/SK, 2018, dir. Michal Varga), **THE GOOD DEATH** (DOBŘÁ SMŘT, SK/CZ/FR/AT, 2018, dir. Tomáš Krupa), **ELSEWHERE** (INDE, SK/CZ, 2018, dir. Juraj Nvota, Marian Urban), **The Band** (Kapela, SK/CZ, 2018, dir. Ladislav Kaboš), **My Unknown Soldier** (Můj neznámý voják, CZ/LV/SK, 2018, dir. Anna Kryvenko), **Occupation 1968** (Okupácia 1968, SK/CZ/BG/PL/HU, dir. Evdokia Moskvina, Linda Dombrowszky, Maria Elisa Scheidt, Magda Szymków, Stephan Komandarev), **The Last Self-portrait** (Posledný autoportrét, SK, 2018,

dir. Marek Kuboš), **Crazy Against the Nation** (Prípád Kalmus, SK, 2018, dir. Adam Hanuljak), **Sad Languages** (Smutné jazyky, SK, 2018, dir. Anna Grusková), **Spirit of Jaguar** (Tieň jaguára, SK, 2018, dir. Pavol Barabáš), **Travel Clearance for Alexander Dubček** (Vycestovacia doložka pre Dubčeka, SK, 2018, dir. Juraj Lihosit).

- RTVS also collaborated on three feature-length documentaries that were not released in cinemas - **The Spider** (Pavúk: horolezec storočia, SK, 2018, dir. Ľubomír Ján Slivka), the life story of the Slovak mountaineer Peter Hámor, **Summit Attraction** (Vrcholová príťažlivosť, SK, 2018, dir. Rastislav Hattiar) and **Swedes from the Slum** (Švédi z osady, SK, 2018, dir. Katarína Farkašová).

- Mid-length documentaries co-produced by RTVS were also screened in cinemas - **The Bright Spot** (Svetlé miesto, SK, 2018, dir. Dušan Trančík) and **March or Die** (Pochoduj nebo zemři, CZ/SK, 2018, dir. Michael Kaboš).

- Within their own drama production, RTVS produced, for example, the Christmas fairy tales **Christmas Wishes** (O zakletém králi a odvážném Martinovi, CZ/SK, 2018, dir. Peter Bebjak) and **A Wizard Called Rye** (Kouzelník Žito, CZ/SK, 2018, dir. Zdeněk Zelenka) in co-production with Czech Television, and 7 episodes of the TV series **Pups and Cubs** (Mláďatá, SK, 2018, dir. Zdeno Vlach). And for fans of film, 32 parts of the film magazine **Cinerama** (Kínorama, SK, 2018, dir. Jozef Banyák, Martin Hasák, Ján Heteš).

- Animated films were also made: in co-production with Fool Moon and Studio Miniatur Filmowych, three episodes of the TV series **The Websters** (Websterovci, SK/PL, 2018, dir. Katarína Kerekesová) - **Relaxing Weekend, Big Tidy Up, Great Grandma** (Relaxačný víkend, Veľké upratovanie, Prababka); in co-production with objectif, three episodes of the TV series **The Tots** (Drobcí, SK, 2018, dir. Vanda Raýmanová, Michal Struss) - **Rocket, Rain, Warm-up** (Raketa, Dážď, Rozsvička); in co-production with Super film and Grimaldi Production six episodes of the TV series **Ka Boom!** (Tresky plesky, SK, 2018, dir. Veronika Kocourková) - **Avalanche, Volcano, Flash, Tornado, Fire, Rock Slides** (Lavína, Sopka, Blesk, Tornádo, Lesný požiar, Padanie skál); in co-production with Fool Moon (SK) and MAUR film (CZ) the 26-minute Christmas episode from the TV series **Mimi & Lisa** (Mimi & Líza) entitled **Mimi and Lisa - Christmas Lights Mystery** (Mimi a Líza - Záhada vianočného svetla, SK/CZ, 2018, dir. Ivana Šebestová, Katarína Kerekesová) which won the 2019 Sun in a Net Award for Best Animated Film; and in co-production with K2 Production 25 episodes of the animated series about good manners **The Inklings** (Chochmesovci, SK, 2018, dir. Róbert Šveda).

