REPORT ON THE SLOVAK AUDIOVISUAL SITUATION IN 2019
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INTRODUCTION

- 2019 was again extremely successful for Slovak audiovision as, in many respects, we observed record data.
- In particular, in two key areas – in film production and cinema distribution. In 2019, a record 44 full-length cinema films were made (of these 27 were feature films, 16 documentaries and one bloc of animated films). At the same time, as many as 24 films were majority films (14 feature, 9 documentaries and one bloc of animated films were either 100% Slovak, majority or parity films). Of the total number of films, 12 were débuts; that is the same number as in 2018. The full-length films offer a colourful range of genres: from thrillers (Amnesty/Amnestie) through a horror (The Rift/Trhlina) to romantic comedies (Loli Paradicka/Loli paradička, The New Year's Kiss/Šťastný nový rok), but also classical, ambitious dramas in artistic terms (By a Sharp Knife/Ostrým nožom, Let There Be Light/Nech je svetlo). The relatively high number of non-traditional genre forms (the omnibus film Who’s Next?/Kto je dľaší?, the stylised drama from the World War II period Little Kingdom/Malá ríša or the trick film about M. R. Štefánik The Impossible Voyage/Cesta do nemožna) is also remarkable. Documentaries were also varied in terms of theme and genre: from a road movie (Africa by Pionier: 15,000 Kilometres on the Smallest Motorbikes/Afrika na Pionieri), by way of a thriller (Never Happened/Skuťok sa stal), a creative political documentary (The State Capture/Ukradnutý štát) to classical documentaries (Silent Days/Hluché dni, Paradise on Earth/Raj na zemi or Lost Home/Stratený domov).
- As for cinema distribution, we have recorded the second highest attendance since Slovakia became independent; all in all, 6,529,320 viewers came to cinemas (9.46 % more than in 2018). The number of screenings dropped, albeit only by 0.67 % compared with the record year of 2018 (196,468 screenings in total). However, the average attendance increased (by 10.2 % to 33.23 viewers per screening). We have also recorded the highest figure for box office takings, i.e. a record EUR 37,258,401; the higher average ticket price – EUR 5.71, also contributed to this.
- The results achieved by Slovak films are also positive: there were 43 Slovak feature-length films and blocs among the 248 releases. All Slovak films (including minority co-productions) were watched by 1,075,129 viewers in cinemas in 2019; the share in the total attendance was a magnificent 16.47 %. Two Slovak films which were in the TOP 10 best-attended films (The Rift – 262,588 viewers and The New Year’s Kiss – 201,858 viewers) can indeed be designated as Slovak blockbusters.
- Of course, this text was written in March 2020 amidst a pandemic caused by COVID-19 and, as we are now direct witnesses of the drastic quarantine measures and dramatic drops in film production and distribution, we can only hope that the Slovak audiovisual industry emerges from the crisis as soon as possible and the losses do not cause the extinction of its entire branches. But, so as not to conclude this text on a negative note – I am convinced that the magical power of cinema will win out, new and artistically high-quality films with high-quality stories will be made (at the moment filmmakers have an infinite amount of time to write and improve screenplays) and viewers will return to cinemas sooner or later.

Vladimír Štric
Head of Creative Europe Desk Slovakia
LEGISLATION

- By Resolution No. 113 of 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 rendering it subsequently 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 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 also for the following period, i.e. for 2019 – 2021.

- 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 mediatheque operator;

f) a person providing for public cultural events, educational or presentation activities in audiovisual culture and industry.

- 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 other dissemination of audiovisual works (e.g. publication activities, research, education, etc.).

- On 10 September 2019, the Slovak National Council adopted Act No. 304/2019 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 Act No. 40/2015 on Audiovisual Fund even if they purchase goods or services related to the above activities in audiovision.


The aim of this Act is to boost the competitiveness of the system of support for the audiovisual industry in Slovakia and to accelerate the economic instrument of stimulation of private investments in the audiovisual industry with an essential influence on the development of the given economic environment. One of the most significant changes brought about by the Act concerns the application for audiovisual industry support. On the basis of these changes, the Fund will provide money for support of the audiovisual industry in the form of a grant totalling a) 20% of eligible costs paid by 31 December 2019;

b) 33% of eligible costs paid from 1 January 2020. This Act became effective on 1 January 2020.
– On 30 May 2018, the European Commission published 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. Following this, on 11 July 2018 the Ministry of Culture submitted for inter-ministerial comment procedure the draft regular preliminary position on the draft Regulation in question. The Creative Europe Programme (2021–2027) is currently under discussion at the EU’s Cultural Affairs Committee (CAC).


– The Creative Europe Programme (2021 – 2027) is part of the “Investing in People” chapter of the long-term European Union (EU) budget and consists of three areas: MEDIA, CULTURE and the CROSS-SECTORAL strand. The objective of the Creative Europe Programme (2021 – 2027) is to boost 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.

>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 – renamed on 1 September 2019 as the Private Secondary Art School of Animation, the Private Elementary School of Art DAMA (www.szusdama.sk) in Prešov and the Private Secondary School of Film Art (www.filmovaskola.sk) in Košice. The Secondary School of Scenic Graphic Arts (www.zssvba.sk) in Bratislava offers the following courses – animation, cinematography, sound, editing, costume design, virtual graphics and scenic graphic arts; the School of Art in Trenčín (www.suptn.sk), the Private Secondary School of Art in Zvolen (www.ssusvz.sk) offer courses 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 and Video and Sound Production – Virtual Graphics.

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 Ss. 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 Fine Arts and Intermedia at the Faculty of Arts of the Technical University (www.fu.tuke.sk) in Košice. The Academy of Film and Multimedia (http://vsftam.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 audiovisual production 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). Ass. Prof. Mgr. art. Lubomír Viluda, ArtD., is Head of the Department of Documentary Film Production and PhDr. Kateřina Javorská Head of the Department of Film Dramaturgy and Screenwriting. In the 2018/2019 academic year, 31 students studied in the Bachelor’s and Master’s programmes in Documentary Film Production, and 30 students studied in the Bachelor’s and Master’s programmes in Film Dramaturgy and Screenwriting. In 2019, students at the Department of Documentary Film Production made 18 films and won 2 awards – Through the Window (Cez okno, SK, 2019, dir. Matuš Men) won the main prize for Best Editing at the 23rd Áčko Student Film Festival and Gamer (Hráč, SK, 2018, dir. Matuš Men) the Best Slovak Short Film Award for September at the Košice International Monthly Film Festival 2019.

– 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 a major part of the preparation of new filmmakers and producers. VŠMU celebrated the 70th anniversary since its establishment in 2019.

– FTF VŠMU is a member of the International Association of Film and Television Schools, a worldwide organisation, CILECT, and also its European section, GEECT. Prof. Darina Smržová has been Dean of FTF VŠMU since June 2018.

– 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 Department (Head: Ass. Prof. Alena Bodingerová), Documentary Department (Head: Prof. Ing. Mayerová), Film and Television Directing Department (Head: Ass. Prof. Róbert Šveda);

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

3. Cinematography and Visual Effects (Bachelor’s, Master’s and ArtD. degrees); guaranteed by the Cinematography Department (Head: Prof. Ján Švec) and the Visual Effects Department (Head: Prof. Ľudovít Labik);
4. **Editing and Sound Design** (Bachelor’s, Master’s and ArtD. degrees); guaranteed by the Editing Department (Ass. Prof. Štefan Švec) and the Sound Design Department (Prof. Peter Mojišíš);

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

6. **Audiovisual Studies** (Bachelor’s, Master’s and PhD. degrees); guaranteed by the Audiovisual Studies Department (Head: Ass. Prof. Mgr. Katarína Mišíková PhD. until 31 August 2019 and Mgr. art. Zuzana Mojišiová PhD. from 1 September 2019).

As at **31 December 2019**, there were **263 students** at **FTF VŠMU**, 4 of whom were foreign students. There were **179 students** in the Bachelor’s (of whom 3 were foreign students) and **44 in the Master’s programmes** (of whom 1 was a foreign student). Together with the **11 full-time and 5 external postgraduate students**, there were altogether **279 students** at **FTF VŠMU**.

In the **2018/2019** academic year, **92 students** graduated from **FTF VŠMU** (of whom 3 were foreign graduates): **50 Bachelors** (of whom 2 were foreign graduates) and **53 Masters** (of whom 1 was a foreign graduate). In addition, **1 full-time and 2 external postgraduate students** graduated – all of them Slovak.

Also in 2019, **FTF VŠMU co-organised several workshops**, masterclasses and series of lectures, such as the Visegrad Film Forum, an international event held over several days, with the participation of Sergei Loznitsa, in addition to other significant film experts. Events within the Internationalisation project were held at FTF VŠMU; all departments at FTF VŠMU were involved. The most important guests and lecturers were: director Krzysztof Zanussi, a CILECT representative with the Ethic Lab project, Israeli documentarist Dan Geva, the significant French filmologist, emeritus professor at Sorbonne Nouvelle Paris III François Jost (in collaboration with the SFI), the well-known dissident Oleg Sentsov, and many other lectures and events were held with foreign lecturers and experts.

Two top teams worked at FTF VŠMU: the top team of the Film Production Department headed by Prof. Martin Šulík and the Visual Effects Department headed by Prof. Ludovít Labík. Together they received a grant of EUR 40,000 in 2019.

The **23rd Student Film Festival Áčko 2019** was held on 23 – 26 October 2019 in the KLAP Cinema.

**The Reward** (Odmena, SK, 2019, dir. Michal Valentín) became the Best Film; the film also won the Best Screenplay Award (Michal Valentín) and Best Cinematography Award (René Kontúr). **4 Days after Christmas** (4 dni po Vianociach, SK, 2019, dir. Peter Hoferica) became the Best Feature Film and Looking for an **Elephant Footprint** (Hľadám stopu slona, SK, 2019, dir. Katarína Jonisová) the Best Documentary, as well as winning the Critics’ Choice Award. **Trust Me** (Ver mi, SK, 2019, dir. Zlata Golecová) won the Best Animated Film Award. The awards in all the other categories went to: Maroš Olah for Best Sound in **Second** ( Sekunda, SK, 2018, dir. Lukáš Hamara), Matuš Men for Best Editing for **Through the Window** (Cez okno, SK, 2019, dir. Matuš Men), and Lukáš Ďurica and Ladislav Jambor for Best Visual Effects in the animated film **B.O.P.** (B.O.P., SK, 2019, dir. Lukáš Ďurica, Ladislav Jambor). **Katarína Jonisová**, the director of Looking for an **Elephant Footprint** won the Audience Award and director Alica Bednáriková and cinematographer Roman Šupej the Special Mention of the Jury for **A Poetic Conversation at Twelve** (Vzletná konzverzácia v hodine dvanástej, SK, 2019). With the exception of **Through the Window** from the Academy of Arts in Banská Bystrica, all the films receiving awards were made at FTF VŠMU.

Films made by FTF VŠMU students in 2019 were screened at 133 festivals and showcases in 47 countries. All in all, they won 39 awards – 15 abroad and 24 at domestic festivals. In 2019, films of FTF VŠMU students were selected into the competition at two A-list festivals. The feature film **Pura Vida** (Pura Vida, SK, 2018, dir. Martin Gonda) competed in Cannes in the Cinéfondation student film section and **Something Is Happening** (Niečo sa deje, SK, 2019, dir. Roman Duriš) received its world premiere at the 41st Cairo IFF (Egypt) in the Cinema of Tomorrow section. The feature film **Kid** (Kid, SK, 2019, dir. Gregor Valentovič) received its world premiere in the non-competition section Future Frames: Generation NEXT of European Cinema at the 54th Karlovy Vary IFF.

The feature film **The Trip** (Výlet, SK, 2018, Daniel Rihák) was among the films receiving the most awards. It was shortlisted among the 60 films for the BAFTA Student Film Awards, won the Creative Premium for Film Direction and the Ján Fajnor Prize for young filmmakers up to the age of 35 years for cinematography for Nick Kollár and the Best Student Film Award and Audience Award at the 9th Black Tower IFF in České Budějovice (Czech Republic). After its screening at the Cannes Film Festival, **Pura Vida** won the Best Fiction Award at the Arkad Shortfest in Corbu (Romania) and the Camera Award for Best Student Film at the 9th CAMERA 2019 Awards for best cinematography (Bratislava, Slovakia). Kris Saganová’s bachelor project **Poetika Anima** (Poetika Anima, SK, 2018) was the most successful film at festivals in 2019. It was presented at altogether 46 festivals and showcases.

At the end of the year, FTF VŠMU again co-organised the **Short Film Festival and Echoes of Áčko** – their aim is to popularise the short film format in cinemas and to present it in a number of towns and cities in Slovakia.

For further awards of student films, refer to **Awards for Slovak Films and Filmmakers in Slovakia** and **Awards for Slovak Films and Filmmakers Abroad**.

The Slovak **Audiovisual Fund (AVF)** provides significant support to the production of students’ films. In 2019, the AVF supported 13 film projects with a total of EUR 49,500 (in 2018, it was 13 film projects with a total of EUR 35,000). The 23rd Student Film Festival Áčko 2019 was also supported by the AVF (EUR 7,000), as were the Echoes of Áčko 2018 (EUR 1,000) and the presentation of **Pura Vida** at the Cannes Film Festival 2019 (EUR 3,000).

In 2019, the AVF contributed to FTF VŠMU projects with a total of EUR 60,500. In addition to the AVF, the Tatabanka Foundation also contributed to the making of school films in the Mare Art Sub-programme. It contributed to altogether 4 projects with EUR 8,500.

As at 31 December 2019, the three-year research project **FILM MEMORY – Inter-generational Dialogue Performed by the Oral History Method** – was concluded at the school. It was carried out by collecting and analysing memories of Slovak film professionals, and FTF VŠMU students and teachers took part in it. The
outputs of this project included two electronic publications by Eva Filová and Zuzana Možížová – Film Memory. Oral History as an Inter-generational Dialogue (Bratislava, VŠMU, 2018, 117 pages) and Kasolvent – Audiovisual Practice and Application Perspectives (Bratislava, VŠMU, 2019, 73 pages). The project focusing on collecting and processing memories, which started at FTF VŠMU in the 2007/2008 academic year, will continue in the future.

- The VEGA project – “Contemporary Film Theories, New Frameworks, Other Problems” – also continues under Prof. Jelena Paštéková.
- From 1 January 2019 the Faculty has a new KEGA Project entitled Deepening and Expanding the Possibilities of the Teaching Process in Optics and Image Reproduction in the Area of Analysis and Testing of the Quality and Properties of Optical Systems in Cinematography in the Study Programme Cinematographer Production and Visual Effects. Ass. Prof. Štefan Komorný, ArtD. is responsible for this project.
- The international ERASMUS+ project entitled “Open Innovative Resources for Filmmaking Education and Training”, with the participation of the Editing Department (on behalf of FTF VŠMU) and film schools from Prague, Lodz and Zagreb, organised a workshop in Lodz in 2019. In 2020, workshops in Prague and Slovakia will follow. In 2019, the project received support of EUR 13,693.03; it will be completed in 2021.
- 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 provided from their own resources.
- In addition to TV Nova, TV Markíza was again co-organiser of the 12th Student Film Festival Night of Film Hopefuls. Through the night of 22 November 2019, a marathon of student films was broadcast, and the future of Czech and Slovak cinema was presented in it. The jury chose from 164 films and evaluated four categories – Filmmaker up to 15 Years of Age, Best Feature, Best Animated and Best Documentary Film.
- Overdose (Predávkovanie, SK, 2019, dir. Jakub Bondor) won 1st Prize and the Audience Award at the 14th International Animated Film Festival of Secondary Schools Animofest 2019 and Neuro (Neuro, SK, 2019, dir. Matej Vančo) ranked second – both from the Private Secondary Art School of Animation in Bratislava. In 2019, this school also organised the 4th UAT FILM, the International Festival of Feature Films by Secondary School Students. The Fantastic Story (Fantastický príbeh, SK, 2019, dir. Simona Puškášová) from the Private Secondary Art School of Animation in Bratislava won 1st Prize.
- Ján Albrecht’s Elementary School of Art organises the national audiovisual and multimedia competition, Golden Clapperboard; in 2019, awards were presented in the competition for the seventh time. The main prize – the Award of the Ministry of Education, Science, Research and Sport – went to Karina Kafatová from the Private Secondary School of Film Art for her documentary Mária Moškrišová (SK, 2018).
- 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

- Following the 33 Slovak feature-length cinema films made in 2018, as many as 44 were made in 2019. These included 27 feature films, 16 documentaries and one bloc of animated films. Almost half of the films (20) were made in minority co-production.
- After twelve debuts in 2018, the same number of feature-length films was also made by debut directors in 2019. In 2019, the domestic production again brought not only quantity but also a greater variety of genres and, moreover, it attracted more than one million viewers to cinemas. (Read more about the results of domestic films in the chapter on CINEMA DISTRIBUTION)
- Of the 27 feature films (17 in 2018), fourteen were 100% Slovak, majority or parity co-productions: the dramatic story taking place against the backdrop of the social changes of 1989 and the revolt in the Leopoldov Penitentiary caused by President Havel’s amnesties Amnesty (Amnestie, SK/CZ, 2019, dir. Jonáš Karásek), the drama from the world of gambling Casino.Sk (Casino.$k, SK, 2019, dir. Ján Sabol), the combined live-action and animation film depicting the life and story of one of the greatest Slovak personalities of European significance – M. R. Štefánik, The Impossible Voyage (Cesta do nemožna, SK/CZ, 2019, dir. Noro Držiak), the omnibus film about the influence of the Internet on young people Who’s Next? (Kto je ďalší?, SK, 2019, dir. Miro Drobný), the romantic comedy Loli Paradicka (Loli paradička, SK, 2019, dir. Richard Staviarsky, Víťo Staviarsky), the romantic drama from World War II Little Kingdom (Malá riša, SK, 2019, dir. Peter Magát), the adventure film for children about M. R. Štefánik The Monument (Mohyla, SK, 2019, dir. Andrej Kolenčič), the drama about family and human relations in present-day Slovakia Let There Be Light (Nech je svetlo, SK/CZ, 2019, dir. Marko Škop), the stylised chamber drama Nero and Seneca (Nero a Seneca, SK, 2019, dir. Marek Ťapák), the drama about justice in Slovakia and its enforceability by a regular citizen By a Sharp Knife (Ostrým nožom, SK/CZ, 2019, dir. Teodor Kuhn), the film inspired by the life of punks living on the periphery which was observed in great detail PUNK NEVER ENDS! (PUNK JE HNED!, SK/CZ, 2019, dir. Juraj Šlauka), the romantic Christmas comedy The New Year’s Kiss (Šťastný nový rok, SK, 2019, dir. Jakub Kroner) and the mysterious thriller about the baffling disappearance of people in the Tribeč Mountain Range The Rift (Trhlna, SK, 2019, dir. Peter Bebjak), which was also made into a TV miniseries, as was The Monument.
- The film about the Slovak poet Jozef Urban Water Keeping Me Afloat (Voda čo ma drží nad vodou, CZ/SK, 2019, dir. Tomáš Magnusek) was made as a parity co-production.
- Thirteen feature films (12 in 2018) were made in minority co-production: the fairy-tale Watchmaker’s Apprentice (Hodinářůvučeň, CZ/SK, 2019, dir. 
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Jitka Rudolfová), the adventure family fantasy *My Grandpa Is an Alien* (Moj dida je pao s Marsa, HR/LU/NO/SI/CZ/SK/BA, 2019, dir. Dražen Žarković, Marina Andrej Škop), the tragicomedy about the relationship between a bitter pensioner and a young Vietnamese immigrant *On the Roof* (Na střeše, CZ/SK, 2019, dir. Jiří Mádl), the drama based on Jerzy Kosiński’s book made on 35mm black and white film in the 1:2.35 format, which was shortlisted (10 films) for the Academy Award nominations – *The Painted Bird* (Nabarvené ptáče, CZ/SK/UA, 2019, dir. Václav Marhoul), the comedy *The Last of the Noblewomen* (Poslední aristokratka, CZ/SK, 2019, dir. Jiří Vejdělek), the adaptation of Philip Roth’s book about the journey of the well-known American writer to Prague in 1976 – *The Prague Orgy* (Pražské orgie, CZ/SK, 2019, dir. Irena Pavlásková), the adaptation of Simon Mawer’s novel *The Glass Room* (Skleněný pokoj, CZ/SK, 2019, dir. Mário Németh), four stories about two former political prisoners who decide to fight for justice despite all obstacles – *Old-Timers* (Staříci, CZ/SK, 2019, dir. Martin Dušek, Ondřej Provazník), the comedy about a retired teacher who does not wish to spend the rest of her life feeling like a surviving victim – *Shotgun Justice* (Teroristka, CZ/SK, 2019, dir. Radek Bajgar), the romantic story about love and growing up *The Scent of Oranges* (Záby bez jazyka, CZ/SK, 2019, dir. Mira Fornay) and the romantic comedy *Closer to the Stars* (Ženská na vrcholu, CZ/SK, 2019, dir. Lenka Kny).

In 2019 also, sixteen feature-length cinema documentaries (14 in 2018) were made. From the Slovak perspective, nine were majority films: the first Slovak motorbike road movie *Africa by Pionier: 15,000 Kilometres on the Smallest Motorbikes* (Afrika na Pionieri, SK, 2019, dir. Marek Slobodník), four stories about hearing-impaired Roma children – *Silent Days* (Hluché dni, SK/CZ, 2019, dir. Pavol Pekarčík), the story and history of the Slovak poet group *The Lonely Runners: Moving On!* (Osameli bežci: Ideme dalej!, SK, 2019, dir. Martin Repka), the film capturing the professional and private life of reporter Andrej Bán – *Paradise on Earth* (Raj na zemi, SK, 2019, dir. Jaro Vojtek), a look at what really happened with the kidnapping of the President’s son, the murder of Róbert Remiáš and the Technopol affair – *Never Happened* (Skutok sa stal, SK/CZ, 2019, dir. Barbora Berezňáková), the documentary about two paramedics from Bratislava who became part of the huge military offensive against the city of Mosul – *Lost Home* (Stratený domov, SK, 2019, dir. Juraj Mravec Jr.), the documentary about a music composer – *Svetozár Stračina* (Svetozár Stračina, SK, 2019, dir. Pavol Barabáš), the creative political documentary *The State Capture* (Ukradnutý štát, SK/CZ, 2019, dir. Zuzana Piusi, Vít Janeček) and the film about the fates of three monks who found peace and fulfilment in a monastery – *The Calling* (Volanie, SK, 2019, dir. Erik Praus).

Seven documentaries (2 in 2018) were made as minority co-productions: the film explaining the current state of global capitalism and its Czechoslovak pioneer, Tomáš Baťa – *BATStories* (Bata, un cordonnier à la conquête du monde, FR/CZ/SK, 2019, dir. Peter Kerekes), the audiovisual requiem for the Homo sapiens species – *FREM* (FREM, CZ/SK, 2019, dir. Viera Čákanyová), the film about the life and works of the legend of the Czech cultural scene – *Jiří Suchý – Tackling Life with Ease* (Jiří Suchý – lehce s životem se prát, CZ/SK, 2019, dir. Olga Sommervová), *Communism and the Net or The End of Representative Democracy* (Komunismus a síť aneb Konec zastupitelské demokracie, CZ/SK, 2019, dir. Karel Vachek) – the six-hour film-essay examining the history of regimes and revolutions, leaders and martyrs through a philosophical prism, the documentary about the efforts of activists to protect the city and the countryside, and about the methods of mining companies – *The Siege* (Obléhání města, CZ/SK, 2019, dir. Zuzana Piusi), the documentary about the past and present of electronic music – *The Sound Is Innocent* (The Sound Is Innocent, CZ/FR/SK, 2019, dir. Johana Ožvold) and the original documentary essay about the strength of the föhn wind occurring in the Tatra Mountains – *Wind. A Documentary Thriller* (Wiatr. Thriller dokumentalny, PL/SK, 2019, dir. Michał Bielawski).

