

# **REPORT ON THE SLOVAK AUDIOVISUAL SITUATION IN 2019**



Creative  
Europe  
**MEDIA**

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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 ďalší?, 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 Pioneer: 15,000 Kilometres on the Smallest Motorbikes**/Afrika na Pionieri), by way of a thriller (**Never Happened**/Skutok 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 on-going 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 mediathèque 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 Audiovision and the Amendments and Supplements to some other Acts as amended. 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) follows up on the structure and success of the Creative Europe Programme 2014–2020 which was stipulated by Regulation (EU) No. 1295/2013 of 11 December 2013 establishing the Creative Europe Programme (2014 to 2020) and repealing Decisions No. 1718/2006/EC, No. 1855/2006/EC and No. 1041/2009/EC (Official Journal of the EU L347, 20 December 2013).
- The 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](http://www.zussklenarova.sk)), **Ján Albrecht's Elementary School of Art** ([www.zusjanaalbrechta.eu](http://www.zusjanaalbrechta.eu)), the **Private Secondary Technical School of Animation** ([www.uat.sk](http://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](http://www.szusdama.sk)) in Prešov and the **Private Secondary School of Film Art** ([www.filmovaskola.sk](http://www.filmovaskola.sk)) in Košice. The **Secondary School of Scenic Graphic Arts** ([www.zsssvba.sk](http://www.zsssvba.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](http://www.suptn.sk)), the **Private Secondary School of Art** in Zvolen ([www.ssuszv.sk](http://www.ssuszv.sk)) offer courses in animation and the **Private Secondary School of Design** ([www.skoladesignu.sk](http://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](http://www.fmk.sk)), the **Department of Photography and New Media at the Academy of Fine Arts in Bratislava** ([www.vsvu.sk](http://www.vsvu.sk)), and the **Department of Fine Arts and Intermedia at the Faculty of Arts of the Technical University** ([www.fu.tuke.sk](http://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](http://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](http://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. Matúš Men) won the main prize for Best Editing at the **23<sup>rd</sup> Áčko Student Film Festival** and **Gamer** (Hráč, SK, 2018, dir. Matúš 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](http://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 70<sup>th</sup> 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. Ingrid 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 Ďuriš) and the Visual Effects Department (Head: Prof. Ľudovít Labík);

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 Mojžiš);

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

6. **Audiovisual Studies** (Bachelor's, Master's and PhD. degrees); guaranteed by the Audiovisual Studies Department (Head: Ass. Prof. Mgr. Katarína Mišíková PhD. until 31 August 2019 and Mgr. art. Zuzana Mojžišová 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 **84** in the Master's programmes (of whom 1 was a foreign student). Together with the **11** full-time and **5** external post-graduate 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 post-graduate 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. Ľudovít Labík. Together they received a grant of EUR 40,000 in 2019.

– The 23<sup>rd</sup> Student Film Festival **Áčko 2019** was held on 23 – 26 October 2019 in the Klap Cinema.

– **The Reward** (Odmena, SK, 2019, dir. Michal Valentin) became the Best Film; the film also won the Best Screenplay Award (Michal Valentin) 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** (Hľadáť 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), Matúš Men for Best Editing for **Through the Window** (Cez okno, SK, 2019, dir. Matúš 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 Ele-**

**phant 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 konverzácia 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 Ďuriš) received its world première at the 41<sup>st</sup> Cairo IFF (Egypt) in the Cinema of Tomorrow section. The feature film **Kid** (Kid, SK, 2019, dir. Gregor Valentovič) received its world première in the non-competition section Future Frames: Generation NEXT of European Cinema at the 54<sup>th</sup> 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 9<sup>th</sup> 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 Arkadia Short-fest in Corbu (Romania) and the Camera Award for Best Student Film at the 9<sup>th</sup> 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 23<sup>rd</sup> 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 Tatrabanca 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 Mojžišová – **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 12<sup>th</sup> 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 1<sup>st</sup> Prize and the Audience Award at the **14<sup>th</sup> 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 **4<sup>th</sup> 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 1<sup>st</sup> 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 Kalatová from the Private Secondary School of Film Art for her documentary **Mária Mokrišová** (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 débuts in 2018, the same number of feature-length films was also made by debuting 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.\$k** (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 paradicka, SK, 2019, dir. Richard Staviarsky, Víťo Staviarsky), the romantic drama from World War II **Little Kingdom** (Malá ríša, SK, 2019, dir. Peter Magát), the adventure film for children about M. R. Štefánik **The Monument** (Mohyla, SK, 2019, dir. Andrej Kolenčík), 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** (Trhlina, 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** (Hodináruv učeň, CZ/SK, 2019, dir.