- As regards documentary production, in 2018, RTVS also made or co-produced several mid-length documentaries, for instance: **Ask at Home 68** (Spýtaj sa vašich 68, SK, 2018, dir. Barbora Berezňáková), **Honey Land** (Krajina s vôňou medu, SK, 2018, dir. Zdeno Vlach, Tomáš Pašteka), the TV series **Unsung Heroes** (Biele vrany a hrdinovia medzi nami) - **Bio-Massacre** (Biomasaker, SK,

2018, dir. Jana Bučka), **On the Border** (Na hranici, SK, 2018, dir. Dominik Jursa), **Unseen Children** (Neviditeľné deti, SK, 2018, dir. Marek Franko), **The Junkyard in Pezinok** (Pezinská skládka, SK, 2018, dir. Lena Kušnieriková), **Xenophobia** (Xenofóbia, SK, 2018, dir. Barbora Slipeková), **Avoidable Mortality** (Zdravie za milión, SK, 2018, dir. Lenka Moravčíková-Chovanec), six new episodes of the TV series **GEN.SK - Ján Ďurovčík** (SK, 2018, dir. Jozef Chudík), **Jozef Golonka** (SK, 2018, dir. František Palonder), **František Gomory** (SK, 2018, dir. Peter Pokorný), **Eva Goncalvesová** (SK, 2018, dir. Jozef Chudík), **Anton Ilečko** (SK, 2018, dir. Peter Hledík), **Roman Rjachovský** (SK, 2018, dir. Juraj Galvánek); the documentary series **The Houses of God with Vandal** (Božie domy s Vandalom, SK, 2018, dir. Martin Kákoš), **Ex-Prime Ministers** (Expremiéri, SK, 2018) - **Milan Čič** (dir. Mária Brnušáková), **Ján Čarnogurský** (dir. Kristína Leidenfrostová), **Vladimír Mečiar** (dir. Dominik Jursa), **Jozef Moravčík** (dir. Jana Durajová), **Mikuláš Dzurinda** (dir. Lenka Kušnieriková), **Iveta Radičová** (dir. Eduard Čícha), **Robert Fico** (dir. Lucia Kašová).

- RTVS won the OTO Award in the **Programme of the Year** Category for the folklore show **The Earth Is Singing** (Zem spieva); the **2018 Winter Olympics** and **2018 Ice Hockey World Championship** were nominated in the same category. RTVS also had four nominations in the Show of the Year Category: **Do I Know?** (Čo ja viem?), **I Love Slovakia** (Milujem Slovensko), **Mysteries of the Body** (Záhady tela) and **Duel** (Duel).

- After occupying second place in 2017, **TV Markíza** once again became the market leader. Drama programmes, entertainment and journalistic programmes were those mostly represented within its programme structure. As for original programmes, the most popular with audiences were TV series: **Daddies** (Oteckovia, SK, 2018 - 2019, dir. Adriana Totíková, Vlado Fischer, Petr Nikolaev, Zuzana Marianková), **Back of Beyond** (Homá Dolná, SK, 2015 - 2019, dir. Tomáš Jančo, Csaba Molnár, Zuzana Marianková, Karel Janák), **Nurses** (Sestričky, SK, 2018, dir. Petr Nikolaev), **Mistresses** (Milenky, SK, 2018, dir. Jakub Kroner) and **Neighbours** (Susedia, SK, 2006 - 2007, 2018 - 2019, dir. Peter Marcin, Tomáš Jančo, Miloslav Volný) - all of these were nominated for the OTO Award in the TV Series of the Year Category and **Daddies** won; the singing competition **Super-Star** and **Your Face Sounds Familiar** (Tvoja tvár znie povedome) were nominated for the OTO Award in the Programme of the Year Category, **Good to Know!** (Dobre vedieť!) and **Chart Show** in the Show of the Year Category.

- In 2018, TV Markíza also made a full-length TV film, the romantic comedy **Mrs. Perfect** (Pani Dokonalá, SK, 2018, dir. Martin Kazimír).

- In 2018, the daytime audience share of TV Markíza was 21.3% and 22.4% for prime time.

- The TV series **Neighbours** broadcast on 1 January 2018 achieved the highest rating (22.8%).