– In 2019, one full-length bloc of Slovak animated films was made (in 2018, one full-length animated film and one bloc were made) *The Websters 2 – From the Life of Spiders* (Websterovci 2 – Zo života pavúkov, SK/PL, 2019, dir. Katarína Kerekesová), which consists of further six episodes (7 – 12) of the TV series *The Websters*.

– Four feature-length documentaries that were not distributed to cinemas were also made – *St. Nicolas Church* (Crikva sv. Mikule, SK, 2019, dir. Denis and Mário Németh), *Lada World Tour: Soviet Machines on the Road* (Lada svetom – Na žguli cez Himaláje, SK, 2019, dir. Michal Fulier) – about the 16,000 km journey of two 30-year-old Ladas from Slovakia to Laos, *Štefánik’s Impossible Voyage* (Štefánikova cesta do nemožná, SK/CZ, 2019, dir. Michael Kaboš, Noro Držák) – a film made only to be screened at the Art Film Fest in Košice which consists of selected scenes from *The Impossible Voyage*, the documentary *Milan Rastislav Štefánik* (Milan Rastislav Štefánik, SK/CZ, 2019, dir. Michael Kaboš) and other materials, and *Tereza – The Charge of Love* (Tereza – Náboj lásky, SK, 2019, dir. Peter Gašparík) – an intimate feature-length documentary revealing the profound relationship between a mother and her disabled child.

– As regards mid-length films made in 2019, not a single one was distributed in cinemas. The documentary *Embrace of a Giant* (V objaťí obra, SK, 2019, dir. Jaroslav Matoušek) about the decision of two Slovak rock climbers to climb the 900 metre-high rock face El Capitan in the Yosemite National Park, was screened only at festivals. And the mid-length bloc of animated films *The Tots 2 – Adventures Continue* (Drobci 2 – Dobrodružstvá pokračujú, SK, 2019, dir. Vanda Ražmanová, Michal Struss) consisting of six episodes (8-13) of the TV series *The Tots* (Drobci, SK, 2017-2019, dir. Vanda Ražmanová, Michal Struss) will be released in 2020.

– In addition to the titles mentioned above, several dozens of short films were also made. For instance, feature films – *4 Days After Christmas* (4 dni po Vianočiach, SK, 2019, dir. Peter Hoferica), *Through the Window* (Cez okno, SK, 2019, dir. Matúš Men), *Warm Comedy About Frailty, Desire, Sacrifice and Other Parts of Being* (Hrejivá komédia o nehe, túžbe, obeti a iných súčiastoch bytia, SK, 2019, dir. Michal Šuriš), *Kid* (Kid, SK, 2019, dir. Gregor Valentovič),
Who Wants to Be a Hero? (Kto chce byť hrdina?, SK, 2019, dir. Martina Buchlová), To the Stars and Never Back (Ku hviezdam a nikdy spät, SK, 2019, dir. Štefánia Lovasová), A Manifesto of Despising (Manifest pohnúcie, SK, 2019, dir. Kristián Grupač), Something Is Happening (Niečo sa deje, SK, 2019, dir. Roman Šuřič), Spoons (Spoons, SK, 2019, dir. Jana Smoková), Happy Birthday, My Love (Všetko najlepšie, láska moja, SK/CZ, 2019, dir. Jana N.), the documentaries Antiquary (Antikvár, SK, 2019, dir. Dagmar Ponechalová), Looking for an Elephant Footprint (Hľadám stopu slona, SK, 2019, dir. Katarína Jonísová), Gentle (Nežná, SK, 2019, dir. Soňa Nótová), OSTROV HUDBY Film (Ostro hudyby, SK, 2019, dir. Martina Slováková), You Can Walk Down from There (Sejítpěškydolů, SK, 2019, dir. Kateřina Hroníková); as regards animated films, we can mention, for instance: Wild Beasts (Divoké bytosti, SK/CZ, dir. Marta Prokopová, Michal Blaško), SH_THAPENS (SH_THAPENS, CZ/SK/FR, 2019, dir. David Štumpf, Michaela Mihályi), Cold Warmth (Studené teplo, SK, 2019, dir. Ekky Friedmann), The Kite (Pouštět draka, CZ/SK/PL, 2019, dir. Martin Smatana), Trust Me (Ver mi, SK, 2019, dir. Zlata Golecová) or Music Box (Music Box, SK, 2019, dir. Joanna Kožuch) and Pantopos (Pantopos, SK, 2019, dir. Eni Brandner) from the Happiness Machine (AT/SK, 2019, dir. various) anthology, and episodes of the TV series KA – BOOM! (Tresky pleskyl!, SK, 2019, dir. Veronika Kocourková) – Ice (Poľadovica), Floods (Povodeň), Earthquake (Zemetrásenie), Hall (Krupobitie); The Tots (Drobi, SK, 2019, dir. Vanda Rašmanová, Michal Struss) – Treasure (Poklad), Party (Oslava); and The Websters (Websterovci, SK/PL, 2019, dir. Katarína Kerekesová) – On Beauty (O krásje), Sports Day (Športový deň), Grandma and the Web (Babka na sieti), A Real Flower (Naozajstný kvet); 5 episodes from the TV series Pa & Pi after 33 Years (Pa & Pi po 33 rokoch, SK, 2019, dir. Miroslav Sobota, Jindro Vlach, Dalimil Koutek, Václav Pavel Borovička); and 10 episodes of the TV series The Inklings (Chochmesovci, SK, 2019, dir. Róbert Šveda).

- Radio and Television of Slovakia also had a part in the production of full-length cinema films – 13 feature films, 8 documentaries and 1 bloc 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.
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 – as regards expenditures made from 1 January 2020, the grant will be 33%). 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.

- **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, amending and supplementing certain Acts, became effective on 1 January 2019. This amendment of the Act on Public Procurement also brings about a positive change in audiovision. The Audiovisual Fund also took part in 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, Slovak Audiovisual Producers’ Association). (For more information, refer to the chapter on **LEGISLATION**.)
- On 10 September 2019, the National Council adopted **Act No. 304/2019 amending and supplementing Act No. 516/2008 on the Audiovisual Fund and on the Amendments and Supplements to some other Acts** as amended, and amending and supplementing **Act No. 40/2015 on Audiovision and on the Amendments and Supplements to some other Acts as amended**. This Act became effective on 1 January 2020. (For more information refer to the chapter on **LEGISLATION**.)
- The Slovak Film Commission (SFC) (www.filmcommission.sk) became a new organisational unit of the AVF on 1 June 2018. The main tasks of the SFC are, in particular, 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 professionals in audiovisual culture and industry with an emphasis on all stages of the development and production of audiovisual works, the presentation of related services and individual regions of Slovakia in order to increase the employment of the general populace and professionals in the audiovisual field, and enhancing the demand for suppliers of 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 for the Slovak regions and for both foreign and domestic producers and investors. The secondary objective is to support tourism in individual regions.
- **A database of filming locations and a production database** can be found on the SFC’s website. Both serve as the basic information portal when communicating with those interested in making films in Slovakia. At the same time, a “Made in Slovakia” list was drawn up – a summary of foreign films made in Slovakia.
- The SFC has been a partner of the **Green Screen** project from the INTERREG EUROPE Operational Programme since 1 July 2018; this Programme will last from 1 January 2017 to 31 December 2021. The Green Screen project is focused on the greening of the audiovisual industry and improvement of its rules and practice.
- The project’s total budget is EUR 1,954,970 and the SFC’s (AVF) budget is EUR 99,400 – ERDF (85%): EUR 84,490 and own resources (15%): EUR 14,910. The project’s official website: https://www.interregeurope.eu/greenscreen
- In 2019, based on the recommendations of expert committees and decisions made, the AVF supported applications with **EUR 10,941,000** in total (EUR 10,497,474 in 2018). Over the period of 2010 – 2019, the AVF supported as many as **3,134** applications for the support of audiovisual culture with **EUR 78,535,528** in total.
- With regard to the above figures, it is necessary to emphasise that, since 2017, the Audiovisual Fund has applied a procedure for multi-annual projects whereby the decision on the total amount of support for the project is taken in the respective budgetary year; however, this total amount is then allocated over the course of several budgetary years. Hence, the table on page 14 for 2019 contains information on the total amount of support resulting from the decisions made.
- Thanks to the AVF’s support, the production of audiovisual works, including students’ works, is increasing, distribution is stabilising, the promotion of domestic production at home and abroad is improving and, with increasing experience, also the ability of the individual entities to enter international co-productions is enhanced.
- In 2019, **521 applications** for support of audiovisual culture were **submitted** to the AVF (527 applications in 2018). The AVF **supported 345 applications** in 2019 (332 in 2018). The share of applications supported in the total number of
Basic recapitulation of data regarding the AVF’s support activities over the period of 2010 to 2019 (support for audiovisual culture) – Source: AVF Annual Report

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<td>21,097,216</td>
<td>22,328,374</td>
<td>28,763,870</td>
<td>26,970,490</td>
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<td>5,657,974</td>
<td>5,519,888</td>
<td>6,234,290</td>
<td>6,401,060</td>
<td>6,514,900</td>
<td>7,279,388</td>
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Diagrams: Share of individual programmes in the total amount in 2019 and the development of support for the audiovisual industry (Programme 5)

Source: AVF
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 Public Presentation of Audiovisual Works. The objective 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 presentation 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.
- In 2019, the AVF disbursed a total of EUR 157,150 to 25 cinemas within this Sub-programme. In 2018, the AVF supported 48 cinemas with a total of EUR 538,748 within this Sub-programme. (For more information, refer to the chapter on CINEMAS).
- In 2019, the AVF supported one application for digitisation by D-Cinema technology – re-digitisation of Záhoran Cinema in Malacky which was digitised in 2011 - with EUR 40,000.
- In 2019, five applications for cinema digitisation with the less expensive E-Cinema HD technology were submitted. Impulz Cinema – the second screen of Úsmev Cinema in Košice and the open-air Kinematograf Art Cinema were supported with a total amount of EUR 22,000.
- Ten applications were supported within Sub-programme 4.3 Modernisation of Equipment in Digitised Single-Screen Cinemas – Žižlo Bardejov, Mladošť Bratislava, Baník Handlová, 3x Záhoran Malacky, Kultúra Námestovo, 2x Nova Sereď and Community Centre Šaľa – with a total amount of EUR 198,300.
- 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 2019, the AVF registered 28 new projects within the audiovisual industry support programme, whereby it paid a grant for twelve projects within this programme of EUR 970,457 in total.
- In 2019, the AVF registered 28 new projects:
  15 feature cinematographic works – Magic Stone (Čarovný kamienok)* by FilmWorks Studios s.r.o., Piargy (Fašiangy) by ARINA s.r.o., Il Boemo by sentimental film s.r.o., Kryštof by ALEF FILM & MEDIA s.r.o., Little Kingdom (Malé kráľovstvo)** by FilmFrame s.r.o., Power (Moc) by MPhilms s.r.o., Into Dust (Na prach)*** by BeOnMind s.r.o., About Healing Water (O liečivej vode) by TRIGON PRODUCTION s.r.o., The Disciple (Posol)**** by Punkchart films s.r.o., The Chambermaid (Služka) by Bright Sight Pictures s.r.o., The File (Spis)***** by Wandal Production s.r.o., The Lost Prince (Stratený princ) by Attack Film s.r.o., The Nightsiren (Svetlovec) by BFIILM s.r.o., Scumbag (Sviňa) by Grimaldi Production s.r.o., Darts Players (Šípkari) by noemo s.r.o.
- * the film was eventually broadcast only on TV
- ** the Slovak distribution title of the film is Malá ríša
- *** the original title of the film was Obsession (Posadnutošť)
- **** the distribution title of the film is Servants (Služobníci)
- ***** the original title of the film was Gorila
- 12 feature audiovisual works primarily intended for television broadcasting – Jenny by Piknik Pictures s.r.o., Mothers (Mamičky) by Wider s.r.o., Maria Theresa parts 5 and 6 (Mária Terézia diel 5., 6.) by Maya spol. s.r.o., Holidays 4 (Prázdniny 4) by Wider s.r.o., Red Band Society by BEETLE s.r.o., Nurses III. (Sestričky III.) by BEETLE s.r.o., Slavs (Slovania) by Wandal Production s.r.o., The Teacher (Učiteľ) by Paprika Studios s.r.o., Uhorčík by ProReMi s.r.o., Van Helsing by Spectral s.r.o., Behind the Glass 3 (Za sklom 3) by D.N.A. s.r.o., The Curious Titmouse (Zvedavásýkorka) by FilmWorx Studios s.r.o. and 1 animated cinematographic work – Titan Prometheus by FilmWorx Studios s.r.o.
- At the end of 2017, the AVF concluded a contract with Slovenský plynárenský priemysel, a.s. (SPP) with the common interest in supporting projects in audiovisual culture. Subsequently, the AVF used SPP’s financial contribution of EUR 1,500,000 together with its other income for the due performance of its support activities over the course of 2018, whereby the basic purpose of SPP’s contribution was to support the production of new Slovak cinematographic works with an anticipated distribution première in 2019 and 2020. On the basis of two regular calls for proposals in 2018, the AVF provided for this purpose in total EUR 6,763,900 and supported 52 applications. The AVF was able to provide the specified amount also thanks to SPP’s contribution; almost EUR 1.1 million was used for the above purpose, hence the probability of successful completion and public presentation of the cinematographic works supported was markedly increased. Subsequently, in 2019, the AVF published the call for the selection of projects which previously received financial support and are planned to be released into distribution in 2019 and 2020. The potential use of the individual films in cinema distribution and at domestic and international festivals and showcases was the priority of this selection. Based on the applications submitted, the AVF Board selected the individual projects in two rounds. It used over EUR 400,000 from SPP’s contribution for this purpose and added over EUR 300,000 from its own resources.
- The following films were selected for the purpose of public presentation of the collaboration between the AVF and SPP in the support of audiovisual culture and production of cinematographic works:
  - distribution première in 2019: Amnesty, Watchmaker’s Apprentice, Jiří Suchý – Tackling Life with Ease, Little Kingdom, Let There Be Light, The Painted Bird;
  - distribution première in 2020: Piargy, Kryštof, Summer with Bernard (Leto s Bernardom) – the final title of the film is Summer Rebels (Letní rebeli), Even Mice Belong to Heaven (Myší patria do neba), On Your Marks! (Na značky!), Perinbaba: Two Realms (Perinbaba a dva svety), The Report (Správa), Stand Up, Charlatan (Šarlatán), Team Building.
Overview of projects which obtained financial support in excess of EUR 100,000 in 2019:

Sub-programme 1.1.1 – Production of Feature Audiovisual Works
amount endorsed (EUR) – name of project – applicant
600,000 – Applause (Small) / Potlesk (Maľý) – ARYTMIA s.r.o. (total support: 625,000)
580,000 – Never Give Up / Nikdy sa nevzdaj – preparation of project and production – TRIGON PRODUCTION s.r.o.
450,000 – THE NIGHTSIREN / SVETLONOC – feature film production – BFILM s.r.o.
450,000 – Perinbaba 2 – J&J JAKUBISKO FILM EUROPE Production, s.r.o. (total support: 1,500,000)
400,000 – VILLA LUCIA – KFS production, s. r. o.
350,000 – Black on a White Horse / Čierne na bielom koni – LIPSTICK s.r.o. (total support: 368,000)
350,000 – Victim / Obet – nutprodukcija s.r.o. (total support: 370,000)
300,000 – The Report / Správa – 3rd production phase – D.N.A. s.r.o. (total support: 1,075,000)
250,000 – MÁRIA TEREZA II., Parts 3 and 4 / MÁRIA TERÉZIA II., diel 3. a 4. – MAYA, spol. s r.o.
200,000 – The General (TV miniseries) / Generál (TV mini séria) – JMB Film & TV Production Bratislava, s. r. o.
190,000 – Magic Stone / Čarovný kamienok – FilmWox Studios s.r.o.
180,000 – Dreamers / Blouznivci (working title) – MPhilms s.r.o.
180,000 – SLAVS / SLOVANIA – Wandal Production, s.r.o.
170,000 – Mum, Buy Me a Dog / Mami, kúp mi psa – Furia Film plus s.r.o. (total support: 178,000)
150,000 – Nobody Loves Me / Nikto ma nemá rád – ARYTMIA s.r.o.
150,000 – Nikolka Šuhaj – a Man with a Great Desire / Nikolka Šuhaj – muž s veľkou túžbou – MPhilms s.r.o.
150,000 – THE EXORCIST / EXORCISTA – first production phase – TRIGON PRODUCTION s.r.o. (total support: 180,000)
120,000 – Into Dust / Na prach (priority MINIMAL) – BeOnMind s.r.o.

Sub-programme 1.3.2 – Production of Animated Audiovisual Works
amount endorsed (EUR) – name of project – applicant
400,000 – HEART OF A TOWER / SRDCE VEŽE – 2nd production phase of the full-length animated film – BFILM s.r.o. (total support: 916,600)
165,000 – Of Unwanted Things and People / O nepotrebných veciach a ňuďoch – Artichoke 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
126,000 – IL BOEMO – sentimentalfilm s.r.o.
105,000 – Mistakes / Chyby – PubRes s.r.o.
100,000 – Admin – Punkchart films s.r.o.
100,000 – THE PACK / SMEČKA – FURIA FILM 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
200,000 – ART FILM FEST 2019 – ART FILM FEST s.r.o.
100,000 – 14th International Film Festival Cinematik Piešťany – Cinematik, s.r.o.
100,000 – 26th International Film Club Festival Febiofest 2019 – Association of Slovak Film Clubs

Programme 5 – Support for the audiovisual industry in the Slovak Republic
amount endorsed (EUR) – name of project – applicant
192,786 – NURSES / SESTRIČKY – BEETLE s.r.o.
136,860 – The New Year’s Kiss / Šťastný nový rok – INOUT STUDIO, s.r.o.
130,427 – Hanna – Spectral s.r.o.
150,244 – Holidays 3 / Prázdiny 3 – Wider s.r.o.
### Allocation of Funds Based on Individual Programmes and Sub-Programmes:

<table>
<thead>
<tr>
<th>Programme</th>
<th>Description</th>
<th>Number of applications supported</th>
<th>Share in total number of projects supported</th>
<th>Amount endorsed (EUR)</th>
<th>Share in total support</th>
</tr>
</thead>
<tbody>
<tr>
<td>Programme 1</td>
<td>Support for making and production of Slovak audiovisual works</td>
<td>147</td>
<td>41.18 %</td>
<td>8,999,800</td>
<td>75.56 %</td>
</tr>
<tr>
<td>Sub-programme 1.1</td>
<td>Feature audiovisual works</td>
<td>47</td>
<td>13.17 %</td>
<td>6,227,500</td>
<td>52.28 %</td>
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<tr>
<td>Sub-programme 1.2</td>
<td>Documentary audiovisual works</td>
<td>58</td>
<td>16.25 %</td>
<td>1,007,000</td>
<td>8.45 %</td>
</tr>
<tr>
<td>Sub-programme 1.3</td>
<td>Animated audiovisual works</td>
<td>16</td>
<td>4.48 %</td>
<td>860,400</td>
<td>7.22 %</td>
</tr>
<tr>
<td>Sub-programme 1.4</td>
<td>School and educational audiovisual works</td>
<td>13</td>
<td>3.64 %</td>
<td>49,500</td>
<td>0.42 %</td>
</tr>
<tr>
<td>Sub-programme 1.5</td>
<td>Production of European co-production cinematographic works in which the Slovak co-producer holds a minority share</td>
<td>13</td>
<td>3.64 %</td>
<td>855,400</td>
<td>7.18 %</td>
</tr>
<tr>
<td>Programme 2</td>
<td>Support for distribution and other public presentation of audiovisual works</td>
<td>145</td>
<td>40.62 %</td>
<td>1,347,400</td>
<td>11.31 %</td>
</tr>
<tr>
<td>Sub-programme 2.1</td>
<td>Distribution of audiovisual works</td>
<td>104</td>
<td>29.13 %</td>
<td>590,250</td>
<td>4.96 %</td>
</tr>
<tr>
<td>Sub-programme 2.2</td>
<td>Public cultural events with involvement of audiovisual works in the Slovak Republic</td>
<td>16</td>
<td>4.48 %</td>
<td>600,000</td>
<td>5.04 %</td>
</tr>
<tr>
<td>Sub-programme 2.3</td>
<td>Support for attendance of Slovak cinematographic works</td>
<td>25</td>
<td>7.00 %</td>
<td>157,150</td>
<td>1.32 %</td>
</tr>
<tr>
<td>Programme 3</td>
<td>Support for research, education and publication activities in audiovisual culture</td>
<td>40</td>
<td>11.20 %</td>
<td>333,500</td>
<td>2.80 %</td>
</tr>
<tr>
<td>Sub-programme 3.1</td>
<td>Publication activities</td>
<td>7</td>
<td>1.96 %</td>
<td>86,500</td>
<td>0.73 %</td>
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<tr>
<td>Sub-programme 3.2</td>
<td>Expert research and making professional information available</td>
<td>4</td>
<td>1.12 %</td>
<td>13,000</td>
<td>0.11 %</td>
</tr>
<tr>
<td>Sub-programme 3.3</td>
<td>Technical education and professional preparation</td>
<td>29</td>
<td>8.12 %</td>
<td>234,000</td>
<td>1.96 %</td>
</tr>
<tr>
<td>Programme 4</td>
<td>Support for the development of audiovisual technologies in the Slovak Republic</td>
<td>13</td>
<td>3.64 %</td>
<td>260,300</td>
<td>2.19 %</td>
</tr>
<tr>
<td>Sub-programme 4.1</td>
<td>Cinema digitisation with D-Cinema technology in accordance with DCI standards</td>
<td>1</td>
<td>0.28 %</td>
<td>40,000</td>
<td>0.34 %</td>
</tr>
<tr>
<td>Sub-programme 4.2</td>
<td>Cinema digitisation with E-Cinema HD technology</td>
<td>2</td>
<td>0.56 %</td>
<td>22,000</td>
<td>0.18 %</td>
</tr>
<tr>
<td>Sub-programme 4.3</td>
<td>Modernisation of equipment in digitised single-screen cinemas</td>
<td>10</td>
<td>2.80 %</td>
<td>198,300</td>
<td>1.66 %</td>
</tr>
<tr>
<td>Sub-programme 4.4</td>
<td>Development of technologies for the production of audiovisual works in the Slovak Republic</td>
<td>0</td>
<td>0.00 %</td>
<td>0</td>
<td>0.00 %</td>
</tr>
<tr>
<td>Programmes 1–4</td>
<td>Support for the audiovisual culture</td>
<td>345</td>
<td>96.64 %</td>
<td>10,941,000</td>
<td>91.85 %</td>
</tr>
<tr>
<td>Programme 5</td>
<td>Support for the audiovisual industry in the Slovak Republic</td>
<td>12</td>
<td>3.36 %</td>
<td>970,457</td>
<td>8.15 %</td>
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<tr>
<td>Television audiovisual works</td>
<td></td>
<td>5</td>
<td></td>
<td>610,317</td>
<td></td>
</tr>
<tr>
<td>Feature cinematographic works</td>
<td></td>
<td>7</td>
<td></td>
<td>360,140</td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td></td>
<td><strong>357</strong></td>
<td><strong>100.00 %</strong></td>
<td><strong>11,911,457</strong></td>
<td><strong>100.00 %</strong></td>
</tr>
</tbody>
</table>
- In 2019, the Literary Fund’s Section Committee for Creative Work in Television, Film and Video Production provided EUR 166,811.29 for care for creative staff and artists. More than half of this amount (EUR 84,600) was paid to 64 people in the form of creative scholarships.