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 Andree Škop), 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 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. Julius Ševčík), the atypical road movie about two former political prisoners who decide to fight for justice despite all obstacles – **Old-Timers** (Staříci, CZ/SK, 2019, dir. Martin Dušek, Ondřej Provaník), 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** (Uzly a pomeranče, CZ/DE/SK, 2019, dir. Ivan Pokorný), the comedy about the meeting of owners of apartments in an older apartment house – **Owners** (Vlastníci, CZ/SK, 2019, dir. Jiří Havelka), the story of one day in the life of a perpetrator of domestic violence – **Cook F\*\*k Kill** (Žáby 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!** (Osamelí bežci: Ideme ďalej!, 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 Piussi, 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 – **BATAstories** (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 Čákanová), 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 práť, CZ/SK, 2019, dir. Olga Sommerová), **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 Piussi), the documentary about the past and present of electronic music – **The Sound Is Innocent** (The Sound Is Innocent, CZ/FR/SK, 2019, dir. Johana Özvolt) 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 žiguli 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 nemožna, SK/CZ, 2019, dir. Michael Kaboš, Noro Držiak) – a film made only to be screened at the Art Film Fest in Košice which consisted 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 objatí 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 Raýmanová, Michal Struss) consisting of six episodes (8-13) of the TV series **The Tots** (Drobci, SK, 2017-2019, dir. Vanda Raýmanová, 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 Vianociach, 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 súčastiach bytia, SK, 2019, dir. Michal Ďuriš), **Kid** (Kid, SK, 2019, dir. Gregor Valentovič),



**Who Wants to Be a Hero?** (Kto chce byť hrdina?, SK, 2019, dir. Martina Buchelová), **To the Stars and Never Back** (Ku hviezdám a nikdy späť, SK, 2019, dir. Štefánia Lovasová), **A Manifesto of Despising** (Manifest pohrdania, SK, 2019, dir. Kristián Grupač), **Something Is Happening** (Niečo sa deje, SK, 2019, dir. Roman Ďuriš), **Spoons** (Spoons, SK, 2019, dir. Jana Smokoňová), **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 Jonisová), **Gentle** (Nežná, SK, 2019, dir. Soňa Nôtová), **OSTROV HUDBY Film** (Ostrov hudby, SK, 2019, dir. Martina Slováková), **You Can Walk Down from There** (Sejít pěšky dolů, 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\_T HAPPENS** (SH\_T HAPPENS, 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 plesky!, SK, 2019, dir. Veronika Kocourková) – **Ice** (Pofadovica), **Floods** (Povodeň), **Earthquake** (Zemetrasenie), **Hail** (Krupobitie); **The Tots** (Drobci, SK, 2019, dir. Vanda Raýmanová, Michal Struss) – **Treasure** (Poklad), **Party** (Oslava); and **The Websters** (Websterovci, SK/PL, 2019, dir. Katarína Kerekesová) – **On Beauty** (O kráse), **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** (Chočmesovci, 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**.

Slovak and co-production full-length films made in 2019

	100 % Slovak share	Slovak majority	Parity (50/50)	Slovak minority	TOTAL
fiction	8	5	1	13	27
documentary	6	3	0	7	16
animations	0	1	0	0	1
<b>TOTAL</b>	<b>14</b>	<b>9</b>	<b>1</b>	<b>20</b>	<b>44</b>

## ► AUDIOVISUAL FUND

– The Audiovisual Fund (AVF, [www.avf.sk](http://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](http://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.