- **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 2018, its daytime audience share was 3.6% and 4.0% for prime time. **Christmas in the City** (US/CN, 2013, dir. Marita Grabiak) broadcast on 15 December 2018 achieved the highest rating (3.2%).
- **DAJTO** – 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 2018, its daytime audience share was 3.5% and 3.3% for prime time. The action thriller **Safe** (US, 2012, dir. Boaz Yakin) achieved the highest rating (3.5%).
- After occupying the first place, **TV JOJ** returned to second place in 2018. Drama programmes dominated its schedules; these were supplemented with news programmes, reports and entertainment programmes.
 - As for original programmes, the most popular with audiences were TV series: **I Am a Mother** (Som mama, SK, 2018 – 2019, dir. Ján Novák) and **The Parent Family** (Naši, SK, 2016 – 2018, dir. Peter Begányi, Andrea Horečná), which were nominated for the OTO Award in the TV Series of the Year Category. **Seventh Heaven** (V siedmom nebi) and **Czecho Slovak X Factor** (Česko Slovensko má talent) were nominated for the OTO Award in the Programme of the Year Category and **Inkognito** (Inkognito) won in the Show of the Year Category. The TV series **Behind the Glass** (Za sklom, SK, 2016 – 2018, dir. Peter Bebjak, Róbert Šveda, Zuzana Marianková, Michal Blaško) won the Weekly Plus 7 dní Award at the OTO Awards. In 2018, TV JOJ prepared 48 episodes of the programme about new films in cinemas, **Screening Room** (Kinosála, SK, 2018).
 - TV JOJ also produced the full-length TV film **Holidays: Christmas Adventure** (Prázdniny: Vianočné dobrodružstvo, SK, 2018, dir. Ivan Predmerský).
 - In 2018, TV JOJ took part in the production of the thriller **The Rift** (Trhlina, SK, 2019, dir. Peter Bebjak); shortly after its première in January 2019, it was viewed by 260,000 people.
 - The daytime audience share of TV JOJ in 2018 was 13.9% and 18.3% for prime time.
 - **Home Alone 2: Lost in New York** (US, 1992, dir. Chris Columbus) achieved the highest rating in 2018 (14.7%).
 - **Plus** – the second channel belonging to the JOJ Group has been broadcasting since 5 October 2008. It is a mono-thematic channel focused on drama programmes.
 - Its daytime audience share in 2018 was 3.7% and 3.8% for prime time.
 - The **Slovakia – Netherlands football match** broadcast on 31 May 2018 achieved the highest rating (5.9%).
- **WAU** – is the third channel belonging to the JOJ Group aimed at younger female audiences and also at younger audiences attractive to advertising and marketing. It was launched on 15 April 2013.
 - In 2018, its daytime audience share was 2.6% and 2.7% for prime time. Episode 24 of season 9 of **Bones** entitled **The Recluse in the Recliner** (US, 2014, dir. Hart Hanson) broadcast on 4 December 2018 achieved the highest rating (2.4%).
- **RiK** – the fourth channel belonging to the JOJ Group, commenced broadcasting on 1 January 2015. It is the first children’s TV channel broadcasting exclusively in Slovak language.
 - **Ťuki TV** – the fifth channel belonging to the JOJ Group and the second TV channel for children broadcasts programmes for young audiences aged 3 to 10 years exclusively in Slovak language. Unlike RiK it is available for customers of only one Slovak operator (Slovak Telekom). It has been in operation from 1 June 2015.
- **JOJ Cinema** – the sixth 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.
 - **JOJ Family** – the seventh channel belonging to the JOJ Group and, after JOJ Cinema, the second channel of the JOJ Group operated in the Czech Republic. It was launched on 5 September 2016 and it broadcasts original TV series and programmes of the Slovak TV JOJ for Czech audiences.
- **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 territory of Slovakia via satellite. TA3 continued to broadcast the historical newscast **Week in Film** (Týždeň vo filme) in association with the SFI.
 - In 2018, its daytime audience share was 1.1% and 0.6% for prime time.
 - The **Press Conference** broadcast on 12 March 2018 achieved the highest rating (3.1%).
- The awards at the **24th International Festival of Local TV Channels “Golden Beggar” in Košice (6 – 9 June 2018)** went to:
 - **Golden Beggar – Production Company Category – Grandfather** (Aaba, IN, 2017, dir. Amar Kaushik);
 - **Golden Beggar – Local Television Category – King of the Hill** (Car gory, Belarus/PL, 2017, dir. Andrei Kutsila);
 - **Golden Beggar – Young Author Category – Ready to Assemble** (Förändring Fryder, NO, 2017, dir. Erik Paulsen, Astrid Thorvaldsen).