**MEDIA Sub-programme**

- In 2019, Slovak companies received a total of EUR 680,029 within the MEDIA Sub-programme, which we deem to be a solid result in the changing world of the Creative Europe – MEDIA Programme. The largest amount from this sum, EUR 244,760, was provided within the Distribution: Automatic Support scheme. It is positive that, after a long time, we again have a successful applicant within the Support for Development of Audiovisual Content – Slate Funding scheme (Punkchart films, a slate of 3 projects: the documentary The Zone (Zôna), the TV series You’re Not Going Home (Domov nejdéš) and the documentary 60 Minutes (60 minút), support of EUR 105,000). We have two Slovak companies within the Promotion of European Audiovisual Works Online scheme as partners of two Czech applicants (DAFilms and KineDok projects), whereof only the total amount for Slovak partner companies of EUR 30,913 is available, the same applies to the results of the Support for Training scheme. Two Czech companies as applicants: Ex Oriente: the applicant – Institute of Documentary Film, the Slovak partner – Film Expanded, received EUR 182,656 in total; in the case of the DOK.Incubator training, DOK.Incubator ZS as the applicant and the Association of Independent Producers as the Slovak partner received EUR 145,521 in total, whereof they invested EUR 38,027 and EUR 26,600 respectively in Slovakia.
- As for the Distribution: Selective Support scheme, based on the new rules the sales agents were the applicants. The EACEA did not disclose the names of companies in the position of distributors, nor the individual amounts of support they received, only the total amount of EUR 44,100 received by Slovak distribution companies for 8 projects supported is available. TRIGON PRODUCTION received support within the Support for Development – Single Projects scheme (feature film Jacob’s Treasure/Jakubov poklad – EUR 30,000) and 25 Slovak cinemas in the Europa Cinemas network received support of EUR 160,029.
- All in all, Slovak companies submitted 55 applications (as applicants and also as partners) within the MEDIA Sub-programme, of which 47 were supported (representing 85 %); if we reduce the figures to only Slovak companies – applicants, then 43 applications were submitted, of these 35 were supported (81 %). In 2019, the legislative process of preparation and adoption of a new generation of the Creative Europe Programme also accelerated. This was not so much about the shape of the future generation of the Programme (it will largely be identical with the current areas of support) as about differing ideas of the main actors with regard to the total budget of the Programme. Of course, the final result will be marked by the current situation in 2020; the transfer of priorities and allocation of funds for the mitigation of the impacts of the pandemic will be really massive.
Overview of support for Slovak companies within the Creative Europe Programme – MEDIA Sub-programme in 2019.

<table>
<thead>
<tr>
<th>Company</th>
<th>Project</th>
<th>Amount (EUR)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Call for Proposals EACEA/05/2018, Support for Distribution of Non-national Films – Distribution Automatic scheme</strong></td>
<td></td>
<td>244,760</td>
</tr>
<tr>
<td>ASFC</td>
<td></td>
<td>33,013</td>
</tr>
<tr>
<td>Bontonfilm</td>
<td></td>
<td>51,327</td>
</tr>
<tr>
<td>CinemArt SK</td>
<td></td>
<td>19,806</td>
</tr>
<tr>
<td>Continental film</td>
<td></td>
<td>43,142</td>
</tr>
<tr>
<td>Film Europe</td>
<td></td>
<td>29,896</td>
</tr>
<tr>
<td>Magic Box Slovakia</td>
<td></td>
<td>51,376</td>
</tr>
<tr>
<td>GARFIELD FILM</td>
<td></td>
<td>10,695</td>
</tr>
<tr>
<td>ITA Agency</td>
<td></td>
<td>5,505</td>
</tr>
<tr>
<td><strong>Call for Proposals EACEA/23/2018, Support for Development of Audiovisual Content – Slate Funding</strong></td>
<td></td>
<td>105,000</td>
</tr>
<tr>
<td>Punkchart film</td>
<td>slate of 3 projects</td>
<td>105,000</td>
</tr>
<tr>
<td><strong>Call for Proposals EACEA/30/2018, Promotion of European Audiovisual Works Online</strong></td>
<td></td>
<td>30,913</td>
</tr>
<tr>
<td>Doc-Air ZS / FILMTOPIA</td>
<td>DAFilms</td>
<td>30,913</td>
</tr>
<tr>
<td>Institute of Documentary Film / FILMTOPIA</td>
<td>KineDok</td>
<td>(two projects)</td>
</tr>
<tr>
<td><strong>Call for Proposals EACEA/09/2018, 46/2018, Support for Training</strong></td>
<td></td>
<td>64,627</td>
</tr>
<tr>
<td>Institute of Documentary Film / Film Expanded</td>
<td>Ex Oriente</td>
<td>38,02</td>
</tr>
<tr>
<td>DOK.Incubator ZS/Association of Independent Producers DOK.Incubator</td>
<td></td>
<td>26,600</td>
</tr>
<tr>
<td><strong>Call for Proposals EACEA/28/2018, Support for Distribution of Non-national Films – Distribution Selective scheme</strong></td>
<td></td>
<td>44,100</td>
</tr>
<tr>
<td>Slovak distribution companies (undisclosed)</td>
<td>8 projects</td>
<td>44,100</td>
</tr>
<tr>
<td><strong>Call for Proposals EACEA/22/2018, Support for Development – Single Projects scheme, 2nd deadline</strong></td>
<td>Jacob’s Treasure</td>
<td>30,000</td>
</tr>
<tr>
<td>TRIGON PRODUCTION</td>
<td></td>
<td>30,000</td>
</tr>
<tr>
<td><strong>Europa Cinemas</strong></td>
<td></td>
<td>160,629</td>
</tr>
<tr>
<td>25 Slovak cinemas in the network</td>
<td></td>
<td>160,629</td>
</tr>
<tr>
<td><strong>TOTAL SUPPORT</strong></td>
<td></td>
<td>680,029</td>
</tr>
</tbody>
</table>
**EURIMAGES**

- Eurimages, the cinematographic fund of the Council of Europe, is the 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 2019, Eurimages had **39 Member States** out of the total number of 47 countries in the Council of Europe. Plus **two Associate Members** – Canada (since 13 March 2017) and Argentina (since 1 October 2019).

- In 2019, the fund provided support to 58 feature, 6 documentary and 9 animated full-length films, in total EUR 18,795,900. From its establishment in 1988 up to 31 December 2019, the fund had supported 2,063 European co-productions to the extent of EUR 601 million.

- In 2019, **7** Slovak projects applied for support from Eurimages and **2** of these applications were successful:
  - The majority feature project **The Censor** (Cenzorka, SK/CZ/UA), the full-length feature début of the well-known documentarist Peter Kerekes with a total budget of EUR 1,085,490, was presented in the following scheme: 69.76 % belongs to the Slovak company Punkchart films s.r.o. (delegated producer Ivan Ostrochovský), 19.49 % to the Czech company endorfilm s.r.o. (co-producer Jiří Konečný) and 10.75 % to the Ukrainian production company Arthouse Traffic (co-producer Denis Ivanov). Despite conflicting appraisals, the project impressed with its feature-documentary form and received support of EUR 140,000.
  - The next project, **My Sunny Maad** (Moje slunce Maad, CZ/FR/SK), the feature-length animated film of the awarded director Michaela Pavlátová with a total budget of EUR 3,404,342 is composed as follows: 45.79 % Czech Republic (Negativ s.r.o., delegated producer Kateřina Čermá), 44.19 % France (Sacrebleu Productions, co-producer Ron Dyens together with Innervision, co-producer Luc Tharin and Ghaoshan Pictures, co-producer Amauld Boulard) and 10.02 % Slovakia (BFILM s.r.o., co-producer Peter Badač together with Plutoon, co-producer Barbora Budinská). The project was successfully defended despite ambiguous and mutually conflicting expert opinions and received support of EUR 340,000.
  - In 2019, Slovakia’s contribution to the fund was **EUR 174,468.46**.
  - In 2019, Slovak co-production projects received **EUR 480,000** in total.
  - From the date that Slovakia acceded to Eurimages up to 31 December 2019, **51 projects have received support**; in these projects, Slovak production companies have functioned as either majority or minority co-producer.

**CINEMA DISTRIBUTION**

- In 2019, **6,529,320 viewers** attended Slovak cinemas, 9.46 % more than in 2018; this was the second highest attendance since 1993. More viewers attended Slovak cinemas only in the record year of 2017. The **total gross box office takings** even increased year-on-year by 12.76 % to **EUR 37,258,401**, being the highest amount achieved since Slovakia became independent.

- Cinema attendance increased year-on-year not only in Slovakia, but also in the EU, specifically by 4.8 % to 1 billion viewers, which is the highest attendance figure since 2004.

- We have recorded the only decline in the statistics of Slovak cinemas in the number of film screenings, which dropped from the record 197,789 screenings in 2018 by 0.67 % to 196,468. However, the average admission per screening increased by 10.20 % – from 30.16 viewers in 2018 to 33.23. The average admission fee increased by 3.01 % – from EUR 5.54 to 5.71.

- In 2019, 755 films were screened in Slovak cinemas, of which **248 were premières** brought in by a record 18 distribution companies. Among them were also three new ones – SKY FILM, Vertigo Distribution and VIRUSfilm. There were also 43 Slovak full-length films and blocs of films among the premièred films.

- Film Europe had the most premières (39), followed by CinemArt SK (36) and Continental film (35).

- As regards the number of viewers, according to the Union of Film Distributors of the Slovak Republic (USFD), **Continental film** was the most successful distribution company: 1,545,875 viewers of their films constituted a 23.7 % share of the total attendance. The company distributed, in particular, films of Warner Bros. and independent companies and last year it had three films in the TOP 10 – *The Rift* (Trhlina, SK, 2019, dir. Peter Bebják), *The New Year’s Kiss* (Šťastný nový rok, SK, 2019, dir. Jakub Kroner) and *Joker* (US, 2019, dir. Todd Phillips). Continental film was also first in gross box office receipts – 24.6 %.

- In terms of attendance (22.9 %) and gross box office takings (22.1 %), last year’s leader, the distribution company **CinemArt SK** ranked second; the company distributed, in particular, films of 20th Century Fox International, DreamWorks Animation, Paramount and Universal and had the following films in the TOP 10 – *How to Train Your Dragon: The Hidden World* (US, 2019, dir. Dean DeBlois), *The Secret Life of Pets 2* (US, 2019, dir. Chris Renaud) and *Women on the Run* (Ženy v běhu, CZ, 2019, dir. Martin Horský). Saturn Entertainment ranked third last year based on both indicators (19.3 % share of viewers and 20.3 % share of gross box office takings); it had three films in the TOP 10 – *Avengers: Endgame* (US, 2019, dir. Anthony Russo, Joe Russo), *Frozen II* (US, 2019, dir. Chris Buck, Jennifer Lee) and the feature version of *The Lion King* (US, 2019, dir. Jon Favreau).

- The final part of the Marvel Studios film saga **Avengers: Endgame** was the best-attended film in Slovak cinemas in 2019 and, at the same time, the film with the highest-grossing opening weekend since Slovakia became independent. Over the first four days of screening, 120,697 viewers saw the film. Along with Wednesday’s pre-premières, the film was attended by 132,652 viewers. Previously, the record was held by **Minions** (US, 2015, dir. Kyle Balda, Pierre Coffin) which was attended by 109,475 viewers during the opening weekend. Altogether 278,301 viewers attended **Avengers: Endgame** by the end of 2019. A further four films attracted over 200,000 viewers, two of which films were Slovak – *The Rift* (262,588 viewers) and *The New Year’s Kiss* (201,858). Loli Paradicka (Loli paradíčka, SK, 2019, dir. Richard Staviarsky, Víťo Staviarsky) missed the TOP 10 by just one rank – it finished eleventh with 123,444 viewers. **Africa by**
**Pionier: 15,000 Kilometres on the Smallest Motorbikes** (Afrika na Pionieri, SK, 2019, dir. Marek Slobodník) was the most successful Slovak documentary with 16,293 viewers and the romantic comedy **Closer to the Stars** (Ženská na vrcholu, CZ/SK, 2019, dir. Lenka Kny) was the best-attended minority co-production viewed by 69,894 viewers.

- The share of American movies in the total attendance dropped to 69.63% and the share of European films (excluding Slovak ones) was 12.55%.
- In 2019, 43 full-length films and blocs were released in cinemas – 28 feature films (of these 15 minority co-productions), 14 documentaries (4 minority co-productions) and one animated bloc. Four short Slovak animated films were screened prior to the main films – **Wild Beasts** (Divoké bytosti, SK/CZ, 2019, dir. Marta Prokopová, Michal Blaško) prior to **Liyana** (SZ/US/QA, 2017, dir. Aaron Kopp, Amanda Kopp), **Music Box** (Music Box, SK, 2019, dir. Joanna Kożuch) prior to **The Lonely Runners: Moving On!** (Osamelíbežci: Ideme ďalej!, SK, 2019, dir. Martin Repka), **Persona Grata** (Persona Grata, SK, 2018, dir. Daniela Krajčová) prior to **And Breathe Normally** (Andið eðlilega, IS/SE/BE, 2018, dir. Ísold Uggadóttir) and **The Kite** (Pouštět draka, CZ/SK/PL, 2019, dir. Martin Smatana) prior to **The Big Bad Fox and Other Tales** (Le grand méchant renard et autres contes..., FR/BE, 2017, dir. Patrick Imbert, Benjamin Renner).
- Also, Peter Solan’s film **The Barnabáš Kos Case** (Prípad Barnabáš Kos, CS, 1964), which was digitally restored by the Slovak Film Institute, was re-released within the touring showcase Project 100 – 2019.
- Thirteen distribution companies presented Slovak films in cinemas – of these, Continental film with eleven domestic premières was the most active.
- All Slovak films (including non-première titles and minority co-productions) were viewed by **1,075,129 viewers** in cinemas in 2019 (in 2018, it was **251,098 viewers**). And so, while in 2018, the share of domestic films (including non-première titles and minority co-productions) in the total attendance was 4.21 %, in 2019, this share attained an excellent 16.47 %. Also, because as many as three domestic films – **The Rift**, **The New Year’s Kiss** and **Loli Paradicka** – exceeded 100,000 viewers and were even ranked 6 – 8 in the TOP 10 Slovak films by admission since Slovakia gained independence.

- 2019 was also a year of two records. **The Rift** with 83,266 viewers and gross box office takings of EUR 494,386 had the most successful opening weekend of a Slovak film since Slovakia became independent and the omnibus film about the influence of the Internet on young people **Who’s Next?** (Kto je další?, SK, 2019, dir. Miro Drobný) was screened in the historically largest number of Slovak cinemas (86) over its opening weekend (22 – 25 August 2019). Accordingly, it broke the current record of the adventure sci-fi **Jurassic World: Fallen Kingdom** (US, 2018, dir. J. A. Bayona) which was screened in 82 cinemas and also the most successful Slovak film to date, **Cuky Luky Film** (Cuky Luky film, SK, 2017, dir. Karel Janák) screened in 78 cinemas. (For detailed results of the films premièred, refer to the table **Distribution of Premièred Slovak and Co-production Films in 2019** on pages 21 – 22).
- The United Kingdom again had the highest share of domestic films in the total attendance in the EU (48.4 %). Outside of the EU, Turkey continues to dominate – last year, the share of domestic films in the total attendance was 63.4 %.
- The 2019 figures again include results only from the Union of Film Distributors of the Slovak Republic (USFD). The figures do not include attendances at the Bažant Cinematograph which, in its 17th season, attracted 42,380 viewers to free screenings of Czech and Slovak films in 30 Slovak towns and cities – **Women on the Run** was the most successful film of the season with 14,100 viewers watching it under the night skies – then there were a further 12,000 viewers who attended film evenings of the Bažant Cinematograph Summer Cinema at the Magio Beach in Bratislava. 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...).
- And how successful will domestic films be in Slovak cinemas in 2020? No one can possibly answer that at the closing date for this Report. As the number of people infected by COVID-19 grew and in the interest of the protection of health of cinemagoers, gradually all cinemas in Slovakia were closed from 10 March 2020. However, it is gratifying that only Slovak films were seen by around 680,000 people before the lockdown. And the political thriller **Scumbag** (Sviňa, SK/CZ, 2020, dir. Mariana Čengel Solčanská, Rudolf Biemann) with 389,358 viewers as at 8 March 2020 – i.e. four weeks after its release – became the second most successful domestic film since Slovakia gained independence.

### Slovak Full-length and Short Films Premièred in Cinemas in 2019

<table>
<thead>
<tr>
<th></th>
<th>100 %</th>
<th>majority</th>
<th>minority</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-length Fiction</td>
<td>8</td>
<td>5</td>
<td>15</td>
<td>28</td>
</tr>
<tr>
<td>Documentary</td>
<td>6</td>
<td>4</td>
<td>4</td>
<td>14</td>
</tr>
<tr>
<td>Animations</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>14</strong></td>
<td><strong>10</strong></td>
<td><strong>19</strong></td>
<td><strong>43</strong></td>
</tr>
<tr>
<td>Short</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>4</td>
</tr>
</tbody>
</table>
## TOP 10 Films by Admission (1 January – 31 December 2019)

<table>
<thead>
<tr>
<th>Ranking</th>
<th>Slovak title / English title</th>
<th>Original title / English title</th>
<th>Country of origin</th>
<th>Release date</th>
<th>Admission</th>
<th>Distributor</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.</td>
<td>Trhlina</td>
<td>Trhlina / The Rift</td>
<td>SK</td>
<td>24.1.2019</td>
<td>262,588</td>
<td>Continental film</td>
</tr>
<tr>
<td>3.</td>
<td>Ako si vycvičiť draka 3</td>
<td>How to Train Your Dragon: The Hidden World</td>
<td>US</td>
<td>21.2.2019</td>
<td>252,102</td>
<td>CinemArt SK</td>
</tr>
<tr>
<td>5.</td>
<td>Šťastný nový rok</td>
<td>Šťastný nový rok / The New Year’s Kiss</td>
<td>SK</td>
<td>5.12.2019</td>
<td>201,858</td>
<td>Continental film</td>
</tr>
<tr>
<td>6.</td>
<td>Ľadový kráľ</td>
<td>The Lion King</td>
<td>US</td>
<td>18.7.2019</td>
<td>195,934</td>
<td>Saturn Entertainment</td>
</tr>
<tr>
<td>8.</td>
<td>Tajný život maznáčikov 2</td>
<td>The Secret Life of Pets 2</td>
<td>US</td>
<td>20.6.2019</td>
<td>179,081</td>
<td>CinemArt SK</td>
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<tr>
<td>10.</td>
<td>Ženy v běhu</td>
<td>Ženy v běhu / Women on the Run</td>
<td>CZ</td>
<td>31.1.2019</td>
<td>131,727</td>
<td>CinemArt SK</td>
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*Note:* excluding minority co-productions  
*Source: Union of Film Distributors of the Slovak Republic*

## TOP 10 Slovak Films by Admissions 1993 – 2019 (as of 31 December 2019)

<table>
<thead>
<tr>
<th>Slovak title / English title</th>
<th>Production year</th>
<th>Country of origin</th>
<th>Distributor</th>
<th>Screenings</th>
<th>Admission</th>
<th>Box office (EUR)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.  Bathory / Bathory</td>
<td>2008</td>
<td>SK/CZ/GB/HU</td>
<td>Tatrafilm / Bontonfilm</td>
<td>3,550</td>
<td>432,300</td>
<td>1,614,553</td>
</tr>
<tr>
<td>2.  Fontána pre Zuzanu 2 / The Fountain for Suzanne 2</td>
<td>1993</td>
<td>SK/CZ</td>
<td>Tatrafilm / Bontonfilm</td>
<td>1,491</td>
<td>343,206</td>
<td>246,380</td>
</tr>
<tr>
<td>3.  Všetko alebo nič / All or Nothing</td>
<td>2017</td>
<td>SK/CZ</td>
<td>Continental film</td>
<td>4,318</td>
<td>340,994</td>
<td>1,736,927</td>
</tr>
<tr>
<td>4.  Čiara / The Line</td>
<td>2017</td>
<td>SK/UA</td>
<td>Continental film</td>
<td>4,879</td>
<td>332,402</td>
<td>1,761,893</td>
</tr>
<tr>
<td>5.  Únos / Kidnapping</td>
<td>2017</td>
<td>SK</td>
<td>Continental film</td>
<td>3,577</td>
<td>279,183</td>
<td>1,469,141</td>
</tr>
<tr>
<td>6.  Trhlina / The Rift</td>
<td>2019</td>
<td>SK</td>
<td>Continental film</td>
<td>3,622</td>
<td>262,588</td>
<td>1,541,225</td>
</tr>
<tr>
<td>7.  Šťastný nový rok / The New Year’s Kiss</td>
<td>2019</td>
<td>SK</td>
<td>Continental film</td>
<td>2,282</td>
<td>201,858</td>
<td>1,213,733</td>
</tr>
<tr>
<td>8.  Loli paradička / Loli Paradicka</td>
<td>2019</td>
<td>SK</td>
<td>Forumfilm</td>
<td>1,813</td>
<td>123,144</td>
<td>696,389</td>
</tr>
<tr>
<td>9.  Lóve / Lóve</td>
<td>2011</td>
<td>SK/CZ</td>
<td>Continental film</td>
<td>2,468</td>
<td>122,870</td>
<td>548,781</td>
</tr>
<tr>
<td>10. Pokoj v duši / Soul at Peace</td>
<td>2009</td>
<td>SK/CZ</td>
<td>Anna Kováčová</td>
<td>1,352</td>
<td>116,818</td>
<td>406,860</td>
</tr>
</tbody>
</table>

*Note:* excluding minority co-productions  
*Source: Union of Film Distributors of the Slovak Republic*
## TOP 10 Films by Admissions 1993 – 2019 (as of 31 December 2019)