- **A Redcurrant Pie** (Ríbezlák, SK, 2017, dir. Marek Káčer) won the Prize of the Council for Broadcasting and Retransmission for Best Slovak Film.
- In addition to Košice, viewers in Michalovce, Rožňava and Spišská Nová Ves had the opportunity to enjoy the non-competition part of the Festival of Local TV Channels for the second time.
- The TV JOJ Prize was awarded for the first time in 2018. It went to the Norwegian film **The Crossing** (The Crossing, NO, 2017, dir. George Kurian).
- On 13 April 2019, the TV Personality Awards, **OTO 2018** were awarded for the nineteenth time. The winners were: **Kristína Kövešová** – TV Journalism Personality, **Lubomír Bajaník** – TV News Anchor, **Veronika Cifrová Ostrihoňová** – TV News Reporter, **Marcel Merčiak** – TV Sports Reporter, **Peter Varinský** – TV Sports Anchor, **Adela Vinczeová** – TV Programme Anchor, **Vladimír Kobielsky** – Best Actor, **Zuzana Mauréry** – Best Actress, **Incognito** – Show of the Year, **Daddies** – TV Series of the Year, **The Earth Is Singing** – TV Programme of the Year, **Behind the Glass** – Weekly Plus 7 dní Award, **Kali** – Best Male Singer of the Year, **Sima Martausová** – Best Female Singer of the Year, **IMT Smile** – Best Band of the Year, **Juraj Jakubisko** – induction into the Hall of Fame. **Michal Hudák** became the Absolute OTO.
- 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 available via cable distribution systems and satellite also 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 2018 (daytime and at prime time) – Ind 12+
(1 January 2018 – 31 December 2018)

Time >> TV channel	Daytime Share	Prime Time 19.00 – 22.00 Share
Jednotka	8.4 %	10.8 %
Dvojka	3.0 %	2.6 %
TV Markíza	21.3 %	22.4 %
TV JOJ	13.9 %	18.3 %
TA3	1.1 %	0.6 %
Plus	3.7 %	3.8 %
DOMA	3.6 %	4.0 %
DAJTO	3.5 %	3.3 %
WAU	2.6 %	2.7 %

Source: PMT/TNS SK



► **CONTACT POINTS – INSTITUTIONS, COMPANIES AND OTHER ORGANISATIONS OPERATING IN THE SLOVAK AUDIOVISUAL INDUSTRY**

- **PRODUCTION COMPANIES**

- **ALEF FILM & MEDIA**

Mliekárenska 11, SK-821 09 Bratislava
+421 2 2090 2648, afm@afm.sk
www.afm.sk

- **ARINA**

Dulovo nám. 4, SK-821 08 Bratislava
+421 907 787 945, info@arinafilm.sk
www.arinafilm.sk

- **ARTILERIA**

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

- **Attack film**

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

- **BFILM**

Vajnorská 18, SK-831 04 Bratislava
info@bfilm.sk, www.bfilm.sk

- **BEETLE**

Topoľová 3, SK-900 33 Marianka
+421 905 379 800, kelisek@beetle.sk

- **FANTOMAS PRODUCTION**

Špitálska 57, SK-811 08 Bratislava
+421 905 526 519, dano@fantomasproduction.sk
www.fantomasproduction.sk

- **Filmpark production**

Bajkalská 7A, SK-831 04 Bratislava
+421 905 455 234, +421 905 122 298,
peter@filmpark.sk, marek@filmpark.sk
www.filmpark.sk

- **Fool Moon**

Vištuk 277, SK-900 85 Vištuk
kata.kerekesova@foolmoonfilm.com
www.foolmoonfilm.com

- **FURIA FILM**

Ferienčíkova 1, SK-811 08 Bratislava
+421 905 568 099, livia_filusova@yahoo.com
www.furiafilm.sk

- **HAILSTONE**

Smreková 3095/22, SK-01007 Žilina
+421 902 204 060
hailstonesro@gmail.com, krupa.tom@gmail.com
www.hailstone.sk

- **Hulapa film**

Riazanská 36, SK-831 03 Bratislava
+421 905 384 615, katarina.krnacova@gmail.com
www.hulapafilm.sk

- **JMB Film & TV production**

Búdková 32, SK-821 09 Bratislava
+421 905 702 467, milanstranova@jmbfilm.sk
www.jmbfilm.sk

- **K2 studio**

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

- **KADMEDIA**

Zadunajská cesta 1, SK-851 01 Bratislava
+421 904 683 704, kadlecikp@gmail.com

- **KFS production**

Most pri Bratislave 134, SK-900 46 Most pri Bratislave
+421 905 619 027

- **Mandala Pictures**

Mariánska 18, SK-900 31 Stupava
+421 908 201 674, tomaskamin@mandalapictures.eu
www.mandalapictures.eu

- **MEDIA FILM**

Nám. Hraničiarov 37, SK-851 03 Bratislava
+421 903 545 455, +420 602 378 231
studiomediafilm@gmail.com
www.mediafilm.sk

- **noemo**

Pribinova 22/A, SK-811 09 Bratislava
+421 948 007 722, m.frimmo@gmail.com
www.noemo.sk

- **NUNEZ NFE**

Lamačská cesta 97, SK-841 03 Bratislava
+421 911 700 011, office@nfe.sk, www.nfe.sk

- **nutprodukcia**

Lazaretská 13, SK-811 08 Bratislava
+421 948 050 189, jakub.viktorin@gmail.com

- **Peter Kerekes**

Vištuk 277, SK-900 85 Vištuk
+421 905 255 698, kerekes@nextra.sk
www.kerekesfilm.com