<table>
<thead>
<tr>
<th>Rank</th>
<th>Slovak title</th>
<th>English title</th>
<th>Production year</th>
<th>Country of origin</th>
<th>Distributor</th>
<th>Admission</th>
<th>Box office (EUR)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Leví kráľ</td>
<td>The Lion King*</td>
<td>1994</td>
<td>US</td>
<td>Saturn Entertainment</td>
<td>432,300</td>
<td>1,614,553</td>
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<tr>
<td>2.</td>
<td>Titanic</td>
<td>Titanic**</td>
<td>1997</td>
<td>US</td>
<td>Tatrafilm / Bontonfilm</td>
<td>343,206</td>
<td>246,380</td>
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<tr>
<td>4.</td>
<td>Bathory</td>
<td>Bathory</td>
<td>2008</td>
<td>SK/CZ/GB/HU</td>
<td>Tatrafilm / Bontonfilm</td>
<td>332,402</td>
<td>1,761,893</td>
</tr>
<tr>
<td>5.</td>
<td>Doba ťaňová 3: Úsvit dinosaurov</td>
<td>Ice Age: Dawn of the Dinosaurs**</td>
<td>2009</td>
<td>US</td>
<td>Tatrafilm</td>
<td>279,183</td>
<td>1,469,141</td>
</tr>
<tr>
<td>6.</td>
<td>Mimoni</td>
<td>Minions</td>
<td>2015</td>
<td>US</td>
<td>Barracuda Movie</td>
<td>262,588</td>
<td>1,541,225</td>
</tr>
<tr>
<td>7.</td>
<td>Avatar</td>
<td>Avatar**</td>
<td>2009</td>
<td>US/GB</td>
<td>Tatrafilm / Barracuda Movie</td>
<td>201,858</td>
<td>1,213,733</td>
</tr>
<tr>
<td>8.</td>
<td>Fontána pre Zuzanu 2</td>
<td>The Fountain for Suzanne 2</td>
<td>1993</td>
<td>SK/CZ</td>
<td>Tatrafilm / Bontonfilm</td>
<td>123,144</td>
<td>696,389</td>
</tr>
<tr>
<td>9.</td>
<td>Všetko alebo nič</td>
<td>All or Nothing</td>
<td>2017</td>
<td>SK/CZ</td>
<td>Continental film</td>
<td>122,870</td>
<td>548,781</td>
</tr>
<tr>
<td>10.</td>
<td>Čiara</td>
<td>The Line</td>
<td>2017</td>
<td>SK/UA</td>
<td>Continental film</td>
<td>116,818</td>
<td>406,860</td>
</tr>
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</table>

**Note:**
- *including the IMAX version
- **including the 3D version

**Source:** Union of Film Distributors of the Slovak Republic
### Distribution of Premièred Slovak and Co-Production Films in 2019

<table>
<thead>
<tr>
<th>Slovak title / English title</th>
<th>Director</th>
<th>Produc. year</th>
<th>Country of origin</th>
<th>Release date</th>
<th>Screenings</th>
<th>Admissions</th>
<th>Box office (EUR)</th>
<th>Distributor</th>
<th>F-feature</th>
<th>D-documentary</th>
<th>A-animated</th>
<th>Average admission per screening</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Trhlina / The Rift</td>
<td>Peter Bebjak</td>
<td>2019</td>
<td>SK</td>
<td>24.1.2019</td>
<td>3,622</td>
<td>262,588</td>
<td>1,541,225</td>
<td>Continental film</td>
<td>F</td>
<td></td>
<td></td>
<td>72.50</td>
</tr>
<tr>
<td>2. Šťastný nový rok / The New Year's Kiss</td>
<td>Jakub Kroner</td>
<td>2019</td>
<td>SK</td>
<td>5.12.2019</td>
<td>2,282</td>
<td>201,858</td>
<td>1,213,733</td>
<td>Continental film</td>
<td>F</td>
<td></td>
<td></td>
<td>88.46</td>
</tr>
<tr>
<td>13. Volanie / The Calling</td>
<td>Erik Praus</td>
<td>2019</td>
<td>SK</td>
<td>31.10.2019</td>
<td>100</td>
<td>3,278</td>
<td>11,885</td>
<td>ASFK</td>
<td>D</td>
<td></td>
<td></td>
<td>32.78</td>
</tr>
<tr>
<td>15. Malá říša / Little Kingdom</td>
<td>Peter Magát</td>
<td>2019</td>
<td>SK</td>
<td>21.11.2019</td>
<td>382</td>
<td>2,638</td>
<td>15,099</td>
<td>Itafilm</td>
<td>F</td>
<td></td>
<td></td>
<td>6.91</td>
</tr>
<tr>
<td>16. Cesta do nemožna / The Impossible Voyage</td>
<td>Noro Držiak</td>
<td>2019</td>
<td>SK/CZ</td>
<td>30.10.2019</td>
<td>85</td>
<td>2,309</td>
<td>8,644</td>
<td>MEDIA FILM</td>
<td>F</td>
<td></td>
<td></td>
<td>27.16</td>
</tr>
<tr>
<td>17. DOBRÁ SMRT / THE GOOD DEATH</td>
<td>Tomáš Krupa</td>
<td>2018</td>
<td>SK/CZ/FR/AT</td>
<td>21.3.2019</td>
<td>301</td>
<td>1,744</td>
<td>7,790</td>
<td>Continental film</td>
<td>D</td>
<td></td>
<td></td>
<td>5.79</td>
</tr>
<tr>
<td>19. Mohyla / The Monument</td>
<td>Andrej Kolenčík</td>
<td>2019</td>
<td>SK</td>
<td>4.4.2019</td>
<td>22</td>
<td>765</td>
<td>1,894</td>
<td>Cinetype</td>
<td>F</td>
<td></td>
<td></td>
<td>34.77</td>
</tr>
</tbody>
</table>

**TOTAL** | **100 % Slovak films and majority co-productions** | **16,775** | **827,605** | **4,623,553** | **49.34** |
### Distribution of Premièred Slovak and Co-Production Films in 2019

<table>
<thead>
<tr>
<th>Slovak title / English title</th>
<th>Director</th>
<th>Prod. year</th>
<th>Country of origin</th>
<th>Release date</th>
<th>Screenings</th>
<th>Admissions</th>
<th>Box office (EUR)</th>
<th>Distributor</th>
<th>F-feature</th>
<th>Average admission per screening</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Ženská na vrchole</td>
<td>Lenka Kny</td>
<td>2019</td>
<td>CZ/SK</td>
<td>7.11.2019</td>
<td>1,498</td>
<td>69,894</td>
<td>417,218</td>
<td>Continental film</td>
<td>F</td>
<td>46.66</td>
</tr>
<tr>
<td>Closer to the Stars</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Teroristka / Shotgun Justice</td>
<td>Radek Bajgar</td>
<td>2019</td>
<td>CZ/SK</td>
<td>4.4.2019</td>
<td>1,190</td>
<td>41,832</td>
<td>217,520</td>
<td>CinemArt SK</td>
<td>F</td>
<td>35.15</td>
</tr>
<tr>
<td>7. Pražské orgie The Prague Orgy</td>
<td>Irena Pavlásková</td>
<td>2019</td>
<td>CZ/SK</td>
<td>17.10.2019</td>
<td>377</td>
<td>3,020</td>
<td>17,368</td>
<td>Magic Box Slovakia</td>
<td>F</td>
<td>8.01</td>
</tr>
<tr>
<td>10. Chvilky / Moments</td>
<td>Beata Parkanová</td>
<td>2018</td>
<td>CZ/SK</td>
<td>2.5.2019</td>
<td>133</td>
<td>2,011</td>
<td>6,013</td>
<td>ASFK</td>
<td>F</td>
<td>15.12</td>
</tr>
</tbody>
</table>

**Source:** Union of Film Distributors of the Slovak Republic  
**Note:** The films are listed based on attendance figures
### Report on the Slovak Audiovisual Situation in 2019

<table>
<thead>
<tr>
<th>Year</th>
<th>Number of theatres</th>
<th>Number of screens</th>
<th>Of which digital screens</th>
<th>Number of seats</th>
<th>Multiplexes - screens</th>
<th>IMAX</th>
<th>Slovak full-length films – of which minority co-productions</th>
<th>Premières</th>
<th>Distribution companies</th>
</tr>
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<tbody>
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<td>456</td>
<td>459</td>
<td>0</td>
<td>150,000 *</td>
<td>0</td>
<td>0</td>
<td>2-0</td>
<td>163</td>
<td>13</td>
</tr>
<tr>
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<td>430</td>
<td>433</td>
<td>0</td>
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<td>0</td>
<td>0</td>
<td>2-0</td>
<td>150</td>
<td>14</td>
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<tr>
<td>1995</td>
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<td>329</td>
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<td>4-0</td>
<td>128</td>
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<td>1996</td>
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<td>337</td>
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<td>87,000 **</td>
<td>0</td>
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<td>2-0</td>
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<td>299</td>
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<td>3-1</td>
<td>135</td>
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<td>6-1</td>
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<td>9-5</td>
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<td>12</td>
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<td>2011</td>
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<td>225</td>
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<td>67,870</td>
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<td>11-2</td>
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<td>11</td>
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<td>274</td>
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<td>3-29</td>
<td>0</td>
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<tr>
<td>2015</td>
<td>125</td>
<td>220</td>
<td>179</td>
<td>57,595</td>
<td>4-40</td>
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<td>33-14</td>
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<td>73,981</td>
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<td>1</td>
<td>44-20</td>
<td>248</td>
<td>18</td>
</tr>
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</table>

**Note:**  
* - including open-air theatres, video-theatres, alternative screening spaces, travelling theatres and excluding IMAX  
** - approx.
### Slovak Republic 1993 – 2019 (as at 31 December 2019)

<table>
<thead>
<tr>
<th>Year</th>
<th>Number of screenings</th>
<th>Admission</th>
<th>Box office</th>
<th>Average admission fee</th>
<th>Average admission per screening</th>
</tr>
</thead>
<tbody>
<tr>
<td>1993</td>
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<td>3,603,544</td>
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<td>3,436,269</td>
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<td>2015</td>
<td>158,280</td>
<td>4,599,976</td>
<td>€ 23,683,512</td>
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<td>2016</td>
<td>187,017</td>
<td>5,667,071</td>
<td>€ 29,023,501</td>
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<td>2017</td>
<td>191,773</td>
<td>6,692,871</td>
<td>€ 34,513,049</td>
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<td>2018</td>
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<td>5,964,768</td>
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<tr>
<td>TOTAL</td>
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<td>115,577,289</td>
<td></td>
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<td>40.28</td>
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**Note:** 1 EUR = 30.126 SKK, official conversion rate
REPORT ON THE SLOVAK AUDIOVISUAL SITUATION IN 2019

VIDEODISTRIBUTION

In 2019, Bontonfilm released 213 DVD titles, 151 BD and 70 UHD titles.

Bontonfilm’s TOP 10 bestselling DVDs
- As many as two domestic films got into the TOP 10.
2. The Rift (Trhlina, SK, 2019, dir. Peter Bebjak)
3. Once Upon a Time... in Hollywood (US, 2019, dir. Quentin Tarantino)
6. A Healthy Back with Zora Czoborová (Zdravých rbát so Zorou Czoborovou, SK, 2018)
7. The Predator (US/CA, 2018, dir. Shane Black)
8. The Equalizer 2 (US, 2018, dir. Antoine Fuqua)

Bontonfilm’s TOP 10 bestselling BDs
2. Once Upon a Time... in Hollywood (US, 2019, dir. Quentin Tarantino)
5. The Predator (US/CA, 2018, dir. Shane Black)
6. The Equalizer 2 (US, 2018, dir. Antoine Fuqua)

Bontonfilm’s TOP 10 bestselling UHDs
2. Venom (US/CN, 2018, dir. Ruben Fleischer)
3. Once Upon a Time... in Hollywood (US, 2019, dir. Quentin Tarantino)
6. Red Sparrow (US, 2018, dir. Francis Lawrence)
8. The Martian (US/GB, 2015, dir. Ridley Scott)

In 2019, Magic Box Slovakia released 491 DVD, 153 BD and 61 UHD titles.

Magic Box Slovakia’s TOP 10 bestselling DVDs
1. How to Train Your Dragon: The Hidden World (US, 2019, dir. Dean DeBlois)
2. Incredibles 2 (US, 2018, dir. Brad Bird)
3. A Star Is Born (US, 2018, dir. Bradley Cooper)
5. The Secret Life of Pets 2 (US, 2019, dir. Chris Renaud)
7. The Lion King (US, 2019, dir. Jon Favreau)

Magic Box Slovakia’s TOP 10 bestselling BDs
5. Chernobyl (5-part miniseries) (US/GB, 2019, dir. Johan Renck) – 2BD
6. John Wick: Chapter 3 – Parabellum (US, 2019, dir. Chad Stahelski)
10. Avengers 4-movie pack (US, 2019) – 4BD

Magic Box Slovakia’s TOP 10 bestselling UHDs
1. Aquaman (US, 2018, dir. James Wan) – (UHD + BD)
10. First Man (US, 2018, dir. Damien Chazelle) – (UHD + BD)

Note: * – the title of the film in cinema distribution was Schindler’s List
- In 2019, 49 DVDs or BDs with 78 Slovak and co-production audiovisual works were released. Of these, 33 DVDs and BDs contained feature-length cinema films (in 2018, 52 DVDs or BDS with 101 Slovak and co-production audiovisual works, of which 28 were feature-length cinema films).

- The Slovak Film Institute (SFI) also continued making domestic productions available in 2019. It issued 12 DVDs, of these 9 with full-length feature films – the 3-DVD collection *The Golden Fund of Slovak Comedy I* (Zlatý fond slovenskej komédie I) with Ján Lacko’s films *An Honest Thief* (Staťochný zložed, CS, 1958), *Soccer Fans* (Skaní v ofajde, CS, 1960) and *Lucx Will Come on Sunday* (Šťastie príde v niedeľu, CS, 1958), the 2-DVD *The Golden Fund of Slovak Comedy II* (Zlatý fond slovenskej komédie II) with re-editions of *She Kept Crying for the Moon* (Pásla kone na betón, CS, 1962, dir. Štefan Kamenický) and *Sweet Troubles* (Sladké starosti, CS, 1972) by the Slovak Film Institute (SFI). The company also issued the 2-DVD *The Men from Mostová Street* (Chlapci z Mostovej ulice) released with the only two full-length films director Elo Havetta made – *Celebration in the Botanical Garden* (Slávnosť v botanické záhrade, CS, 1969) and *Wild Lilies* (Jalie poľné, CS, 1972). The SFI also issued on DVD the four-episode animated series by director Helena Slavišková-Rabarová, *Pictures – Folksongs* (Maľovanky – Spievanky, CS, 1983–1990) – *Spring* (Jar, 1983), *Summer* (Leto, 1987), *Autumn* (Jeseň, 1989) and *Winter* (Zima, 1990).

- The SFI also issued the 2-DVD *Slovak Documentary Film 60* (Slovenský dokumentárny film 60). It contains two programme blocks which are a selection from almost 600 films made in the mentioned decade.


- **Magic Box Slovakia** provided the second largest number of domestic films on DVD. The company released 10 DVDs with Slovak films and blocs: the fairy-tale *When Dragon Has a Headache* (Když draka bolí hlava, CZ/SK, 2018, dir. Dušan Rapoš), the romantic comedy *Loli Paradicka* (Loli paradička, SK, 2019, dir. Richard Staviaršky, Vít Staviaršky), the tragicomedy about the relationship between a bitter pensioner and a young Vietnamese immigrant *On the Roof* (Na streše, CZ/SK, 2019, dir. Jiří Mádl), the adaptation of Simon Mawer’s novel *The Glass Room* (Když draka bolí hlava, CZ/SK, 2019, dir. Julius Ševčík) which was also issued on BD, the mid-length documentary *The Bright Spot* (Světlo místo, SK, 2018, dir. Dušan Trančík) and the historical dramas *Toman* (CS/SK, 2018, dir. Ondřej Trojan – it was also issued on BD) and *The Golden Betrayal* (Zlatý podrž, CS/SK, 2018, dir. Radim Špaček).


- **Bontonfilm** was the third largest issuer of domestic films on DVD. The company released six films: the fairy-tale *The Magic Quill* (Čertí brko, CZ/SK, 2018, dir. Marek Najbrt – it was also issued on BD), historical dramas about T. G. Masaryk and Karel Čapek *Talks with TGM* (Hovory s TGM, CZ/SK, 2018, dir. Jakub Červenka) and *Jan Palach* (CS, 2018, dir. Robert Sedláček) about the young man who set fire to himself as a protest against the occupation of Czechoslovakia and social conformism, the drama *By a Sharp Knife* (Ostrým nožom, SK/CZ, 2019, dir. Teodor Kuhn), the drama about a couple searching for their lost daughter *The Cellar* (Pivnica, SK/RC, 2018, dir. Igor Voloshin) and the mystery thriller about the baffling disappearances of people in the Tribeč Mountain Range *The Rift* (Trhlina, SK, 2019, dir. Peter Bebjak).

- **CinemArt** released the comedy about a retired teacher *Shotgun Justice* (Terroristka, CZ/SK, 2019, dir. Radek Bajjak).
Lehotsky film released the drama about a marriage falling apart, as seen from the perspective of a 12-year old girl Nina (SK/CZ, 2017, dir. Juraj Lehotsky).

PubRes released the final feature-length film of the world-renowned director Jan Švankmajer Insect (Hmyz, CZ/SK, 2018).

Kadmedia released a film about a 13-year-old girl with Down’s Syndrome An Extra Something (Niečo naviac, SK, 2018, dir. Palo Kadlečík, Martin Šenc).


K2 stúdio released what is already its 31st DVD in the Grand Prix collection – the documentary about music composer Svetozár Stračina (Svetozár Stračina, SK, 2019, dir. Pavol Barabáš).

The production of DVDs with songs and programmes for children was once again extremely wide-ranging.

Slovak films on DVD and BD released abroad in 2019

The road movie The Interpreter (Timočník, SK/CZ/AT, 2018, dir. Martin Šulík) was released on DVD in Falter Verlag in Austria.

Magic Box released the re-mastered version of Nebojsa (Nebojsa, CS, 1988, dir. Julius Matula), and Athanor released the DVD and BD collection The Films of Jan Švankmajer (Filmy Jana Švankmajera) for the Czech Republic only. The latter contains seven of the director’s full-length films complemented by bonus materials and there are also three Slovak titles among them: Lunacy (Šílení, CZ/SK, 2005), Surviving Life (Přežít svůj život, CZ/SK, 2010) and Insect (Hmyz, CZ/SK, 2018).

However, far more extensively than on DVDs, BDs and UHDs, films are disseminated via streaming services.

The LUMIERE VOD (http://lumierevod.obs.coe.int/) database – which was launched on 16 April 2019 by the European Audiovisual Observatory and which makes it possible to search in more than 250 VOD catalogues with over 35,000 European films – stated that in 2019, over 3,581 titles from 14 providers were available in Slovakia – Aerovod, Amazon Prime Video, Be2Can, Filmbox, Google Play Movies, HBO GO, iTunes, K2 Studio, Magio Kino, MUBI, Netflix (in 2019, the company launched Czech localisation and Czech customer support for Slovakia also and about 150 Czech and Slovak films were added to its offer), Obbod, Otta and Rakuten TV. 159 of them were Slovak. From classical films such as Wolves’ Lairs (Vičie diery, CS, 1948, dir. Paolo Bielik), The Native Country (Rodná zem, 1954, dir. Josef Mach), Captain Dabač (Kapitán Dabač, CS, 1960, dir. Paolo Bielik), up to the latest ones – Loli Paradicka (Loli paradička, SK, 2019, dir. Richard Staviarsky, Vívo Staviarsky), By a Sharp Knife (Ostrým nožom, SK/CZ, 2019, dir. Teodor Kuhn) and The Rift (Trhlina, SK, 2019, dir. Peter Bebjak).

However, as at the end of 2019, the database did not include, for instance: ASFKVOD (https://vimeo.com/asfk/vod_pages) with 15 films; DAFilms (https://dafilms.com/) with over 2,000 films; Kinocola (www.kinocola.sk) specialising in Slovak films with 21 feature films, 17 documentaries, 10 short films and 61 episodes of series; VOYO (http://voyo.markiza.sk/) with 670 films – of these, 40 Slovak, 20 domestic and 31 foreign series and 34 TV shows.

Nor was the Apple TV + (https://www.apple.com/sk/apple-tv-plus/) service, functioning in Slovakia from 1 November 2019; this solely offers Apple exclusive projects.

On 3 December 2018 Regulation (EU) 2018/302 designated as a regulation banning geo-blocking entered into effect. The Regulation is intended to preclude unjustified geo-blocking and other forms of discrimination which are directly or indirectly based on customers’ nationality, place of residence or place of establishment.

Unfortunately, due to various copyright regulations, audiovisual services are one of the exceptions. These services were extracted into a separate regulation. However, not all users of services have full access to the content across the entire EU. It remains the case that the content offer for an international service-user depends on where the user was registered and the same content is then available everywhere in the EU, specifically on the basis of Regulation 2017/1128 on Cross-border Portability of Online Content Services in the Internal Market. It follows, then, that Slovaks with regular residence in another Member State are disadvantaged if they register for such services abroad (for instance, in the UK, Germany, Italy) or if they live in a frontier region (in Austria or Hungary) and de facto cannot access Slovak content. The European Commission says that it will deal with such practices when revising the Regulation.

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 two of them were still in operation as of 31 December 2019: Oscar in Bratislava and the video rental outlet in NKC (Shopping Centre Komárno). And, of course, they no longer rent out video cassettes, but only films on DVDs and BDs.

CINEMAS

In 2019, 164 commercial cinemas (i.e. cinemas where an admission fee was charged) with 265 screens were in operation (in 2018, there were 166 cinemas with 267 screens). Of these 99 were single-screen cinemas with 26,995 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, 24 open-air cinemas with 24,752 seats, 13 alternative spaces with 14 screens and 720 seats: Municipal Cultural Centre – FK Kassandra (Bánovce and Bebravou), Záhrada (Banská Bystrica), Eleuzíná (Banská Štiavnica), Berlinka (Bratislava), Klub pod lampou (Bratislava), Satori stage (Bratislava), Klub Bombura (Brezno), FK Vasmacska – Jókai Theatre (Komárno), FK Priestor (Lučenec), Cinema Pocity (Prešov), Cinema Krypta (Zvolen – added in 2019), Rosenfeld Palace (Žilina), Station (Žilina-Záričie), 2 travelling cinemas and Drive-in Cinema Orava with 85 parking spaces.

In addition, the IMAX cinema with a capacity of 472 viewers and IMAX 3D technology has been in operation in Bratislava since 2015, although it is not included in the official European statistics.
In 2019, no new multi-screen cinema was opened in Slovakia. However, on 7 November 2019 the Polus City Center changed its name to VIVO! and subsequently the cinema operated by the Cinema City network also changed its name on 3 December 2019 to VIVO!

On 7 November 2019, Úsmev Cinema in Hlohovec re-opened after modernisation and digitisation with D-Cinema technology. Paľo Bielik’s Amphitheatre in Banská Bystrica has been digitised with the same technology since 29 May. The single-screen cinemas Márja in Závod (12 July 2019) and Zora in Smolenice (27 January 2019) restarted operations. After its renovation in 2019, Sokol Cinema in Bánov will start commercial operations in 2020.

On 1 July 2019 TAJMS Cinema in Bánov nad Bebravou went out of operation.

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 has also immersive sound.

As at 31 December 2019, 190 screens in 60 cinemas and 6 in 6 open-air cinemas were digitised with D-Cinema technology (192 screens in 92 cinemas and 5 screens in 5 open-air cinemas in 2018). In 99 digitised screens – of these, 35 in single-screen cinemas – 3D screening was even possible.