- **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
- **Raketa**
Grösslingová 63, SK-811 09 Bratislava
zuzana@raketa.watch
www.raketa.watch
- **Reminiscencie**
Jelenia 10, SK-81105 Bratislava
+421 905 810 038, reminiscencie.sk@gmail.com
www.reminiscencie.sk
- **RTVS – Rozhlas a televízia Slovenska**
Mlynská dolina, SK-845 45 Bratislava
+421 2 6061 1111, vsv@rtvs.sk, www.rtvs.org
- **sentimentalfilm**
Špitálska 20, SK-811 08 Bratislava
marek@sentimentalfilm.com
www.sentimentalfilm.com
- **Titanic**
Pavlovova 6, SK-821 08 Bratislava
+421 905 439 040, sulikm@chello.sk
- **TRIGON PRODUCTION**
Sibírska 39, SK-831 02 Bratislava
+421 915 839 196, trigon@trigon-production.sk,
www.trigon-production.sk
- **Visionfilm**
Gajova 8, SK-811 09 Bratislava
+421 907 184 974, +421 948 207 760
produkcia@visionfilm.sk, sisa@visionfilm.sk
www.visionfilm.sk
- **Wandal Production**
Mikulášska 1/A, SK-811 01 Bratislava
+421 905 101 803, wanda@wandal.sk
www.wandal.sk
- **DISTRIBUTION COMPANIES**
- **Asociácia slovenských filmových klubov (ASFK)**
Association of Slovak Film Clubs (ASFK)
Brnianska 33, SK-811 04 Bratislava
+421 2 5465 2018, asfk@asfk.sk, www.asfk.sk
- **Bontonfilm**
Na Vrátkach č. 1F, SK-841 01 Bratislava
+421 2 204 204 52, 204 204 55
- **CinemArt SK**
Lamačská cesta 97, SK-841 03 Bratislava
+421 2 3301 4235, office@cinemart.sk, www.cinemart.sk
- **Continental film**
P. O. Box 48, SK-830 05 Bratislava
+421 2 2085 1911, cofilm@cofilm.sk, www.continental-film.sk
- **Film Europe**
Matúškova 10, SK-831 01 Bratislava
+421 2 5463 0049, info@filmeurope.eu, www.filmeurope.sk
- **FILMTOPIA**
Vtáčnik 1, SK-831 01 Bratislava
+421 907 626 627, ek@filmtopia.sk, www.filmtopia.sk
- **Forum Film Slovakia**
Eurovea, Pribinova 8, SK-811 09 Bratislava
+421 2 4911 3116, office@forumfilm.sk, www.forumfilm.sk
- **GARFIELD FILM**
Pernek 346, SK-900 53 Pernek
+421 905 202 601, garfieldfilm@garfieldfilm.sk, www.garfieldfilm.sk
- **ITA Agentúra (Itafilm)**
Čajakova 4033/13, SK-811 05 Bratislava
+421 911 201 075, itafilm@itafilm.sk, www.itafilm.sk
- **Magic Box Slovakia**
Trenčianska 47, SK-821 09 Bratislava
+421 2 5465 0274, 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 UCM)**
Faculty of Mass-Media Communication, The University of St. Cyril and Methodius in Trnava (FMK UCM)
 Nám. Jozefa Herdu 2, SK-917 01 Trnava, +421 33 5565 424
 fmkucm@ucm.sk, www.ucm.sk
- **Filmová a televízna fakulta Vysokej školy múzických umení (FTF VŠMU)**
Film and Television Faculty, the Academy of Performing Arts (FTF VŠMU)
 Svoradova 2/A, SK-813 01 Bratislava, +421 2 5930 3575, 5930 3577
 dekanatftf@vsmu.sk, www.ftf.vsmu.sk
- **Katedra fotografie a nových médií Vysokej školy výtvarných umení v Bratislave (VŠVU)**
Department of Photography and New Media, The Academy of Fine Arts and Design in Bratislava (VŠVU)
 Drotárska cesta 44, SK-811 02 Bratislava, +421 2 6829 9585
 ockaiova@vsu.sk, www.vsvu.sk
- **Katedra intermédií a multimédií Vysokej školy výtvarných umení v Bratislave (VŠVU)**
Department of Intermedia and Multimedia, The Academy of Fine Arts and Design in Bratislava (VŠVU)
 Drotárska cesta 44, SK-811 02 Bratislava, +421 2 6829 9585
 ockaiova@vsu.sk, www.vsvu.sk
- **Katedra výtvarných umení a intermédií Fakulty umení Technickej univerzity v Košiciach**
Department of Arts and Intermedia, the Faculty of Arts, The Technical University in Košice
 Watsonova 4, SK-042 00 Košice, +421 55 6022 635
 kvuai.fu@tuke.sk, www.fu.tuke.sk
- **Súkromná stredná umelecká 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 umelecká škola filmová**
Private Secondary Art School
 Petzvalova 2, SK-040 11 Košice, +421 55 6857 748,
 info@filmovaskola.sk, www.filmovaskola.sk
- **INTERNATIONAL FILM FESTIVALS**
- **Agrofilm – Medzinárodný filmový festival / International Film Festival**
 Výskumný ústav živočíšnej výroby Nitra, Hlohovecká 2, SK-951 41 Lužianky
 +421 37 6546 123, pastierikova@nppc.sk, www.nppc.sk, www.agrofilm.sk
 October
- **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
 June
- **Art Film Fest – Medzinárodný filmový festival Košice**
International Film Festival
 Tomášikova 30 C, SK-821 04 Bratislava
 +421 2 2085 5100, artfilmfest@artfilmfest.sk, www.artfilmfest.sk
 June
- **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
 October 2018 – biennial
- **Cinematik – Medzinárodný filmový festival Piešťany**
International Film Festival
 Bitúnková 23, SK-900 31 Stupava
 +421 948 445 565, info@cinematik.sk, www.cinematik.sk
 September
- **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
 +421 903 651 987, info@ekotopfilm.sk, www.ekotopfilm.sk
 May
- **Etnofilm Čadca – Medzinárodný festival dokumentárnych filmov venovaný problematike etnológie, sociálnej a kultúrnej antropológie**
International Documentary Film Festival of Ethnology and Anthropology
 Kysucké kultúrne stredisko, Moyzesova 50, SK-022 01 Čadca
 +421 41 4331 250-3, silvia.petrekova@vuczilina.sk,
 www.kultura.e-kysuce.sk
 October 2018 – biennial

- **Eurotour Piešťany – Medzinárodná prehliadka hraných a dokumentárnych filmov o cestovaní, krajine a človeku**
International Festival of Fiction and Documentary Travel Films
Mestské kultúrne stredisko mesta Piešťany, Beethovena 1, SK-921 01 Piešťany
+421 33 7718 990, kino@fontana-piestany.sk, www.eurotourpiestany.sk
November
 - **Febiofest – Medzinárodný festival filmových klubov**
International Festival of Film Clubs
Asociácia slovenských filmových klubov, Brnianska 33, SK-811 04 Bratislava
+421 2 5465 2018, dubecky@asfk.sk, www.febiofest.sk
March - April
 - **Fest Anča – Medzinárodný festival animovaného filmu**
International Animation Festival
Štefánikova 16, SK-811 04 Bratislava (kancelária)
maros@festanca.sk, www.festanca.sk
June - July
 - **Filmový festival inakosti**
Slovak Queer Film Festival
Iniciatíva Inakosť, Rajská 4, SK-811 08 Bratislava
+421 907 497 758, info@ffi.sk, www.ffi.sk
November - December
 - **Hory a mesto – Medzinárodný festival horského filmu a dobrodružstva**
International Festival of Mountain Films
Fedákova 24, SK-841 02 Bratislava,
+421 908 704 412, info@horyamesto.sk, www.horyamesto.sk
April
 - **Jeden svet – Medzinárodný festival dokumentárnych filmov**
One World – International Documentary Film Festival
Človek v ohrození, Baštová 5, SK-811 03 Bratislava
+421 907 688 688, nora.benakova@clovekvhrozeni.sk, www.jedensvet.sk
October
 - **Medzinárodný festival horských filmov Poprad**
International Festival of Mountain Films
Horský film Poprad, Nábřežie Jána Pavla II. 2802/3, SK-058 01 Poprad
+421 52 7721 060, horskyfilm@slovanet.sk, www.mfhf.sk
October
 - **Medzinárodný festival lokálnych televízií**
International Festival of Local Televisions
CITY TV FOUNDATION, Jesenského 12, SK-040 01 Košice
+421 905 966 649, eva@festival.sk, www.festival.sk
June
 - **Medzinárodný festival potápačských filmov**
International Festival of Diving Films
PK Vodnár Poprad, Námestie sv. Egídia 3/5, SK-058 01 Poprad
+421 903 607 025, svitanek.p@gmail.com, www.mfjf.eu
October
 - **Medzinárodný filmový festival Bratislava**
Bratislava International Film Festival
Lovinského 18, SK-811 04 Bratislava
+421 2 5441 0673, bratislavaiff@bratislavaiff.sk, www.bratislavaiff.sk
November
 - **UAT FILM – Medzinárodný festival hraných filmov stredných škôl**
International Festival of Fiction Films for High School Students
SSUŠ animovanej tvorby, Vlastenecké nám. 1, SK-851 01 Bratislava
+421 2 6241 1668, uat@uat.sk, www.uat.sk
June
- **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 Slovakia
Slovenský filmový ústav, Grösslingová 32, SK-811 09 Bratislava
+421 2 5263 6935, media@cedsllovakia.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
 - **Európske audiovizuálne observatórium**
European Audiovisual Observatory
Ministerstvo kultúry SR, Nám. SNP 33, SK-813 31 Bratislava
+421 2 2048 2111, mksr@culture.gov.sk, www.culture.gov.sk
 - **Literárny fond**
Literary Fund
Grösslingová 55, SK-815 40 Bratislava
+421 2 5296 8779, kenizova@litfond.sk, www.litfond.sk
 - **Ministerstvo kultúry Slovenskej republiky**
Ministry of Culture of the Slovak Republic
Nám. SNP 33, SK-813 31 Bratislava
+421 2 2048 2111, mksr@culture.gov.sk, www.culture.gov.sk
 - **Národné osvetové centrum (NOC)**
National Culture Centre (NOC)
Nám. SNP 12, SK-812 34 Bratislava
+421 2 2047 1201, nocka@nocka.sk, www.nocka.sk