As at 31 December 2019, 100% of screens in 25 multi-screen cinemas were digitised with D-Cinema technology. Of the 99 single-screen cinemas in operation in 2019, 65.66% were digitised with D-Cinema technology. The number of single-screen cinemas digitised with D-Cinema technology (65) will probably not increase substantially now, as in 2019 not a single cinema applied for support. Only Záhoran Cinema in Malacky received AVF support for re-digitisation.

(For details, refer to the Table: Cinemas in Slovakia as at 31 December 2019.)

In 2010 – 2019, the Audiovisual Fund (AVF) financially supported the digitisation of 82 cinemas and screens with D-Cinema technology with EUR 2,495,190 in total.

While 15 screens in multi-screen cinemas were digitised with D-Cinema technology without AVF support, only eight of the 65 single-screen cinemas managed to do so – Bánovce nad Bebravou (it ceased operations on 1 July 2019), Bratislava (Klap), Dubnica nad Váhom (Lastovička), Martin (Moskva Cinema), Stropkov, Stupava (it ceased operations on 29 January 2017), 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 DCI projector in the open-air cinema in Martin was funded by the municipal authority.

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 rental projector in screening room “B” with a new one with AVF support and in 2019, Záhoran Cinema in Malacky was re-digitised. 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, 26 applications – one of them for re-digitisation – were supported by the end of 2019 with EUR 307,200 (EUR 11,815 per application on average): Pôtoň Theatre in Bátovce, Múzeum SNP Cinemas in Banská Bystrica, Community Centre in Bošany, A4 in Bratislava, Film Club in Bytča, Diamant in Dudince, Pofana in Hriňová, Tabacka Cinema in Košice, Impulz Cinema – the second screen of Úsmev Cinema in Košice, Akropol in Kremnica, Družba in Margecany, Film Club and Mestská Scéna Cinema in Martin (no films screened in 2019), Tatra in Nitra, Ostražica in Nižná, Cinema Nováky (no films screened – the AVF requested return of the grant), Osveta in Očová, KaSS in Prievída, Apollo Cinema in Rožňava, Zora Cinema in Smolenice, Jašík in Turzovka, Tatra in Vráble, Žilina-Záriečie Station, Cinematograph (re-digitised in 2019) and Cinematograph 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, but it is already digitised with D-Cinema technology.

As the applications of most of the cinemas interested in digitisation and having funds available were already supported in 2014, the sub-programme Modernisation of Equipment of Digitised Single-screen Cinemas was added to the AVF Development of Audiovisual Technologies in Slovakia Programme. In 2014 – 2018, 49 applications were supported with a total amount of EUR 906,550 (EUR 18,501 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 Sub-programme Development of Technologies for the Production of Audiovisual Works in the Slovak Republic, only the development of the Visio software of Filmpark Production (EUR 15,000) and the development of the Autojib equipment of Kodreta Furniture s.r.o. (EUR 10,000) were supported. Both projects were supported in 2017.

In 2010 – 2019, the AVF granted support to Programme Development of Audiovisual Technologies in the Slovak Republic totalling EUR 3,742,290. (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. 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 (FIAF), of which the SFI has been a member since 2001.

In 2020, Kinoklub 16 in Galanta plans to start screening films from 16 mm copies (but also as E-Cinema HD).

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 2019, there were 24 open-air cinemas (25 in 2018) in operation with an admission fee being charged. In addition to the 6 open-air ci-
nemas digitised with D-Cinema technology (Banská Bystrica – since 2019, Galanta, Košice, Martin, Nové Zámky, Trnava), films were also digitally screened in a further 6 open-air cinemas. The open-air cinemas in Krupina, Pezinok, Podhájska, Senec and Senica loaned projectors from the local single-screen cinemas and in Trnovce from the Primáš Cinema in Myjava. So, 50% of open-air cinemas were digitally screening films with D-Cinema technology.

- Another 74 open-air cinemas (of these, 15 in Bratislava) screened films free of charge, hence, they are not included in the statistics. In 2019, only one drive-in cinema was in operation – Drive-in Cinema Orava in Námestovo (where an admission fee was charged). The new Drive-in Cinema Hangair in Bratislava screened films free of charge and the Drive-in Cinema Shopping Palace in Bratislava did not screen any films in 2019.

- Three travelling cinemas were also in operation – Bažant Cinematograph (free of charge), the travelling cinema at the Drive-in Cinema Orava and the open-air cinema Gamon charged an admission fee.

- As at 31 December 2019, altogether 26 cinemas (of these, 46% single-screen cinemas) in 18 cities (25 cinemas in 17 cities in 2018) in Slovakia formed part of the European cinema network, Europa Cinemas: Artkino Za zrkadlom, Film Europe Cinema, Mladosť, Nostalgia and Cinema Lumière (all in Bratislava), cinemas in Košice (Úsmey), 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, Martin (since 2019), Nitra, Poprad, Prešov, Skalica, Trenčín, Trnava (Aréna + MAX), Žilina and the CINEMAX multiplex in Bratislava.
## Cinemas in Slovakia as at 31 December 2019

<table>
<thead>
<tr>
<th>Multi-screens</th>
<th>Number of cinemas</th>
<th>Digital cinemas (cinemas with at least one digital screen)</th>
<th>%</th>
<th>Number of screens</th>
<th>Total number of digital screens</th>
<th>%</th>
<th>Total number of 3D screens</th>
<th>Cinemas with at least one 3D screen</th>
<th>Number of seats</th>
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<td><strong>Miniplexes (2-7 screens) TOTAL</strong></td>
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<td>125</td>
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<td>96</td>
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<td>96</td>
<td>58.54</td>
<td>265</td>
<td>196</td>
<td>73.96</td>
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<td>1</td>
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<td>1</td>
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**Source:** Audiovisual Information Centre of the Slovak Film Institute

**Note:** In addition to the 6 digitised open-air cinemas (Banská Bystrica, Galanta, Košice, Martin, Nové Zámky, Trenčín), 6 other open-air cinemas (Krupina, Pezinok, Podhájska, Senec, Senica and Trnovec - projector from Myjava) screened films with a digital projector loaned from conventional cinemas. Only Commercial Cinemas
**FILM CLUBS**

- Film clubs in Slovakia are associated within the Association of Slovak Film Clubs (ASFC). As of 31 December 2019, there were a total of 59 film clubs with 4,041 members (in 2018, there were 60 film clubs with 4,603 members). Most of the film clubs operate on the premises of conventional cinemas. 39 of them, i.e. 66.10% are in digitised cinemas.

- In 2019, 104,325 viewers attended screenings of art-house films in all cinemas in Slovakia (not only in film clubs), which represents a year-on-year increase of 23%. In 2019, art-house films constituted 1.59% of the total attendance at Slovak cinemas (1.43% in 2018).

- The average admission fee was EUR 2.95 (EUR 2.37 in 2018) for art-house films in all cinemas. Just for comparison, the average admission fee in all cinemas was EUR 5.71 in 2019.

- The most important events organised by ASFC in 2019 included the oldest film showcase in Slovakia, Project100–2019, the 26th International Film Club Festival Febiofest 2019 and the Film Cabinet for Kids.

- Within Project 100 – 2019 the following films were presented:

  - Let There Be Light (Nech je svetlo, SK/CZ, 2019, dir. Marko Škop)
  - In Fabric (GB, 2018, dir. Peter Strickland)
  - The Barnabáš Kos Case (Prípad Barnabáš Kos, CS, 1964, dir. Peter Solan)
  - The Whistlers (La Gomera, RO/DE/FR/SE, 2019, dir. Corneliu Porumboiu)
  - Parasite (Gisaengchung, KR, 2019, dir. Bong Joon-ho)

- The 26th International Film Club Festival Febiofest was held on 20 – 26 March 2019 in several cinemas in Bratislava: Lumière, Mladosť, Klap (VŠMU), Artkino Za zrkadлом and in Café Berlinka.

- Then the Festival travelled from the capital to other Slovak cities from 25 March to 10 April. Almost 9,500 viewers saw 122 films in nine programme sections in sixteen cities (Banská Bystrica, Bratislava, Dubnica and Váhom, Kežmarok, Košice, Levice, Lučenec, Martin, Modra, Nitra, Nové Žámky, Poprad, Prešov, Priévidza, Trenčín, Trnava), in 21 cinemas, at 212 screenings.

- The laureates of the ASFC 2018 Annual Awards were announced at Febiofest for the eleventh time. Kinoklub Tatra in Nitra became the best film club. The Guilty (Den skyldige, DK, 2018, dir. Gustav Möller) was named the best club film. The Ukrainian director Sergey Loznitsa received the ASFC Annual Award for his contribution to world cinema. Cinematographer Dodo Šimončič, and Daniel Bernáň and Simona Nótová who were editors-in-chief of the monthly about film events in Slovakia Film.sk during twenty years of its existence, took the ASFC Annual Award for their contribution to Slovak cinema and the club movement.

- In 2019, the ASFC brought 28 films to cinemas, of these one was a renewed première of the digitally restored film The Barnabáš Kos Case.


- Let There Be Light became the best-attended art-house film in 2019 with 14,726 viewers.

- TOP 10 ASFC FILMS BY ADMISSIONS

  (1 January 2019 – 31 December 2019)

  **Ranking / Title of film / Number of viewers**

  1. Let There Be Light (Nech je svetlo, SK/CZ, 2019, dir. Marko Škop) 14,726
  2. Parasite (Gisaengchung, KR, 2019, dir. Bong Joon-ho) 6,856
  3. The Big Bad Fox and Other Tales (Le grand méchant renard et autres contes..., FR/BE, 2017, dir. Patrick Imbert, Benjamin Renner) 6,369
  4. Everybody Knows (Todos lo saben, ES/FR/IT, 2018, dir. Asghar Farhadi) 6,322
  5. Trabant: There and Back Again (Trabanten tam a zase zpátky, CZ, 2019, dir. Dan Přibář) 6,241
  6. Them (Loro, IT/FR, 2018, dir. Paolo Sorrentino) 4,172
  7. Beautiful Boy (US, 2018, dir. Felix van Groeningen) 3,848
  8. The Calling (Volanie, SK, 2019, dir. Erik Praus) 3,278
  9. PUNK NEVER ENDS! (PUNK JE HNED!, SK/CZ, 2019, dir. Juraj Šlauka) 3,084

**DOMESTIC FESTIVALS AND REVIEWS**

- In 2019, 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 27th International Film Festival Art Film Fest (www.artfilmfest.sk) was held for the fourth time in Košice, this time on 14 – 22 June 2019. Monos (CO/AR/NL/DE/SE/UY, 2019, dir. Alejandro Landes) won the main award, the Blue Angel for Best Film. Austrian actress Patrycja Planik won the Blue Angel for Best Female Performance for Lilliand (AT, 2019, dir. Andreas Horvath), Russian actor Aleksey Agranovich, the actor in the title role in The Humorist (Yumorist, RU/LV/CZ, 2019, dir. Michail Idov), won the Blue Angel for Best Male Performance. The well-known American actor Jonah Hill won the Blue Angel for Best Director for his directing début Mid90s (US, 2018).

The TV JOJ Viewer's Choice Award for best feature-length film went to *Loli Paradicka* (Loli paradička, SK, 2019, dir. Richard Staviarsky, Viňo Staviarsky). *Merry-Go-Round* (Lalay-Balalay, RU, 2017, dir. Ruslan Bratov) won the Art Film Fest Audience Award for Best Short Film.

The traditional awards, the Actor’s Mission (*Roman Luknár, Jiří Lábus*) and Golden Camera Awards (*Kornél Mundruczó*) were also presented.

The Slovak actor Štefan Kvietik won the Art Film Fest IFF Festival President’s Award for the development of film art in the domestic and foreign context.

On 10–15 September 2019 the 14th 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 for the best European film of the year, went to *The Favourite* (GB/IE/US, 2018, dir. Yorgos Lanthimos). *Never Happened* (Skotuk sa stal, SK/CZ, 2019, dir. Barbora Berezňáková) and *The Good Death* (DOBRA SMRŤ, SK/CZ/FR/DE/AT, 2018, dir. Tomáš Krupá) won, ex aequo, the Literary Fund Award for best direction of a Slovak documentary.

The documentary *The Calling* (Volanie, SK, 2019, dir. Erik Praus) won the Award of the Mayor of Piešťany.

The Respect Award went to one of the most distinctive contemporary Portuguese filmmakers – director and screenwriter Joao Pedro Rodrigues.

The South Korean black comedy drama *Parasite* (Gisaengchung, KR, 2019, dir. Bong Joon-ho) took the Audience Award.

The 26th International Film Club Festival Febiofest (www.febiofest.sk) was held from 20 March to 10 April 2019 in sixteen cities (Banská Bystrica, Bratislava, Dubnica nad Váhom, Kežmarok, Košice, Levice, Lučenec, Martin, Modra, Nitra, Nové Zámky, Poprad, Prešov, Prievodza, Trenčín, Tmava). The surrealistic French–Hungarian animated film *Mr. Mare* (Lidérc úr, HU/FR, 2019, dir. Luca Tóth) won the main prize in the Competition of Short Films from V4 Countries.

The animated documentary *Apart* (Spolu sami, CZ, 2018, dir. Diana Cam Van Nguyen) won the Special Mention of the Jury. The animated film *The Kite* (Pouštět draka, CZ/SK/PL, 2019, dir. Martin Smatana) won the Audience Award.

(For further awards from Febiofest, refer to the chapter on FILM CLUBS.)

The International Film Festival Bratislava (www.iffbratislava.sk) was not held in 2019.

At the 12th International Festival of Animations Fest Anča (www.festanca.sk), which took place from 27 to 30 June 2019 in Žilina, the following awards were made:

- Anča Award: Nikita Diakur – *Fest* (DE, 2018)
- Anča Kids’ Award: Julia Ocker – *Sloth* (DE, 2018)
- Anča Slovak Award: Martin Smatana – *The Kite* (Pouštět draka, CZ/SK/PL, 2019)
- Anča Slovak Award – Special Mention: Michaela Mihalyiová – *A Date* (Rande, SK, 2018)
- Anča Music Video Award – Special Mention: Marián Vredík and Jana Vredík Hirmerová – *Flush it Out* (SK, 2018)
- Anča Music Video Award: Michal Czyż – *Odds and Evens* (PL, 2019)
- Anča Student Award: Filip Blažek – *Days Off* (Prázdtniny, CZ, 2018)

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

- 7 – 10 February: 15th Japanese Film Festival (Bratislava – Cinema Lumière) – www.kino–lumiere.sk;
- 19 – 21 February: 6 Israeli Film Festival KolNoa (Bratislava – Cinema Lumière) – www.kino–lumiere.sk;
- 22 – 24 February: 8th Winter Film Festival 4 Elements – theme: Zero – (Banská Štiavnica) – www.4zivly.sk;
- 7 – 8 March: Echoes of Ji.hlava – International Documentary Film Festival (Bratislava – FTF VŠMU screening room);
- 15 – 16 March: 15th Pezinok Alternative Film Festival (Pezinok – Community Centre) – http://festivalpaľff.sk/;
- 19 – 23 March: 8th Visegrad Film Forum (Bratislava – FTF VŠMU) – www.visegradfilmforum.com;
- 6 – 12 April: 5th Slovak Film Week (Bratislava – Cinema Lumière) – www.tyzdenfilmu.sk;
- 10 – 11 April: Masterclass “How to Make a Winning Film for the Berlin, Cannes and Venice IFFs” (Bratislava – FTI VŠMU – Klap Cinema) – masterclass of film producer Philipp Avril – www.ftf.vsmu.sk;
- 24 – 25 April: Fashion Film Festival ASVOFF Bratislava (Bratislava – Au-park) – selection of the best films of the 10th International Film Festival A Shaded View on Fashion Film (ASVOFF), held last year in Paris – www.fashionfilmfestivalbratislava.com;
- 14 – 21 May: Minifestival of European Film 5 x 4 2019 (CINEMAX cinemas in Banská Bystrica, Bratislava, Košice, Prešov, Žilina) – www.cedslovakia.eu;
- 4 – 9 June: 70th Anniversary of the Academy of Performing Arts (Bratislava – Cinema Lumière) – review of the most successful students’ works – www.kino-lumiere.sk;
- 5 – 9 June: 25th International Festival of Local TV Channels “Golden Beggar” 2019 (Košice) – https://festival.sk/;
- 6 – 27 June: Cinevitaj 2019 – Italian Film Showcase (Bratislava – Cinema Lumière) – part of the Dolce Vitaj Festival. In 2019, the subheading of the event was “Big Italian Masters on the Screen”. – www.kino-lumiere.sk;
- 15 June – 31 August: European Films for a Euro (several cities in Slovakia) – www.asfk.sk;
- 19 – 21 July: Film Night at the Castle (Šariš Castle) – www.filmovacnohrade.sk;
- 7 – 11 August: 21st Summer Film Festival 4 Elements – theme: Numbers (Banská Štiavnica) – www.4zivly.sk;
- 6 September – 23 November: Mountains and City Autumn Tour (Kežmarok, Detva, Dolný Kubín, Prešov, Martin, Žilina, Banská Bystrica, Stará Ľubovňa, Lipovský Mikuláš, Myjava, Trstená) – www.horyamesto.sk;
- 10 – 11 September: Conference “Restriction of Freedom of Speech: the Case of the Banned Film” (Bratislava – Faculty of Law of Comenius University, Cinema Lumière) – www.kino-lumiere.sk;
- 11 – 15 September: Film Is Great – 1st British Film Showcase (Bratislava – Film Europe Cinema, Cinema Lumiere, Mladosť Cinema + other cinemas in Slovakia) – www.filmeurope.sk;
- 1 October: Gala Annual Awards of the Association of Slovak Film Editors (Bratislava – Cinema Lumière) – www.asfs.sk;
- 4 October – 30 November: 17th Outdoor Film Festival (60 towns and cities in the Czech Republic and Slovakia) – www.outdoorfilms.cz;
REPOR ON THE SLOVAK AUDIOVISUAL SITUATION IN 2019

- 7 – 13 October: 9th Pocity Film 2019 – Prešov Film Festival (Prešov – Cinemax, Scala Cinema, Panorámka Cinema) – http://pocityfilm.sk;
- 9 – 13 October: 20th International Documentary Film Festival One World – theme: “Lost in the Present” – (Bratislava – Cinema Lumière, Mladost Cinema, A4, Artforum, Goethe Institute, Nová Cvernovka, Faculty of Arts, Art Books Coffee, Lab.cafe., klub pod lampou); from 14 October all over Slovakia – https://jeden
- 10 – 13 October: 34th International Festival of Diving Films and Photography (IFDF) (Hotel Pieris, Podbanské, Vysoke Tatry) – www.mfpf.eu;
- 16 – 20 October: 13th Slovak Queer Film Festival (Bratislava – Cinema Lumière) – www.ffis.kf;
- 16 October – 29 December: Snow Film Fest (over 200 Czech and Slovak towns and cities) – http://snowfilmfest.cz;
val.sk;
- 23 – 26 October: 23rd Student Film Festival Ľacko (Bratislava – KĽAP Ci-
nema, VŠMU) – https://festivalacko.sk;
sárne / Kulturpark (11 – 13 November), Košice – Tabačka Kulturfabrik (5 – 19 November), Košice – Úsmev Cinema (6 – 11 November), Trenčín – Artkino Metro (6 – 10 November), Piešťany – Fontána Cinema (13 November + 3 – 4 December), Rimavská Sobota – Orbis Cinema (9 – 17 November), Dubnica – Lastovicka Cinema (6 – 14 November), Ružomberok – Kultúra Cinema (4 – 6 November), Ži-
lina – Zarielie Station (29 October – 12 November)) – www.be2can.eu/sk;
- 5 – 7 November: KADU: 30 Years After the Velvet Revolution in Film and Theatre (Bratislava – Cinema Lumière) – www.kino-lumiere.sk;
- 7 – 9 November: 14th Adventure Film Festival HoryZonty (Trenčín – Hviezda Cinema, Lúč Club – theatre scene) – www.horyzonty.sk;
- 16 November: 14th High Mountains Nitra Festival (Nitra – City Council) – www.vysokehorynitra.sk;
- 19 – 21 November: 15th Eurotour Piešťany – Showcase of films about travelling, the land and people (Piešťany – KSC Fontána) – www.fontana-pies-
- 20 – 24 November: Mittel Cinema Fest – 17th Central European Festival of Italian Film (Bratislava – Cinema Lumière) – www.kino-lumiere.sk + www.iicbra-
tilska.esteri.it;
- 28 November – 4 December: Russian Film Days (Bratislava – Cinema Lumière) – www.kino-lumiere.sk;
- 5 – 8 December: Cuban Film Days (Bratislava – Cinema Lumière) – www.kino-
lumiere.sk;
- 6 – 9 + 11 – 14 December: Christmas Film Bazaar (Bratislava – Cinema Lumière) – www.kino-lumiere.sk.

AWARDS FOR SLOVAK FILMS
AND FILMMAKERS IN SLOVAKIA

- The 10th National Sun in a Net Awards (www.slnkovsiety.sk) were to have been made on 17 April 2020; however, in respect of the measures for prevention of the spread of the coronavirus and COVID-19, the recommendations of the Ministry of Health of the Slovak Republic and the Bratislava Self-Governing Region, the Slovak Film and Television Academy (SFTA) made the decision to postpone the Sun in a Net gala evening and the public event, Slovak Film Week, indefinitely.
- The academicians selected fourteen films for the second round of voting. Amnesty (Amnestie, SK/CZ, 2019, dir. Jonáš Karásek) – a thriller about manipulation, violence, betrayal and the biggest prison revolt in Czechoslovakia dominated the nominations for the 2019 Sun in a Net Awards – it won twelve nomina-
tions (Best Feature Film, Best Director, Best Cinematography – Tomáš Juríček, Best Editing – Matej Beneš, Best Sound – Viktor Krivosudský, Best Score – Matúš Široký and Jozef Lupták, Best Art Direction – Set Decoration – Tomáš Berka, Karol Filo and Václav Vohlídal, Best Costume Design – Zuzana Krejžková, Best Make-up – Andrea Štrobová, Best Actress in a Leading Role – Natália Ger-
máni, Best Supporting Actress – Anna Geislerová, Best Supporting Actor – Gregor Hološka).


- The fairy-tale Watchmaker’s Apprentice (Hodinářůvu učení, CZ/SK, 2019, dir. Jitka Rudolfová) had two nominations: Best Costume Design – Marek Cpin and Best Make-up – Helena Steidlová.


- The 30th Annual Awards of the Slovak Film Union, Union of Slovak Television Creators and Literary Fund of the SR – Igric for Audiovisual Works in 2018 – went to:
  - Special Award: Peter Jaroš – writer, screenwriter, dramaturge.
  - The Jury decided not to award an Igric in the Television Drama category.
  - Film and television documentaries: Katarína Farkašová for the screenplay and directing Swedes from the Slum (Švédi z osady, SK, 2018, dir. Katarína Farkašová).
  - Animated works: Martin Snopek for the directing and animation of Monster (Monštrum, SK, 2018, dir. Martin Snopek).