- **Rada pre vysielanie a retransmisii**
Council for Broadcasting and Retransmission
Dobrovičova 8, P. O. Box 155, SK-810 00 Bratislava
+421 2 2090 6500, office@rvr.sk, www.rvr.sk
- **Slovenský filmový ústav (SFÚ)**
Slovak Film Institute (SFÚ)
Grösslingová 32, SK-811 09 Bratislava
+421 2 5710 1503, sfu@sfu.sk, www.sfu.sk, www.aic.sk
- **Ústav divadelnej a filmovej vedy SAV**
Institute of Theatre and Film Research of the Slovak Academy of Sciences
Dúbravská cesta 9, SK-841 04 Bratislava
+421 2 5477 7193, elena.knopova@savba.sk, www.udfv.sav.sk
- **Fond na podporu umenia**
Slovak Art Council
Cukrová 14, SK-811 08 Bratislava
info@fpu.sk, www.fpu.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 televíznych 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)
Vištuk 277, SK-900 85 Vištuk
+421 905 304 179, info@apaf.sk, www.apaf.sk
- **Asociácia slovenských filmových klubov (ASFk)**
Association of Slovak Film Clubs (ASFk)
Brianska 33, SK-811 04 Bratislava
+421 2 5465 2018, asfk@asfk.sk, www.asfk.sk
- **Asociácia slovenských kameramanov (ASK)**
Association of Slovak Cinematographers (ASK)
Norbert Hudec, ASK
FTF VŠMU, Svoradova 2, SK-813 01 Bratislava
+421 905 758 057, ask@ask.eu.sk, hudec.norbert@chello.sk,
www.ask.eu.sk

- **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)
Háľkova 34, 831 03 Bratislava
+421 910 995 531, vrastiak@slovanet.sk, www.kfn.estranky.cz
- **LITA, autorská spoločnosť**
LITA, Society of Authors
Mozartova 9, SK-811 02 Bratislava
+421 2 6720 9301, lita@lita.sk, www.lita.sk
- **LOTOS – Spolok lokálnych televíznych staníc Slovenska**
Association of Local Television Stations in Slovakia
Jánošíkova 10, SK-972 51 Handlová
+421 905 383 591, spoloklotos@gmail.com, www.lotos.sk
- **Slovenská asociácia producentov v audiovizíi (SAPA)**
Slovak Audiovisual Producers Association (SAPA)
Grösslingová 32, SK-811 09 Bratislava, +421 2 2090 2648
slovakproducers@gmail.com, recepcia@webdesign.sk,
www.slovakproducers.com
- **Slovenská filmová a televízna akadémia (SFTA)**
Slovak Film and Television Academy (SFTA)
Grösslingová 32, SK-811 09 Bratislava
+421 948 052 800, sfta@sfta.sk, www.slnkovsieti.sk, www.sfta.sk
- **Slovenský filmový zväz (SFZ)**
Slovak Film Union (SFZ)
Háľkova 34, SK-831 03 Bratislava
+421 910 995 531, vrastiak@slovanet.sk
- **Slovenská sekcia UNICA**
Slovak Section of UNICA
Kubačova 13, SK-831 06 Bratislava
+421 2 2047 1245, +421 907 806 008
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 hudobným 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 (ÚFD SR)**
Union of Film Distributors of the Slovak Republic (ÚFD SR)

Vidlicová 9, SK-831 01 Bratislava
 +421 911 515 913, ufd@ufd.sk, www.ufd.sk

- **Únia slovenských televíznych tvorcov (ÚSTT)**
Union of Slovak Television Creators (ÚSTT)

Bajzova 14, SK-821 08 Bratislava
 +421 903 853 249, ustt1990@gmail.com,
 unia-televiznych-tvorcov.webnode.sk

- **Združenie prevádzkovateľov kín (ZPK)**
Association of Cinema Operators (ZPK)

Golden Apple Cinema, Kamenné Pole 4449/3,
 SK-03101 Liptovský Mikuláš
 zppk@centrum.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

- **MARKÍZA – SLOVAKIA**

Channels: TV Markíza, TV Doma, Dajto
 Bratislavská 1/a, SK-843 56 Bratislava – Záhorská Bystrica
 +421 2 6827 4111, www.Markíza.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

- **RTVS – Rozhlas a televízia Slovenska**

Channels: Jednotka, Dvojka
 Mlynská dolina, SK-845 45 Bratislava
 +421 2 6061 1111, vsv@rtvs.sk, www.rtvs.org

- **Slovenská produkčná**

Channels: JOJ Group: TV JOJ, PLUS, WAU, RiK, Ťuki TV,
 JOJ Cinema, JOJ Family
 P. O. BOX 33, SK-830 07 Bratislava
 +421 900 112 612, joj@joj.sk; www.joj.sk

- **TV LUX**

Channel: TV LUX
 Prepoštská 5, SK-811 01 Bratislava
 +421 2 2129 5555, tvlux@tvlux.sk, www.tvlux.sk

REPORT ON THE SLOVAK AUDIOVISUAL SITUATION 2018

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