- The Special Prizes for Creativity went to: Timotej Križka for the cinematography in Duet (SK, 2017, dir. Slavomír Zrebný) from the omnibus film DOGG (SK, 2017, dir. Slavomír Zrebný, Viliam Csino, Enrik Bistika, Jonáš Karásek) and Daniel Rihák for directing The Trip (Výlet, SK, 2018) in the Feature Films for Theatrical Release category;
  - Peter Kelišek for the cinematography in the TV series Nurses (Sestričky, SK, 2018, dir. Petr Nikolaev) and Rasto Boršoš, Laura Siváková Paššová, Tomáš Konařík and Adam Doležal for the screenplay of the TV series Inspector Max (Inšpektor Max, SK/CZ, 2018, dir. Jiří Chlumský, Petr Nikolaev) in the TV Drama category;
  - Lubomír Slivka for directing The Spider (Pavúk: horolezec storočia, SK, 2018) and Pavol Barabáš for directing the film Spirit of Jaguar (Tieň jaguára, SK, 2018) in the Film and Television Documentaries category;
  - Kristína Saganová (Kriss Sagan) for the screenplay, directing and animation of Poetika Anima (SK, 2018) and Marek Jasaň for the concept, screenplay and directing of Journey (SK/CZ, 2018) in the Animated Works category;
  - Kamila Magálová for the role of Mrs. Cricket in Insect (Hmyz, CK/CZ, 2018, dir. Jan Švankmajer) and Monika Hilmerová for the role of violoncellist Elena in Duet in the Best Actress in a Film or Television Work category;
  - Roman Luknár for the role of Jan Masaryk in Toman (CZ/SK, 2018, dir. Ondřej Trojan) and Lukáš Latinák for the role of Vladimír Clementis in Toman in the Best Actor in a Film or Television Work category.

- As for other film and television works, the Special Prizes for Creativity went to:
  - Juraj Lihosít for directing Travel Clearance for Alexander Dubček (Výcestovacia doložka pre Dubček, SK, 2018);
  - Patrik Lancarič for directing Válek (SK, 2018). The Special Prize for Creativity in the Audiovisual Theory and Critique category was not awarded.
  - The Ján Fajnor Prize for young filmmakers up to the age of 35 years went to Nick Kollár for the cinematography of The Trip for feature film and television works and Lena Kušnierzová for directing Mikuláš Dzurinda from the TV series Ex-Prime Ministers (Expremiéri, SK, 2018, dir. Mária Brnušáková, Kristína Leidenfrostová, Dominik Jursa, Jana Durajová, Lenka Kušnierzová, Eduard Cicha, Lucia Kašová) for documentary film and television works;
  - Veronika Kocourková for the directing and animation of the TV series Ka-Boom (Tresky plesky, SK, 2018) for animated works.
- Producer Katarina Vanžurová received the Special Mention of the Jury for a Producer in memoriam.

- The 27th Slovak Film Critics’ Prizes for audiovisual works, publishing activities and film distribution in 2018 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 2018 went to The Interpreter (Timočník, SK/CZ/AT, 2018, dir. Martin Šulík), the prize for the best Slovak full-length documentary premièred in cinemas in 2018 went to Válek (SK, 2018, dir. Patrik Lančarič) and the film journalist and writer Eva Vženteková received the prize for film publication and audiovisual activities.


- CinemArt SK won the prize for distribution of this film.

- Silent Days (Hluché dni, SK/CZ, 2019, 2019, dir. Pavol Pekarčík) won the 20th International Documentary Film Festival One World (https://jeden-svet.sk).

- Spirit of Jaguar received the Honourable Mention in the EARTH category at the 20th International Festival of Mountain Films and Adventure – Mountains and City.

- Trailblazer (Značkár – Stefanik Trail 140, SK, 2019, dir. Viliam Bedník) received the Honourable Mention at the 27th International Festival of Mountain Films in Poprad.

- The Annual Awards of the Association of Slovak Film Editors (ASFS, www.asfs.sk) were awarded on 1 October 2019. Alfréd Benčič received the Lifetime Achievement Award in memoriam. Rado Dubravský and Marek Kuboš won the ASFS Grand Prix for editing the documentary The Last Self-Portrait (Posledný autoportrét, SK, 2018, dir. Marek Kuboš). The following editors received awards in the individual categories – Ondrej Azor for editing of the feature film Kidnapping (Únos, SK, 2017, dir. Mariana Čengel Solčanská), Maroš Šlapeta for editing the documentary Válek, Petra Hoňková for editing the TV audiovisual work – Ask at Home 68 (Spýtaj sa vašich 68, SK, 2018, dir. Barbora Berezňáková) and Petra Hoňková for editing the student film The Trip.

- The Association of Slovak Cinematographers (ASK, www.slovakcine.com) makes its awards once every two years. On 27 November these were awarded for the ninth time. Richard Krivda received the Lifetime Achievement Award and Vlado Struhár received the Award for Technological Contribution.

- Denisa Buranová won the main CAMERA 2019 Award for the feature film By a Sharp Knife: Juraj Mravec Jr. won the Camera Award in the Documentary category for the documentary Lost Home (Stratený domov, SK, 2019) which he also directed, and in the TV Series category the Jury highly appreciated the cinematography of Tomáš Jurčíček, hence making the award for his work on the TV series Maria Theresa (Marie Terezie, CZ/AT/HU/SK, 2017, dir. Robert Domhelm). Cinematographer Michal Babinec took two awards – in the Short Film category for Flora (ES, 2019, dir. Javier Kühn) and for the audiovisual commercial Heroes of Today (ES, 2019, dir. BRBR). Dušan Husár won the award in the Music Videoclip category for Son Lux – Yesterday’s Wake (SK, 2018, dir. Marek Partyš) and Oliver Záhlava took the award in the Student Film category for Pura Vida (SK, 2018, dir. Martin Gonda).

- Andrea Kalinová, of the arts group Desolate (Re)Creation and Archimera, o. z. received the 2018 Annual Award of the magazine Pamiatky a múzeá (Monuments and Museums) in the Film – Video – Audio – Multimedia category for Off Season (Po sezóne, SK, 2018, dir. Andrea Kalinová).

- The mid-length film Trailblazer won the Grand Prix and Audience Award at the 14th Adventure Film Festival HoryZonty (www.horyzonty.sk) in Trenčín.

- The gala evening of the 20th poll TV Personality Awards (OTO) was not held on 4 April 2020, as planned; it was postponed to a later date due to the preventative measures introduced to slow down the spread of the coronavirus.

- Over the course of 2019, several dozen awards went to Slovak creators in the area of audiovision. The most significant were:
  - Juraj Bača – nomination in the Best Actor category – 20th TV Personality Awards, OTO.
  - Mária Bartalos – nomination in the Best Actress category – 20th TV Personality Awards, OTO.
  - Alexander Bártta – nomination in the Best Actor category – 20th TV Personality Awards, OTO.
  - Igor Bázlik – Samuel Zoch Annual Award (Bratislava, 13 February 2020) – the awards are granted by the Office of the Bratislava Self-Governing Region.
  - Barbora Bereziňáková – Award for Young Filmmakers up to 35 Years in the Audiovisual Works, Radio and Television Film category – 24th Tatrabanka Foundation Awards for Art 2019.
  - Daniel Bernát – ASFC Annual Award for his contribution to Slovak cinema and the club movement for 2018.
  - Branislav Deák – nomination in the Best Actor category – 20th TV Personality Awards, OTO.
  - Marek Fašiang – nomination in the Best Actor category – 20th TV Personality Awards, OTO.
  - Lujza Garajová Schrameková – nomination in the Best Actress category – 20th TV Personality Awards, OTO.
  - Monika Hilmerová – nomination in the Best Actress category – 20th TV Personality Awards, OTO.
- Pavol Kadlecík – Fra Angelico Award for An Extra Something (Niečo naviac, SK, 2018) – (together with Martin Šenc) – the award is granted by the Council of the Episcopal Conference of Slovakia (KBS) for science, education and culture.
- Dominika Kavaschová – nomination in the Best Actress category – 20th TV Personality Awards, OTO.
- Vladimír Kobielsky – nomination in the Best Actor category – 20th TV Personality Awards, OTO.
- Ján Koleník – nomination in the Best Actor category – 20th TV Personality Awards, OTO.
- Martin Šenc – Fra Angelico Award for An Extra Something (Niečo naviac, SK, 2018) (together with Pavol Kadlecík) – the award is granted by the Council of the Episcopal Conference of Slovakia (KBS) for science, education and culture.
- Mária Kráľovičová – Special Award of the weekly Slovenka – 11th Slovak of the Year poll of the weekly Slovenka, RTVS and the Slovak National Theatre.
- Štefan Kvietík – Award of the President of the IFF ART FILM FEST – 27th Art Film Fest Košice.
- Hana Letková – Literary Fund Annual Award for Best Dubbing of the role of Camilla Traynor in Me Before You (US, 2016, dir. Thea Sharrock)
- Roman Luknár – Actor’s Mission Award – 27th Art Film Fest Košice.
- Igor Luther – Pribina Cross 1st Class – state medal awarded on the occasion of the 27th anniversary of the establishment of the Slovak Republic (2 February 2020).
- Gabriela Marcinková – nomination in the Best Actress category – 20th TV Personality Awards, OTO.
- Tomáš Maštalír – nomination in the Best Actor category – 20th TV Personality Awards, OTO.
- Zuzana Mauréry – nomination in the Best Actress category – 20th TV Personality Awards, OTO.
- Diana Mórová – winner in the Art and Culture category – 11th Slovak of the Year poll of the weekly Slovenka, RTVS and the Slovak National Theatre.
- Simona Nőtová – ASFC Annual Award for her contribution to Slovak cinema and the club movement for 2018.
- Tatiana Pauhofovévá – nomination in the Best Actress category – 20th TV Personality Awards, OTO.

**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 2019, Slovak films were again successful at festivals abroad.
- *Let There Be Light* (Nech je svetlo, SK/CZ, 2019, dir. Marko Škop) and *The Painted Bird* (Nabarvené ptáče, CZ/SK/UA, 2019, dir. Václav Marhoul) were the most sought-after and most awarded full-length films in 2019. Both of them were the national nominations for the Academy Awards of the American Academy of Arts and Sciences in the Best International Feature Film category – *Let There Be Light* for Slovakia and *The Painted Bird* for the Czech Republic.

- After its world première at the 54th Karlovy Vary IFF – where Milan Ondřík took the Best Actor Award and the film took the Special Mention of the Ecumenical Jury – the drama *Let There Be Light* was also presented at other festivals where it won many awards. For instance, the Young Jury Award for Best Actor (František Beleš) at the 2nd Danube Film Festival, Smederevo (Serbia), Grand Prix at the Almaty Film Festival (Kazakhstan), Grand Prix at the 14th BIAFF – Batumi International Art House Film Festival (Georgia), the Rainbow Spike – Special Mention at the 64th Seminci – Valladolid IFF (Spain), ONAIR: Grand Prix – Golden Angel at the 17th TOFIFEST – International Film Festival Toruń (Poland) and the Central European Initiative Award (CEI) at the 31st Trieste Film Festival (Italy).

- After its world première at the 76th Venice IFF, where it took the non-statutory Cinema for UNICEF award, *The Painted Bird* won many other awards. Vladimír Smutný the Best Cinematography Award at the 55th Chicago IFF (USA), the Best Cinematography Award in the Main Competition – Bronze Frog and the International Critics Prize to the director of the best film in the Main Competition – under specific consideration of its cinematography (cinematography: Vladimír Smutný, directed by: Václav Marhoul) at the 27th EnergaCAMERIMAGE IFF (Toruń, Poland), the Golden Royal Bengal Tiger Award for Best Director at the 25th Kolkata IFF (India), the Critics Prize at the Miami Jewish Film Festival (USA) and the nomination for Best International Motion Picture at the Satellite Awards 2019 (USA). Vladimír Smutný also won the Award of the Association of Czech Cinematographers (ACC) for *The Painted Bird* for an excellent cinematographic film work at the 25th ACC Awards.

- *The Painted Bird* was also shortlisted (10 films) for the Academy Awards in the Best International Feature Film category.

- In 2019, the European Film Academy extended the conditions that have to be met by a film nominated for the European Film Award. For this reason, the SFTA chose a film only in the Documentary Film category and nominated *THE GOOD DEATH* (DOBRA SMRTŠ, SK/CZ/FR/AT, 2018, dir. Tomáš Krupa) for the European Film Award.

- In 2019, Slovak films were presented at eight A-list festivals (we list them in chronological order):
  - 69th Berlin IFF: the short animation *The Kite* (Pouštět draka, CZ/SK/PL, 2019, dir. Martin Smatana) was presented in the Generation Kplus competition.
  - 72nd Cannes IFF: Martin Gonda’s graduate film *Pura Vida* (SK, 2018) was included in the Cinéfondation competition of film schools.
  - 22nd Shanghai IFF: *By a Sharp Knife* (Ostrým nožom, SK/CZ, 2019, dir. Teodor Kuhn) and *Talks with TGM* (Hovory s TGM, CZ/SK, 2018, dir. Jakub Červenka) were presented in the Spectrum – Alternatives section, and the road movie *Winter Flies* (Všechno bude, CZ/SI/PL/SK, 2018, dir. Olmo Omerzu) in the SIFF Highlights – Viva La Festival section.
  - 54th Karlovy Vary IFF: *Let There Be Light* was presented in the main competition where it won two awards; *Old-timers* (Stařičci, CZ/SK, 2019, dir. Martin Dušek, Ondřej Provazník) in the Main Programme – outside of the competition; *Silent Days* (Hluché dny, SK/CZ, 2019, dir. Pavol Pekarčík) in the East of the West competition; director Peter Solan’s digitally restored film *The Barnabáš Kos Case* (Prípad Barnabáš Kos, CS, 1964) in the Out of the Past section; the short film *Kid* (Kid, SK, 2019, dir. Gregor Valentovič) was presented in the Future Frames: Generation NEXT of European Cinemas; *It’s Better to Be Wealthy and Healthy Than Poor and Ill* (Lepšie byť bohatý ako chudobný a chorý, CS, 1992, dir. Juraj Jakubisko) within the retrospective Liberated section; the animated film *Mimi & Lisa – Christmas Lights Mystery* (Mimi a Líza – Záhada vianočného svetla, SK/CZ, dir. Ivana Šebestová, Katarína Kerekesová) in the People Next Door section; *Jan Palach* (CZ/SK, 2018, dir. Robert Sedláček), *On the Roof* (Na streši, CZ/SK, 2019, dir. Jiří Mádl), *The Kite* and *The Golden Betrayal* (Zlatý podraz, CZ/SK, 2018, dir. Radim Špaček) in the Czech Films 2018 – 2019 section; and the documentary *Jiří Suchý – Tackling Life with Ease* (Jiří Suchý – lehce s životem se prát, CZ/SK, 2019, dir. Olga Sommerová) was presented within the Special Events – it won the Daily Právo Audience Award.
  - 76th Venice IFF: the organisers chose *The Painted Bird* for inclusion in the Main Competition and it won the non-statutory Cinema for UNICEF award. For the first time ever, Slovakia had a representative in the Orizzonti Section (Horizons) – the short animation *SH_THAPPENS* (SH_THAPPENS, CZ/SK/FR, 2019, dir. David Štumpf, Michaela Mihályi).
  - 35th Warsaw Film Festival: *The Lonely Runners: Moving On!* (Osmelí bežci: Ideme dalej!, SK, 2019, dir. Martin Repka) and *Never Happened* (Skutok sa stal, SK/CZ, 2019, dir. Barbora Berezňáková) were presented in the Documentary Competition and *The Painted Bird* was screened in the Special Screenings section.
  - 23rd Tallinn Black Nights FF: *Cook F**k Kill* (Žáby bez jazyka, CZ/SK, 2019, dir. Mira Fornay) received its world première in the Rebel with a Cause competition section and *The Painted Bird* was presented in the Current Waves section.
  - The sub-festival Just Film, devoted especially to younger audiences, presented the Slovak films *The Scent of Oranges* (Uzly a pomeranče, CZ/DE/SK, 2019, dir. Ivan Pokorný) and *My Grandpa Is an Alien* (Moj dida je pao s Marsa, HR/LU/NO/SI/CZ/SK/BA, dir. Dražen Žarković, Marina Andree Škop). The sub-festival PÖFF Shorts is devoted to short films – *The Kite* and *SH_T HAPPENS* competed in the Animated Film category.
  - 41st Cairo IFF: *Something Is Happening* (Niečo sa deje, SK, 2019, dir. Roman Ďuriš) was presented in the International Competition for short fiction films Cinema of Tomorrow.
In 2019, Slovak films were also presented at the Palm Springs IFF (USA): The Interpreter (Timočník, SK/CZ/AT, 2018, dir. Martin Šúlik) and Winter Flies; the Premiers Plans in Angers (France): Poetika Anima (SK, 2018, dir. Kristína Saganová); the Göteborg IFF (Sweden): Untravel (RS/SK, 2018, dir. Ana Nedeljković, Nikola Majdak Jr.), Winter Flies; the goEast Festival in Wiesbaden (Germany): Rosy Dreams (Ružové sní, CS, 1976, dir. Dušan Hanák), Jan Palach, Moments (Chvilky, CS/SK, 2018, dir. Beata Parkanová); the Cracow FF (Poland): Wind. A Documentary Thriller (Wiatr. Thrillerdokumentalny, PL/SK, 2019, dir. Michał Bielawski), Crazy Against the Nation (Prípad Kalmus, SK, 2018, dir. Adam Hanuljak); the Annecy International Animation Film Festival (France): The Kite, Poetika Anima and at many other festivals and showcases.

Nine feature-length Slovak and co-production films and eight digitally restored Slovak documentaries from the 1960s were presented in the competition and non-competition sections at the 23rd Jihlava International Documentary Film Festival (Czech Republic). FREM (CZ/SK, 2019, dir. Viera Čákanyová) and Communism and the Net or The End of Representative Democracy (Komunismus a síť aneb Konec zastupitelské demokracie, CS/SK, 2019, dir. Karel Vachek) received their world premières at the Festival. Wind. A Documentary Thriller won the Silver Eye – Special Mention for a feature-length film presented on the East Silver market.

Tomáš Krupa was the Slovak representative in the Emerging Producers training programme.

Ten Slovak and co-production feature-length and short films were presented at the 29th Cottbus Film Festival. The drama By a Sharp Knife won the Special Prize for Best Director.

On 25 January 2020, the Czech Film and Television Union presented the Trilobite Awards for the 33rd time. Jiří Schmitzer and Ladislav Mrkvička won the main 2020 Trilobite Award for their roles in Martin Dušek’s and Ondřej Provanžík’s film Old-timers. The author of the concept, screenplay and director, Marko Škop won the 2020 Trilobite Award for his film Let There Be Light. Director Zuzana Piussi and director and producer Vít Janeček won the Ferdinand Vaněk Award for the contribution made by their work to civil society for the documentaries The Siege (Obléhání města, CS/SK, 2019, dir. Zuzana Piussi) and The State Capture (Ukradnutý stát, CS/SK, 2019, dir. Zuzana Piussi, Vít Janeček). The Children’s Jury Award – the 2019 Beroun Teddy Bear – went to director Peter Bebjak for his film Christmas Wish (O zakletém králi a odvážném Martinovi, CS/SK, 2018) and director and producer Václav Marhoul took the Audience Award – Beroun Klepáček (Clapper) for The Painted Bird.

The fairy-tale The Magic Quill (Čerti brko, CS/SK, 2018, dir. Marek Najbrt) won the Children’s Audience Award at the 51st Children’s Film and TV Festival of Ota Hofman (Czech Republic). The film also won the Feature Film Adult Jury Award and the Children’s Jury Award, the Hoopoe of Ostrov, for Best Work in the up to 12 years category. The Children and Youth Jury awarded the Hoopoe of Ostrov in the 13 to 18 years category to Winter Flies. The Feature Film Adult Jury awarded the Hoopoe of Ostrov for Best Film in the 13 to 18 years category to Nina (SK/CZ, 2017) by director Juraj Lehotský. The Children and Youth Jury awarded the Hoopoe of Ostrov for Best Actress in a Girl’s Role to Hanička Bartoňová for the role of Ema in The Scent of Oranges. The Children and Youth Jury awarded the Hoopoe of Ostrov for Best Actor in a Boy’s Role to Tomáš Mrvík for the role of Marek in Winter Flies. The Adult Jury for Feature Film also awarded two Honourable Mentions to Winter Flies and Christmas Wish.

The films made by Pavol Barabáš have traditionally been successful. Spirit of Jaguar (Tieň jaguára, SK, 2018) about the trailblazing journey of four friends through the unexplored Amazonian jungle won the most awards. It received, for instance, the Special Mention for Cinematography at the 28th International Festival of Ethnological Films in Belgrade (Serbia), the Best Adventure Expedition Film Award at the Nordic Adventure Film Festival in Copenhagen (Denmark), the Grand Prix at the 27th International Adventure Film Festival in Dijon (France), the Grand Prix at the 17th International Festival of Outdoor Films (60 towns and cities in the Czech Republic and Slovakia) and the Best Documentary Award at the 36th International Mountaineering Film Festival in Toplice nad Metují (Czech Republic).

In May 2019, the International Alliance for Mountain Film (IAMF), which associates 26 festivals dedicated to mountains from 19 countries, announced that Freedom under Load (Sloboda pod nákladom, SK, 2016) by director Pavol Barabáš received the highest number of Grand Prix in the past three years.

Who’s Next? (Kto je další, SK, 2019, dir. Miro Drobný) – an omnibus film about the influence of the Internet on young people – was presented at more than fifteen festivals abroad in its entirety, but also split into the individual stories – STANDUP (#POVSTANIE), PROFIT (#PROFIT) and VOICELESS (#NEMLC), and it won several awards. For instance, the Best Fiction Film Award at the 8th International Short Film Festival Cinema Perpetuum in Minsk (Belarus) and the Best Short Film Award for the story PROFIT at the TRAVEL FILM in Russian IFF in Moscow (Russia).

On 7 March 2020, the 27th Annual Czech Lion Awards were made for 2019. Slovak co-production films received 61 nominations – Owners (Vlastníci, CZ/SK, 2019, dir. Jiří Havelská) received the most nominations – 12, followed by The Painted Bird (11), Old-timers (10), Amnesty (Amnestie, SK/CZ, 2019, dir. Jonáš Kařásek) – 7, On the Roof (7), The Glass Room (Skleněný pokoj, CS/SK, 2019, dir. Julius Ševčík) – 6, Watchmaker’s Apprentice (Hodinářůvu učení, CS/SK, 2019, dir. Jiří Rudolf) – 4, The Last of the Noblewomen (Poslední aristokratka, CS/SK, 2019, dir. Jiří Vejdělek) – 2 and Jiří Suchý – Tackling Life with Ease and Shotgun Justice (Teróristka, CS/SK, 2019, dir. Raděk Bažgar) one nomination each.

The Painted Bird won the most awards (8 Czech Lion Awards) – Best Film, Best Director (Václav Marhoul), Best Cinematography (Vladimír Smutný), Best Editing (Luděk Hudec), Best Sound (Pavel Rejholec), Best Set Design (Jan Vlášák), Best Costume Design (Helena Rovná), Best Make-up (Ivo Strangmüller). Owners won three Czech Lion Awards – Best Screenplay (Jiří Havelka), Best Actress in a Leading Role (Tereza Ramba), Best Supporting Actress (Klára Melíšková). Old-timers won two awards – Jiří Schmitzer for Best Actor in a Leading Role and Ladislav Mrkvička for Best Supporting Actor.
- Ivan Acher and Michal Novinski won the Czech Lion Award for Best Score for Watchmaker’s Apprentice. Václav Marhoul took home the award for Extraordinary Audiovisual Achievement for the long preparation and production of the exceptional film The Painted Bird.

- The 10th Czech Film Critics’ Awards for 2019 were presented on 1 February 2020. With the exception of the Best Documentary (Communism and the Net or The End of Representative Democracy) was nominated), all the other films that received awards were made in co-production with Slovakia – Old-timers – Best Film, Old-timers – Best Director (Martin Dušek, Ondřej Provazník), Owners – Best Screenplay (Jiří Havelka), Owners – Best Actress (Tereza Ramba), Old-timers – Best Actor (Jiří Schmitzer), The Painted Bird – Best Audiovisual Achievement (Best Set Design – Jan Vlasák).


- The Golden Kingfisher Award for Best Feature Live Action or Animated Film at the 32nd Festival of Czech Films “Finale Plzeň” (11 – 16 April 2019) went to Domesticque (Domestik, CZ/SK, 2018, dir. Adam Sedláček). Toman (CZ/SK, 2018, dir. Matúš Široký) won the Student Jury Award for Best Feature Live Action or Animated Film.

- Shotgun Justice dominated at the 41st Czech Film Comedy Festival in Nové Město nad Metují (Czech Republic). It took home the Best Director Award (Radek Bajgar), Best Actress Award (Iva Janžurová) and Artistic Achievement Award (Lukáš Hyksa for cinematography).

- Cherries (Čerešně, CZ/SK, 2019, dir. Katarína Gramatová) received the Special Mention in the International Student Film Competition “Zlín Dog” at the 59th Zlín Film Festival (International Film Festival for Children and Youth) (Czech Republic).

- The documentary THE GOOD DEATH (Dobra SMRT, SK/CZ/FR/DE/AT, 2018, dir. Tomáš Krupa) received the Outstanding Documentary Award at the Montgomery IFF, Maryland (USA) and the Jury Award in the Czech Competition at One World – International Human Rights Documentary Film Festival, Prague (Czech Republic).

- The documentary FREM (CZ/SK, dir. Viera Čákanyová) won the Docu Talents Award 2019 ex aequo with Kix (CR/DE/HU, dir. Dávid Mikulán, Bálint Révész) at the Docu Talents from the East 2019 at the Industry Days during the 25th Sarajevo FF (Bosnia and Herzegovina).

- Mimi & Lisa – Christmas Lights Mystery took the Best TV Special Award from the 11th KAFF – Festival of European Animated Feature Films and TV Specials in Kecskemét (Hungary).

- The tragicomedy On the Roof won the main prize – the Grand Newcomer Award Mannheim-Heidelberg (ex aequo with The Grizzlies (CA, 2018, dir. Miranda de Pencier)) at the 68th IFF Mannheim-Heidelberg (Germany).

- The Spider (Pavúk – horolezec storočia, SK, 2018, dir. Lubomír Ján Slivka) received the Prize of the Town at the 36th International Mountaineering Film Festival, Teplice nad Metují (Czech Republic).

- The Last Self-Portrait (Posledný autoportrét, SK, 2018, dir. Marek Kuboš) won the ELBE DOCK Award for the best Central European début at the 2nd International Documentary Film Festival ELBE DOCK in Ústí nad Labem (Czech Republic).

- The Kite was shortlisted among 81 films for the Student Academy Award (out of 1,615 nominated) and won several awards. For instance, Tricks for Kids – award for the best short film for children at the 26th Stuttgart International Festival of Animated Film (Germany), the Young Audience Award at the Annecy International Animation Film Festival (France) and the Best Short Film for Children Award at the Anima Mundi International Animation Festival in Sao Paolo (Brazil).

- Over the course of 2019, Slovak creators won a number of awards in audiovisual abroad. The most significant went to:

  - Peter Bobjak – Children’s Jury Award – Beroun Teddy Bear for Christmas Wish – 33rd Czech Film and Television Union (FITES) Awards.

  - František Beleš – Young Jury Award for Best Actor in Let There Be Light – 2nd Danube Film Festival, Smederevo (Serbia).

  - Matej Beneš – Czech Lion nomination in the Best Editing category for Amnesty.

  - Tomáš Berka (together with Václav Vohlídal and Karol Filo) – Czech Lion nomination in the Best Set Design category for Amnesty.

  - Karol Filo (together with Tomáš Berka and Václav Vohlídal) – Czech Lion nomination in the Best Set Design category for Amnesty.

  - Katarína Hollá – Czech Lion nomination in the Best Costume Design category for The Last of the Noblewomen.

  - Tomáš Juriček – Czech Lion nomination in the Best Cinematography category for Amnesty.

  - Andrej Kolenčík – Best Film Poster Award nomination – non-statutory award at the Czech Lion Awards for the poster to PUNK NEVER ENDS (PUNK JE HNED!, SK/CZ, 2019, dir. Juraj Šlauka).

  - Viktor Krivosudský – Czech Lion nomination in the Best Sound category for Amnesty.

  - Milan Lasica – ACFC (Association of Czech Film Clubs) Annual Award – 30 August 2019 during the 45th Summer Film School Uherské Hradiště (Czech Republic).

  - Jozef Lupták (together with Matúš Široký) – Czech Lion nomination in the Best Score category for Amnesty.

  - Michal Novinski (together with Ivan Acher) – Czech Lion Award for Best Score for Watchmaker’s Apprentice.

  - Milan Ondrš – Best Actor Award – 54th Karlovy Vary IFF (Czech Republic).

  - Zuzana Plussi – Ferdinand Vanek Award for the contribution made by her work to civil society (ex aequo with Vít Janeček) – for the documentaries The Siege and The State Capture – 33rd Czech Film and Television Union (FITES) Awards.
- Matúš Široký (together with Jozef Lupták) – Czech Lion nomination in the Best Score category for Amnesty.
- Martin Štrba – Czech Lion nomination in the Best Cinematography category for The Glass Room.
- Andrea Štrbová – Czech Lion nomination in the Best Make-up category for Amnesty.
- Katarína Štrbová Bielíková – Czech Lion nomination in the Best Costume Design category for The Glass Room.
- Dávid Štumpf – nomination for the Magnesie Award for Best Student Film – non-statutory award at the Czech Lion Awards for SH_T HAPPENS.
- Jana Vlčková – Czech Lion nomination for Best Editing for Old-timers.
- Václav Vohlídal (together with Tomáš Berka, Karol Filo) – Czech Lion nomination in the Best Set Design category for Amnesty.
- Martin Žiaran – Czech Lion nomination in the Best Cinematography category for On the Roof.

**SLOVAK FILM INSTITUTE**

- The Slovak Film Institute (SFI, www.sfu.sk) is the sole state organisation operating in the area of audiovision in Slovakia.

- The SFI has been a member of the International Federation of Film Archives (FIAF) since 2001 and of European Film Promotion since 2006.

- The main tasks, activities and scope of the SFI are defined in Act No. 40/2015 on Audiovision and on Amendments and Supplements to certain Acts of 3 February 2015 with effect from 1 July 2015 (“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 publishing 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 operation of Cinema Lumière and the retail outlet Klapka, 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 filmoteca 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.
- The SFI keeps a list of Slovak audiovisual works pursuant to Section 3 of the Act and a list of persons operating in audiovision pursuant to Section 6 of the Act; it secures the activities of information offices of the European Union and Council of Europe programmes for the support of audiovision, and for the performance of scientific and research activities.

- Pursuant to Section 23 of the Audiovisual Act, the SFI bodies are the General Director, the Council and the Audiovisual Heritage Commission.

- In 2019, the SFI implemented the following priority projects:
  - Statutory Repository – treatment of original reproduction and security film materials;
  - Presentation of Slovak Cinema and Audiovision Abroad;
  - Slovak Film Week – travelling showcase;
  - SK CINEMA Information System;
- In addition, two projects were implemented within bilateral collaboration in 2019 on the basis of a mandate from the International Cooperation Section of the Ministry of Culture:
  - Russian Film Days;
  - Cuban Film Days.

- In 2019, 67 film items were digitised in the SFI’s digitisation workplace within the national Digital Audiovision project which, on 23 June 2016, entered its sustainability phase for a period of five years. Viewers could watch the digitally restored films from the institution’s collections in the programme of the long-term showcase Digital Cinema 1955 – 1975 in Cinema Lumière – from September 2019 a collection of short films was screened once a month. 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, which 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.

- **SK CINEMA Information System** (project approved by the Ministry of Culture of the Slovak Republic, “MC SR”) – by the end of 2019, the total number of recordings in the system reached 596,845 which represents an increase of 20,714 recordings over the course of 2019. The SFI databases (Slovak Film Database, SFI Catalogue, SFI Thesaurus) are also available to the general public on the Internet via the SK CINEMA film portal at www.skcinema.sk.

- **Systematic Restoration of the Slovak Audiovisual Heritage Project**
  In 2019, the long-term Systematic Restoration of the Slovak Audiovisual Heritage Project continued, aimed at preservation and restoration. It 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 under BONTON, a.s.. The works were carried out under the special technical supervision of the staff of the SFI’s Film Archive Department. In 2019, by Resolution No. 113 of 13 March 2019, the Slovak Government adopted the draft update of the Systematic Restoration of the Slovak Audiovisual Heritage Project for 2019 – 2021. (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. Its objective is to increase the extent and quality of the presentation of Slovak cinema and audiovision abroad and, at the same time, to contribute to rendering it more visible. 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 2019. The participation at the Clermont-Ferrand International Short Film Festival and the Annecy International Animated Film Festival was also important. 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.)

- The main task of the SFI in the upcoming period is 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 the Slovak Republic 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 **National Film Archive** (NFA) and the **National Cinematographic Centre** (NCC) are the basic organisational units.

- 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) is the umbrella organisation for 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 mission is to promote and present the Slovak audiovisual heritage, as well as current Slovak cinema at domestic and international film forums, and to present it to the Slovak and world public. It organises and co-organises film events, it collaborates with partner organisations, coordinates the publishing of general promotional materials aimed at Slovak cinema and audiovision, it is responsible for the collation and provision of comprehensive information and services related to Slovak cinema, it initiates and co-organises working meetings of professionals at the international level and information-educational events for experts in cinematography/audiovision in Slovakia.

- 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 of 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 18 – 19).

- 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.)

- 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, screens mainly archived foreign and Slovak films and the films are predominantly projected on 35
mm copies. In 2019, 119,017 viewers attended screenings at the cinema. Of these, 76% at European films (of these, 24% at Slovak films).

- The only specialised film library in Slovakia (15,140 books, 214 CDs, 2,059 scripts and 2,451 archived periodicals) and a mediatheque (27,986 films, of these 4,825 Slovak films) form part of the SFI.

- The SFI has issued Film.sk, the monthly on film events in Slovakia, since 2000. In 2019, a single special English edition of Film.sk was published for the seventh 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 ASFC.

- With regard to publication activities, the SFI issued Five Publications in 2019. Pavel Branko. In the Sign of Film and Language (Pavel Branko. V znamení filmu a jazyka, in collaboration with the SFTA) – proceedings from the seminar held in 2018 during the Slovak Film Week which was devoted to the prominent Slovak film journalist; Slovak Film in 2018 (Slovenský film v roku 2018, in collaboration with the SFTA and the Academy of Performing Arts) – proceedings from the expert panels at the Slovak Film Week; François Jost: The Cult of Banality: From Duchamp to Reality TV – an essay by the significant French film theoretician about banality in art and about a cult that was gradually created around this phenomenon over the course of the 20th century; František Gyárfáš – Juraj Malíček: Our Film Century (2nd edition) (František Gyárfáš – Juraj Malíček: Našefilmovéstočo (II. vydanie)) – the second, extended edition of texts about the favourite films of both authors; and Andrey Tarkovsky (Andrzej Tarkowski) – a compilation of texts of various authors issued on the occasion of the showcase of Tarkovsky’s films in Cinema Lumière.

- As regards film, the SFI issued the DVD Pictures – Folksongs (Maďovanky – Spievanky, CS, 1983 – 1990) with a four-episode animated series of director Helena Slavíková-Rabarová, the 2-DVD Slovak Documentary Film 60 (Slovenský dokumentárný film 60) with a unique collection of documentaries from the 1960s, DVDs with classical comedies – the 3-DVD The Golden Fund of Slovak Comedy I (Zlatý fond slovenskej komédie I) with Ján Lacko’s films An Honest Thief (Statočný zlojed, CS, 1958), Soccer Fans (Skálni v ofsajde, CS, 1960) and Luck Will Come on Sunday (Šťastie pride v nedeľu, CS, 1958), the 2-DVD The Golden Fund of Slovak Comedy II (Zlatý fond slovenskej komédie II) with re-editions of She Kept Crying for the Moon (Pásla kone na betón, CS, 1982, dir. Štefan Uher) and Sweet Troubles (Sladké starosti, CS, 1984, dir. Juraj Herz) and the 2-DVD The Golden Fund of Slovak Comedy III (Zlatý fond slovenskej komédie III) with Kathy (Katka, CS, 1949, dir. Ján Kadár) and The Devil Never Sleeps (Čert nikdy nespí, CS, 1956, dir. Peter Solan, František Žaček). The only two feature-length films director Elo Havetta ever made were issued on the 2-DVD Elo Havetta Collection – Celebration in the Botanical Garden (Slávnosť v botanické záhrade, CS, 1969) and Wild Lilies (Ľalie poľné, CS, 1972).

- From 2017, the SFI has held the qualification certificate for the performance of research and development. The SFI’s scientific-research activities are guaranteed and coordinated by the SFI’s Scientific and Publications Board.

- As regards scientific-research activities, in 2019, research was performed on the film Tenderness (Neha, CS, 1991) by director Martin Šulík, also historical sources about the work of director Alain Robbe-Grillet in Czechoslovakia in the late 1960s were examined and scientific research on the film and television works of Miloslav Luther was performed.

- On 17 – 20 October 2019, the SFI co-organised the 19th Czech-Slovak Filmological Conference with the theme of Image – Word – Sound which was held in Krpáčovo (Slovakia).

- The SFI’s outlet Klapka.sk offers a wide assortment of filmological literature, CDs and DVDs and other film materials. In total, 895 publications, 6,374 DVDs and 291 BDs were sold in 2019.

- The SFI continues to conclude licence agreements for the sale of television broadcasting rights. In 2019, licence agreements for broadcasting feature-length fiction films were concluded with Radio and Television of Slovakia, TV JOJ, Czech Television and JAY PRODUCTION, s.r.o.. Contractual collaboration with TA3 also continued with regard to the broadcasting of film newsreels A Week in Film (Týždeň vo filme), this time from 1959, 1960, 1969 and 1970. All in all, licence agreements for television broadcasting of audiovisual works for 97 feature-length films came into effect in 2019. In 2019, the best-watched films of the SFI on Slovak and Czech TV were once again the long-time favourites Lady Winter (Perinbaba, CS/DE/AT, 1985) by Juraj Jakubisko, The King Blackbird (Kráľ Drozdia brada, CS/DÉ, 1984) by Miloslav Luther and Plavčík and Vratko (Plavčík a Vratko, CS, 1981) by Martin Štapič.

- Collaboration with TV Markíza continued within the VOYO Internet service in the form of Subscription Video on Demand (SVOD). The SFI collaborated with TV Markíza also by providing excerpts used in news and journalistic programmes. TOWERCOM made SFI films available within its new distribution platform otta by VoD.

- Every year the SFI participates in the production of new Slovak films by entering into co-production projects. As a co-production partner, it usually provides archive film materials. In 2019, the SFI was co-producer of the feature-length cinema documentaries The Lonely Runners: Moving On! (Osamelí bežci: Ideme dálej!, SK, 2019, dir. Martin Repka) and Svetozár Stračina (Svetozár Stračina, SK, 2019, dir. Pavol Barabáš).
As of 31 December 2019, the SFI archived 3,959,530 metres of basic Slovak films (the length of the individual works and fragments expressed in metres of film material). The SFI holds 23,728,570 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 2019, 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 2019 were:
    - **30th Palm Springs IFF (USA)** where The Interpreter (Timkočník, SK/CZ/AT, 2018, dir. Martin Šulík), Winter Flies (Všechno bude, CZ/SI/PL/SK, 2018, dir. Olmo Omerzu) and Toman (CZ/SK, 2018, dir. Ondřej Trojan) were screened. The short animation The Kite (Pouště draka, CZ/SK/PL, 2019, dir. Martin Smatana) received its world première in the Generation Kplus competition at the 69th Berlin IFF (Germany). The documentaries THE GOOD DEATH (DOBRA SMŘÍ, SK/CZ/FR/DE/AT, 2018, dir. Tomáš Krupa) and The Band (Kapela, SK/CZ, 2018, dir. Ladislav Kaboš) competed at the One World Festival (Prague, Czech Republic). Eleven Slovak films were presented at the 7th Czech & Slovak Film Festival in Australia (CaSFFA).

  - Slovakia also had its representative at the Vision du Réel (Nyon, Switzerland) and goEast (Wiesbaden, Germany) Film Festivals. A large number of Slovak and co-production films were presented at the 32nd Fiina Píseň (Czech Republic). Slovak films were also presented at the following festivals and reviews: the International Festival of Animated Films Anifilm in Třeboň (Czech Republic), the film review Cinema on the Border in Polish Cieszyn and Czech Český Těšín, the 59th Zlín Film Festival – International Film Festival for Children and Youth (Czech Republic), the 48th Lubuskie Film Summer in Lagow (Poland), the 54th Karlovy Vary IFF (Czech Republic), the 45th Summer Film School in Uherské Hradiště (Czech Republic), the 35th Warsaw Film Festival (Poland), the 23rd Ji.hlava International Documentary Film Festival (Czech Republic), the Cottbus Film Festival (Germany) and the 76th Venice IFF (Italy) where The Painted Bird (Nabarvené ptáče, CZ/SK/UA, 2019, dir. Václav Marhoul) was presented in the main competition and the short animation SH_T HAPPENS (CZ/SK/FR, 2019, dir. Michaela Mihályi, David Štumpf) was selected for inclusion in the short film competition, Orizzonti.

- **Summary of events with Slovak films with SFI participation in 2019:**
  - Number of events: 137 (148 in 2018)
    - of these: domestic: 19 (25 in 2018)
    - foreign: 118 (123 in 2018)
  - Number of feature-length films presented: 126 (145 in 2018)
  - Number of short films presented: 150 (246 in 2018)
  - Number of states (excl. Slovakia): 43 (38 in 2018)

- **The contemporary Slovak films most in demand in 2019 were Let There Be Light (Nech je svetlo, SK/CZ, 2019, dir. Marko Škop) and The Painted Bird (Nabarvené ptáče, CZ/SK/UA, 2019, dir. Václav Marhoul).**

- **As regards the SFI collections, the collection of short films from the 1960s Traces of Experiment in Slovak Short Film (Stopy experimentu v slovenskom kratkom filme) was very successful at several foreign events, and Peter Solan’s The Barnabáš Kos Case (Prípad Barnabáš Kos, CS, 1964) also recorded a marked response; last year the film continued its festival journey and in addition to being screened at the National Gallery of Art, Washington D.C., a BD with this film also got into the final selection of the 2019 Best Blu-ray/DVD competition at the prestigious festival of classical films, Il Cinema Ritrovato in Bologna where it received a Special Mention. The film also got into distribution as one of the titles of Project 100 – 2019. The world première of the digitally restored Wild Lilies (Lašte poľné, CS, 1972) by Elo Havetta at the international festival of classical films Lumière – Grand Lyon Film Festival was also a significant event.

### TELEVISION

- The Slovak television broadcasters’ share of the viewing audiences has increased year-on-year for the first time after nine years. In 2019, Radio and Television of Slovakia (RTVS) with its three channels (Jednotka, Dvojka and Trojka) and private broadcasters TV Markíza, DOMA, DATO, TV JOI, RIK, PLUS, WAU and TA3 had a **62.71 % daytime share** (61.1 % in 2018) and **70.72 % for prime-time** (68.5 % in 2018).

- With regard to the ratings results, it should be noted that these can only stand as average values. Trojka only started broadcasting on 22 December 2019, AMC, Sport 1 and Sport 2 were measured from 1 January to 31 March 2019, Film+ was included in the measurement on 1 April 2019 and Minimax and R!K are children’s channels and their target group is rather Ind 4-11; that is why 12+ does not display substantially higher values.

All results in this chapter concern the target group Ind 12+ guests and it is Live + TS-3 broadcasting, which means that the 3-day time-shift is also taken into account.

- According to the Council for Broadcasting and Retransmission (www.rvr.sk), over the course of 2019, there were **220 valid licences for television broadcasting** (220 in 2018), but the number of licences for digital television broadcasting increased in 2019 by 10 and the others recorded a decline. Of the 220 licences, **8 were for multi-regional broadcasting** (which may be received by more than 30 % and less than 80 % of the population), **9 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), **25 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 **178 licences for digital television broadcasting**.
- There were also **160 registered retransmission licence-holders** (164 in 2018); of these, **138 licences were for providing retransmission in cable distribution networks (KdS, IPTV), 8 via the MMDS system, 2 via the MVDS system, 3 via GSM and UMTS and 9 via DVB-T and DVB-S/DTH (satellite) transmitters.**

- TV Markíza and TV JOJ, which alternated in the leading position in terms of ratings, divided it between them this year.  
  TV Markíza was the leader during the daytime – its market share decreased from 21.3 % in 2018 to 18.1 % and the prime-time leading position belonged to TV JOJ – its rating increased from 18.3 % in 2018 to 20.43 %.

- 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 2019, it broadcast on Jednotka, Dvojka and Trojka.  
  **Jednotka** – in 2019, cinematographic works, TV series of domestic and foreign origin, entertainment, but also sports constituted the basis of its programme structure.  
  The daytime audience share of Jednotka was 10.94 % and 12.96 % for prime-time. The **Germany – Slovakia match broadcast** on 15 May 2019 from the **2019 Ice Hockey World Championship** achieved the highest rating (31.27 %).

- **Dvojka** – its broadcasting was directed towards minority, demanding audiences and specific target groups, Slovak regions and national minorities.  
  The daytime market share of Dvojka was 3.23 % and 2.71 % for prime-time. The **Russia – Czech Republic match broadcast** on 26 May 2019 from the **2019 Ice Hockey World Championship** achieved the highest rating (12.92 %).

- **Trojka** – it only started broadcasting on 22 December 2019 and it is directed, in particular, towards viewers over 60 years of age. Its programme is largely composed of content from the TV archive which is over 60 years old.  
  The daytime audience share of Trojka was 0.04 % and 0.03 % in prime-time. The TV programme **The Funnier One Wins** (Vtipnejší vyhráva) from 1983 broadcast on 30 December 2019 achieved the highest rating (1.41 %).

- According to the original plans, the fourth RTVS television channel focusing on news and sports was to have started broadcasting in June 2020; however, the launch of the new channel was postponed indefinitely.

- The sequel to the historical drama about the life of one of the most significant monarchs, **Maria Theresia** (Marie Terezie 2, CZ/SK/AT/dE, 2009, dir. Robert Domhelm), with a total budget of almost EUR 6 million, was one of the biggest productions of 2019.


- Within their own drama production, RTVS produced, for example, the TV fairy tales **Magic Stone** (Čarvný kamienok, SK/CZ, 2019, dir. Kristína Herczegová) and **The Princess and Half the Kingdom** (Princezna a půl království, CZ/SK, 2019, dir. Karel Janák), the 55-minute omnibus film **My Uprising 2** (Moje povstanie 2, SK, 2019, dir. Juraj Štepka), the 12-episode feature TV series with a crime story **The Nest** (Hniezdo, SK, 2019, dir. Braňo Mišík), the 13-episode feature TV series **Little Detectives** (Kriminálka 5.C, SK/CZ, 2019, dir. Juraj Nvota), the 3-episode TV series **The Monument** (Mohyla, SK, 2019, dir. Andrej Kolenčik) and the 13-episode feature TV series **Constable Topinka** (Strážmistr Topinka, CZ/SK, 2019, dir. Petr Zahrádka).

- RTVS made ten documentaries about the **TOP 10 personalities from the national survey The Greatest Slovak** (Najväčší Slovák) – **Jánosik** (SK, 2019, dir. Peter Núňez), **Ludovít Štúr** (SK, 2019, dir. Peter Núňez), **Peter Sagan** (SK, 2019, dir. Peter Núňez), **Andrej Hlinka** (SK, 2019, dir. Peter Núňez), **Cyril and Methodius** (Cyril a Metod, SK, 2019, dir. Peter Núňez), **Anton Srholec** (SK, 2019, dir. Peter Núňez), **Alexander Dubček** (SK, 2019, dir. Peter Núňez), **Milan Rastislav Štefánik** (SK, 2019, dir. Peter Núňez), **Jozef Gabčík** (SK, 2019, dir. Peter Núňez) and **Gustáv Husák** (SK, 2019, dir. Peter Núňez).

- RTVS also collaborated in the making of a feature-length documentary which has not as yet been presented in cinemas – **The Memory Remains** (Pamäť osťavy, SK, 2019, dir. Dušan Hudec), about the participants of the anti-fascist resistance and the Slovak National Uprising.

The 5-episode documentary series **Fetishes of the Velvet Revolution** (Fetiš Nežnej revolúcie) – **The Creativity of the Revolution** (Kreativita revolucie, SK, 2019, dir. Vladislava Sáráňová), **The Uniform of the Revolution** (Rovnošata re-


In 2019, TV Markíza was first as regards daytime audience share. Drama programmes, entertainment and news and journalistic programmes were those mostly represented within its programme structure. As for original programmes, the most popular with audiences were TV series: 1. *Daddies* (Otecovka, SK, 2018) – the present day, dir. Vlado Fischer, Petr Nikolaev, Zuzana Marianková, Richard Bobek, Matúš Libovič), 2. *Back of Beyond* (Horná Dolná, SK, 2015 – 2019, dir. Csaba Molnár, Zuzana Marianková, Miloš Volný), 3. *Nurses* (Sestričky, SK, 2018 – the present day, dir. Petr Nikolaev, Braňo Mišík) and 4. *Neighbours* (Susedia, SK, 2006 – 2007, 2018 – the present day, dir. Peter Marcin, Miloš Volný).

The new reality show, *Undercover Boss* (Utajený šéf) proved a great hit with audiences and the over-all most successful TV show of 2019. Adela Vinczeová’s and Daniel Dangl’s original show entitled *2 onto 1* (2 na 1) became the highest rated original format of the spring season.
30 – Journey to Freedom (Nežná 30 – Cesta k slobode, SK, 2019, dir. Lenka Stanková) which returned to the historical events of November 1989 in Slovakia and showed, step by step, the course of the Velvet Revolution by way of rare archive shots and testimonies of the main actors, from the student manifestation of 16 November 1989 down to the formation of the first non-communist government.

- **Your Face Sounds Familiar** (Tvoja tvár znie povedome) and **Undercover Boss** were nominated for the OTO Award in the Programme of the Year category; **Back of Beyond, Daddies, Neighbours** and **Nurses** in the TV Series of the Year category and **Chart Show** in the Show of the Year category.

In 2019, the daytime audience share of TV Markíza was 18.1% and 20.07% for prime-time. The **Weather Forecast 358/364** broadcast on 25 December 2019 achieved the highest rating (15.14%) on TV Markíza.

- **DOMA** – is a TV channel belonging to the broadcaster MARKÍZA – SLOVAKIA, spol. s r. o. profiled primarily for viewers preferring content focused on emotions, love and human relations. It has been broadcasting since 31 August 2009. Romantic TV series and films predominated in its programme structure, which was also enriched by premiŽre cooking programmes and the best from an ample archive of original production. In 2019, its daytime audience share was 4.05% and 4.81% for prime-time. The last episode of the second season of the Turkish TV series **Evermore** (Istanbulu Gelin, TU, 2017-2019, dir. Zeynep Günay, Deniz Kološ) broadcast on 7 February 2019 achieved the highest rating (4.87%).

- **DAJTO** – is the third channel belonging to broadcaster MARKÍZA – SLOVAKIA, spol. s r.o. It offers action, adventure and adrenaline films and TV series, cult sitcoms and attractive sports events. It started broadcasting on 20 August 2012. In 2019, the TV channel Dajto recorded a daytime audience share of 3.13% and 2.92% for prime-time. **Dajto in Hockey: Slovakia – Czech Republic**, a match in the 2019 Euro Hockey Challenge broadcast on 26 April 2019, achieved the highest rating (5.18%).

- **Slovenská produkčná, a.s.** is the parent of several companies holding licences to the TV channels of the JOJ Group. **TV JOJ, PLUS, WAU, Rík** (from 1 January 2020 **JOJko**) and **Ťuki TV** operate in Slovakia, **JOJ Cinema** and **JOJ Family** in the Czech Republic. In 2019, the **JOJ Group extended its portfolio in the Czech Republic**, when it became owner of the Czechoslovak Film Company and its five channels and the online videoportal Film Popular. They were rebranded at the end of the year – Horror film changed to **CS Horror**, **WAR Svět válek** to **CS History** and **Kinosvět** to **CS Mystery**. **CS mini** ceased to exist only as a brand; the bloc dedicated to children with the greatest hits of Czech and Slovak animated and feature production is now part of **CS Film**, the TV channel which broadcasts the most Slovak feature-length films, TV films, TV series and short animated films from all foreign television providers. **CS Film** is also available in Slovakia via cable distribution and satellite.

- In addition to their own TV channels, the JOJ Group also has **foreign channels in our market** in their commercial portfolio. It has been selling the TV channel **Prima PLUS** of the Czech broadcaster FTV Prima to clients in Slovakia since 2017; FTV Prima brings the most interesting programmes of original production of the Czech media group Prima to Slovak TV screens.

- **Thematic TV channels of AMC Networks International** also belong within the commercial portfolio of the JOJ Group with the sales of advertising in Slovakia. From April 2010, JOJ has been exclusively representing the TV channels **Film+, Spektrum** and **Minimax** for which a separate SK stream has been introduced, i.e. they are broadcasting only Slovak advertising breaks with Slovak spots; they are measured separately and their ratings data are available within PMT.

- In recent years, **TV JOJ** has occupied the first two places in ratings. In 2019, it held the leading position for prime-time TV.

- Drama programmes dominated its schedules; these were supplemented with news programmes, reports and entertainment programmes.

- **The news programmes** **TV JOJ News** (Noviny TV JOJ), Best Weather Forecast (Najlepšie počasie), Crime (Krimi) and Sport (Šport) achieved the highest ratings. The TV show **Incognito** (Inkognito, SK, 2015 – 2019, dir. Tomáš Eibner), the family programme **Seventh Heaven** (V siedmom nebi, SK, 2014 – 2019, dir. Peter Núñez) and the most spectacular and highest-rated show in our market **Czecho Slovak X Factor** (Česko Slovensko má talent, SK, 2010 – 2019, dir. Jeffo Minář) belong among the most popular ones. As regards TV series, in 2019, the most successful were the comedy series **Holidays** (Prázdniny, SK, 2017 – 2019, dir. Ivan Predmerský), **Deluxe** (Delukse, SK, 2019, dir. Ivan Holub) and **Gravediggers** (Hrobáři, SK, 2019, dir. Vladimír Škórka), the crime series **Behind the Glass** (Za sklom, SK, 2016 – 2019, dir. Peter Bebjak, Róbert Šveda, Michal Blaško) and the miniseries **The Rift** (Trhlina, SK, 2019, dir. Peter Bebjak).

- **Czecho Slovak X Factor** and **Seventh Heaven** were nominated for the OTO Award in the Programme of the Year category; **The Parent Family 4** (Naši 4) and **Behind the Glass 3** (Za sklom 3) in the TV Series of the Year category; and **Incognito** in the Show of the Year Category.

- The JOJ Group is **co-producer** of almost twenty films, among them **The Rift** (Trhlina, SK, 2019, dir. Peter Bebjak) and **The Glass Room** (Skleněný pokoj, CZ/SK, 2019, dir. Julius Ševčík).

- In 2019, TV JOJ prepared new episodes of the programme about new films in cinemas, **Screening Room** (Kinosála, SK, 2019).

- In 2019, the daytime audience share of TV JOJ was 15.17% and 20.43% for prime-time. **Three Wishes for Cinderella** (Tři oříšky pro Popelku, CS/DD, 1973, dir. Václav Vorlíček) broadcast on 24 December 2019 achieved the highest rating of the entire year (21.57%).
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 2019 was 3.21 % and 3.01 % for prime-time. 
- Octagon Fighting (Oktagon Zápasenie) broadcast on 9 November 2019 achieved the highest rating (4.9 %).

WAU – the third channel from the JOJ Group portfolio started broadcasting on 15 April 2013 and, in particular, crime TV series but also TV series from the medical environment are typical components of its programme structure.
- In 2019, its daytime audience share was 2.71 % and 2.73 % for prime-time.
- The episode entitled Won’t Get Fueled Again (US, 2008, dir. Matt Earl Beesley) of the TV series C.S.I.: Miami – Season 7 broadcast on 26 March 2019 achieved the highest rating (2.86 %).

RiK – is the fourth channel belonging to the JOJ Group. In 2019, its daytime audience share was 0.17 % and 0.12 % for prime-time. The low ratings values in the target group were caused by the fact that, as a children’s channel, its target group was rather Ind 4-11.
- RiK departed the Slovak TV market after five years. Since 1 January 2020, viewers have been able to find the new channel JOJko in its programme position. The episode of the animated series Caillou (CA, 1997–2010, dir. Kim Thompson) broadcast on 9 December 2019 achieved the highest rating (0.47 %).

Ťuki TV – the fifth channel belonging to the JOJ Group and the second 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. Audience share data are not available.

JOJ Cinema – the sixth channel from the JOJ Group portfolio, commenced broadcasting on 1 June 2015. The channel broadcasts films on the basis of a Czech licence; the channel’s acquisition content has been legally endorsed for the territory of the Czech and Slovak Republics. Audience share data are not available.

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 and Slovaks living in the Czech Republic.

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 2019, its daytime audience share was 1.96 % and 0.93 % for prime-time. In Politics (V politike) broadcast on 17 March 2019 achieved the highest rating (6.25 %).

TV Lux is a Catholic TV channel which is the result of collaboration between the Episcopal Conference of Slovakia and LUX Communication. In 2019, TV LUX, in collaboration with LUX Communication and the Roman Catholic Church, the Spišské podhradie Diocese, made the 60-minute documentary Vojtaššák (SK, 2019, dir. Marek Poláček) about the Spiš Bishop Ján Vojtaššák. Audience share data are not available.

Mall.tv (https://sk.mall.tv) is an Internet television which, less than a year after it commenced broadcasting in the Czech Republic, also started broadcasting in Slovakia on 16 September 2019. It is available free of charge. Twelve totally new formats from a talk show, through a programme about cooking to TV series or Slow TV, were created for this channel in the production of Dano Dangl and with a team which is behind many successful television and online projects in Slovakia.

The 16th Journalist Awards 2019 did not take place in 2020 on the planned date and the organisers are looking for a new and safe date.

The main awards at the 25th International Film Festival Golden Beggar 2019 in Košice (5 – 9 June 2019) went to:
- The Grand Prix Golden Beggar 2019 for Local Television donated by the Mayor of Košice – Winners Are Boring (Pobedníci su dosadní, RS, 2018, dir. Olivera Miletić) from RTV Vojvodina;
- The Grand Prix Golden Beggar 2019 donated by the Košice Self-Governing Region – Bonboné (PS/LB, 2017, dir. Rakan Mayasi);
- The Erik Möllberg Memorial Award 2019 for Best Young Author – Oymiañkon: The Story of the Coldest Inhabited Place (Ojmiakon: Príbeh najchladnejšího obývaného miesta, SK, 2018, dir. Dominik Bari);
- The Prize of the Council for Broadcasting and Retransmission – Happy Marriage (Spokojné manželstvo, SK, 2019, dir. Erik Jasañ) from the Private Secondary School of Film Art.

The ceremonial gala evening of the 20th TV Personality Awards (OTO) was not held on the planned date, 4 April 2020, and was postponed to a later date due to the preventative measures introduced to slow down the spread of the coronavirus. (For nominations for the OTO Awards and further awards for Slovak TV filmmakers and actors, refer to the chapter on AWARDS FOR SLOVAK FILMS AND FILMMAKERS IN SLOVAKIA.)

Note: Our information was derived from statistical data from the Council for Broadcasting and Retransmission (www.rvr.sk), the individual TV channels, Towercom and PMT/KANTAR SLOVAKIA (we would like to express our gratitude to Vladimir Fatika).
IN MEMORIAM 2019

- **Juraj Bindzár** (1943 – 2019)
  director, screenwriter, journalist, folksinger and musician
- **Oľga Bleyová** (1930 – 2019)
  fine-arts photographer
- **Viera Budská** (1946 – 2019)
  cultural editor, fine artist and curator
- **Jaroslav Čorba** (1942 – 2019)
  television dramaturge and screenwriter
- **Igor Dobiš** (1941 – 2019)
  director and screenwriter
- **Pavel Forisch** (1930 – 2019)
  executive producer
- **Eduard Galbavý** (1930 – 2019)
  executive producer
- **Peter Glocko** (1946 – 2019)
  writer, screenwriter
- **Vilim Gruska** (1936 – 2019)
  art director, choreographer, ethnographer
- **Jaroslav Hlinický** (1931 – 2019)
  Director of Slovak Film Production Bratislava and Czechoslovak Television Bratislava
- **Vilim Jablonický** (1948 – 2019)
  writer, journalist, art critic
- **Pavel Kalina** (1929 – 2019)
  key grip
- **Emil Kosír** (1937 – 2019)
  actor
- **Sylvia Lacková** (1929 – 2019)
  assistant director, SFI expert staff
- **Jana Liptáková** (1943 – 2019)
  dramaturge, screenwriter
- **Albert Marenčin** (1922 – 2019)
  screenwriter, dramaturge, translator and poet
- **Katarína Minichová** (1949 – 2019)
  dramaturge, screenwriter
- **Dušan Mitana** (1946 – 2019)
  writer, screenwriter
- **Július Pašteka** (1924 – 2019)
  literary historian, dramatic arts theoretician
- **Silvia Petőová** (1968 – 2019)
  actress
- **Jaroslav Pogran** (1929 – 2019)
  director, screenwriter
- **Monika Potokárová** (1992 – 2019)
  actress
- **Marian Puobiš** (1947 – 2019)
  screenwriter, dramaturge
- **Mária Rudavská** (1941 – 2019)
  textile fine artist, sculptress
- **Oľga Rúfusová** (1932 – 2019)
  actress, theatre and television director
- **Mária Rumanová** (1989 – 2019)
  director, screenwriter
- **Alena Skokanová** (1942 – 2019)
  actress
- **Marián Sloboda** (1948 – 2019)
  director of Sloboda
- **Mária Solanová** (1933 – 2019)
  screenwriter
- **Ján Valentík** (1940 – 2019)
  actor
- **Gizela Veclová** (1923 – 2019)
  actress
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

- **all4films**
  Jasovská 37, SK-851 07 Bratislava
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  albert.malinovsky@gmail.com

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

- **Art4 fun studio**
  Rosná 6, SK-040 01 Košice
  +421 915 406 601, art4fun@art4fun.sk
  www.art4fun.sk

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

- **Attack film**
  Prúdová 3035/12, SK-821 05 Bratislava
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  www.attackfilm.sk

- **AZYL Production**
  Panenská 13, SK-811 03 Bratislava
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- **BFILM**
  Vajnorská 18, SK-831 04 Bratislava
  info@bfilm.sk, www.bfilm.sk

- **Cinetype**
  Útrnavská 2, SK-831 01 Bratislava
  +421 905 345 560, eva@cinetype.sk
  www.cinetype.sk

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

- **FilmFrame**
  Černyševského 10, SK-851 01 Bratislava
  +421 905 791 282, zuzana.chadimova@filmframe.sk
  www.filmframe.sk

- **Fool Moon**
  Vištuk 277, SK-900 85 Vištuk
  katarina.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

- **HITCHHIKER Cinema**
  Konventná 2, SK-811 03 Bratislava
  +421 905 858 808, info@hitchhikercinema.sk
  www.hitchhikercinema.sk

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

- **INOUT Studio**
  Palkovičova 13, SK-81109 Bratislava
  +421 910 900 916, adriana.kronerova@inoutstudio.sk
  www.inoutstudio.sk

- **JMB Film & TV production**
  Búdková 32, SK-821 09 Bratislava
  +421 905 702 467, milanstranava@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
- **kaleidoscope / Katarina Tomková**  
  +421 908 281 407, katarina@kaleidoscope.sk  
  www.kaleidoscope.sk

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

- **LEON Productions**  
  Jadranská 41, SK-84105 Bratislava  
  +421 905 609 173, leon@leonproductions.sk  
  www.leonproductions.sk

- **MEDIA FILM**  
  Staré Grunty 3633/214B, SK-841 04 Bratislava  
  +421 903 545 455, +420 602 378 231, studiomedicalfilm@gmail.com  
  www.medialfilm.sk

- **MIRAFOX**  
  Majakovského 19, SK-902 01 Pezinok  
  +421 910 176 857, mira.fornay@mirafox.sk  
  www.mirafox.sk

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

- **MPhilms**  
  Horná 5, SK-831 52 Bratislava  
  +421 904 646 261, mphilms@mphilms.sk  
  www.mphilms.sk

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

- **NOVINSKI**  
  Dostojevského rad 13, SK-811 09 Bratislava  
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- **NUNEZ NFE**  
  Lamačská cesta 97, SK-841 03 Bratislava  
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- **nutprodukcia**  
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- **partizanfilm**  
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- **Peter Kerekes**  
  Vištuk 277, SK-900 85 Vištuk  
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  www.kerekesfilm.com

- **PSYCHÉ film**  
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- **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

- **Reminiscencie**  
  Jelenia 10, SK-81105 Bratislava  
  +421 905 810 038, reminiscencie.sk@gmail.com  
  www.reminiscencie.sk

- **sentimentalfilm**  
  Špitálska 20, SK-811 08 Bratislava  
  marek@sentimentalfilm.com, www.sentimentalfilm.com

- **STARGAZE PRODUCTION**  
  Terézie Vansovej 19, SK-974 01 Banská Bystrica  
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  www.stargazeproduction.com

- **STAVIARSKY**  
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- **Titanic**  
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  +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

- **Ultrafilm**  
  Ukrajinská 10, SK-831 02 Bratislava  
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- **Visionfilm**  
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- **Wandal Production**
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  +421 905 101 803, wanda@wandal.sk, www.wandal.sk

- **DISTRIBUTION COMPANIES**

  - **Asociácia slovenských filmových klubov (ASFK)**
    Grösslingová 43, SK-811 09 Bratislava
    +421 2 54652017, asfk@asfk.sk, www.asfk.sk

  - **Bontonfilm**
    Na vrátkach č. 1F, SK-841 01 Bratislava
    +421 2 204 204 52, 204 204 55
    press@bontonfilm.sk, www.bontonfilm.sk

  - **CinemArt SK**
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  - **Continental film**
    P. O. Box 48, SK-830 05 Bratislava
    +421 2 2085 1911, cofilm@cofilm.sk, www.continental-film.sk

  - **FILM EUROPE**
    Matušškova 10, SK-831 01 Bratislava
    +421 2 5463 0049, info@filmeurope.eu, wwwfilmeurope.sk

  - **FILMTOPIA**
    Nadácia Cvernovka, Račianska 78, SK-83102 Bratislava
    +421 903 564 164, silvia@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
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  - **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

  - **VIRUSfilm**
    Košická 37, SK-821 09 Bratislava
    http://virusfilm.sk

- **FILM SCHOOLS**

  - **Akadémia filmovej tvorby a multimédií**
    Academy of Film andMultimedia
    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. Cyrilla 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
    fdu@uku.sk, www.uku.sk

  - **Filmová a televízná 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
    dekanatf@vsmu.sk, www.ftf.vsmu.sk

  - **Katedra fotografie a nových médii 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@vsvu.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@vsvu.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
    kvuafu@tuksk, 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 Lučianky  
  +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 / Biennal 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 2020 – biennial

- **Cinematik – Medzinárodný filmový festival Piešťany / International Film Festival**  
  Lazaretská 11, SK-811 08 Bratislava  
  +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**  
  MFF Eko, s.r.o.  
  Súťažná 7, SK-821 08 Bratislava  
  +421 908 626 321, info@ekotopfilm.sk, www.ekotopfilm.sk  
  April

- **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-kysove.sk  
  October 2020 – biennial

- **Eurotour Piešťany – Medzinárodná prehliadka hraných a dokumentárnych filmov o cestovaní, krajinie a človeku / International Festival of Fiction and Documentary Travel Films**  
  Mestské kultúrne stredisko mesta Piešťany, Beethovenova 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 (ASFK)  
  Grösslingová 43, SK-811 09 Bratislava  
  +421 2 5465 2018, dubecy@asfk.sk, www.febiofest.sk  
  March - April

- **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**  
  Strmé sady 5805/6, SK-841 01 Bratislava  
  +421 907 688 688, nora.benakova@clovekvohrozeni.sk, www.jedensvet.sk  
  October

- **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@clovekvohrozeni.sk, www.jedensvet.sk  
  October

- **Medzinárodný festival horských filmov Poprad / International Festival of Mountain Films**  
  Horský film Poprad, Nábrežie 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 Vodnář Poprad, Námestie sv. Egídia 3/5, SK-058 01 Poprad  
+421 903 607 025, svitanek.p@gmail.com, www.mfpf.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 animovej 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@cedslovakia.eu, www.cedslovakia.eu

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

- 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 retransmisiu  
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)  
Grösslingová 43, SK-811 09 Bratislava  
+421 2 5465 2018, ask@asfk.sk, www.asfk.sk

- Asociácia slovenských kameramanov (ASK)  
Association of Slovak Cinematographers (ASK)  
Svoradová 2, SK-813 01 Bratislava  
sisa.kapustova@gmail.com, www.slovakcine.com

- Asociácia tvočov 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
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- Klub filmových novinárov (KFN) / Club of Film Journalists (KFN)
  Hálkova 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 televízných 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 audiovizii (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.slnkovsiet.sk, www.sfta.sk

- Slovenský filmový zväz (SFZ) / Slovak Film Union (SFZ)
  Hálkova 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 televízných 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, Trojka
  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
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