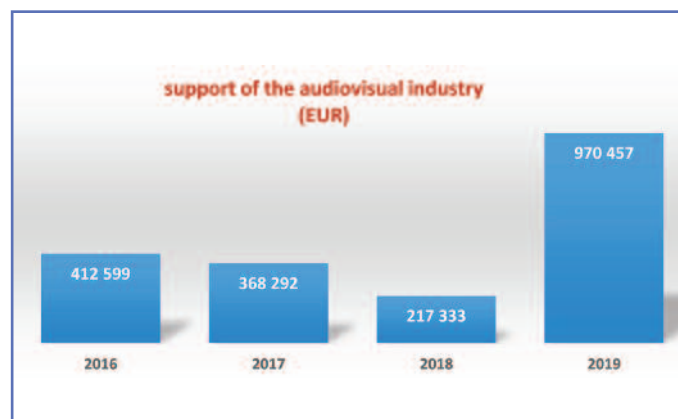
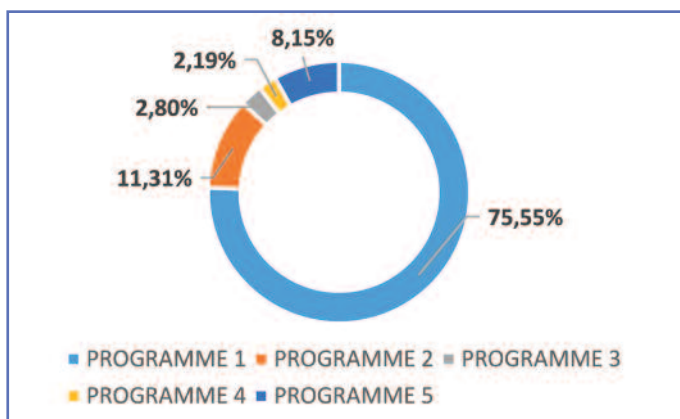
– Thanks to the AVF's support, the production of audiovisual works, including students' works, is increasing, distribution is stabilising, the promotion of domestic production at home and abroad is improving and, with increasing experience, also the ability of the individual entities to enter international 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**

Overview of AVF activities – support for AV culture	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2010-2019
Number of applications submitted	508	518	483	668	602	548	594	523	527	521	5,492
Number of applications supported	260	243	249	349	329	331	350	346	332	345	3,134
Amount requested	44,759,930	31,865,927	22,511,439	21,097,216	22,328,374	28,763,870	26,970,490	28,580,070	28,083,104	26,597,280	281,557,700
Amount provided	6,801,566	5,657,974	5,519,888	6,234,290	6,401,060	6,514,900	7,279,388	12,489,988	10,695,474	10,941,000	78,535,528
Ratio of amount requested / provided	15.20 %	17.76 %	24.52 %	29.55 %	28.67 %	22.65 %	26.99 %	43.70 %	38.09 %	41.14 %	27.89 %

**Diagrams: Share of individual programmes in the total amount in 2019 and the development of support for the audiovisual industry (Programme 5)**



Source: AVF

applications submitted increased from 62.99 % in 2018 to 66.22 %. The mentioned 2019 statistics present the situation as at 15 April 2020.

– 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** – Žriedlo Bardejov, Mladost Bratislava, Baník Handlová, 3x Záhoran Malacky, Kultúra Námestovo, 2x Nova Sereď and Community Centre Šafa – 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 kameňok)\*** by FilmWorks Studios s.r.o., **Piargy (Fašiangy)** by ARINA s.r.o., **Il Boemo** by sentimentalfilm 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 (Svetlonoc)** by BFILM 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 (Posadnutosť)**

\*\*\*\* 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 (Slovakia)** by Wandal Production s.r.o., **The Teacher (Učiteľ)** by Paprika Studios s.r.o., Uhorčík by ProReMi s.r.o., **Van Helzing** by Spectral s.r.o., **Behind the Glass 3 (Za sklom 3)** by D.N.A. s.r.o., **The Curious Titmouse (Zvedavá sýkorka)** 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 premiere 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 premiere in 2019: Amnesty, Watchmaker's Apprentice, Jiří Suchý – Tackling Life with Ease, Little Kingdom, Let There Be Light, The Painted Bird;**

- **distribution premiere 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 (Myši 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 (Malý)** – 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.
- 400,000 – **Darts Players / Šípkari** – noemo, s.r.o. (total support: 425,000)
- 350,000 – **Black on a White Horse / Čierne na bielom koni** – LIPSTICK s.r.o. (total support: 368,000)
- 350,000 – **Victim / Obeť** – nutprodukcia s.r.o. (total support: 370,000)
- 300,000 – **The Report / Správa – 3<sup>rd</sup> production phase** – D.N.A. s.r.o. (total support: 1,075,000)
- 250,000 – **MARIA THERESA 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** – FilmWorx 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 – 2<sup>nd</sup> 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 ľuďoch** – 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 – **14<sup>th</sup> International Film Festival Cinematik Piešťany** – Cinematik, s.r.o.
- 100,000 – **26<sup>th</sup> 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 / SESTRICHY** – 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 / Prázdniny 3** – Wider s.r.o.

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

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



## ► LITERARY FUND

- The mission of the Literary Fund (LF, [www.litfond.sk](http://www.litfond.sk)) is to support the development of artistic, scientific and technical literature, journalistic and creative activities in the area of theatre, film, radio and television. In 2019, the Committee of the Section for Creative Work in Television, Film and Video supported, by way of the ALFA Programme, the production of new, original literary works which could form the basis of feature, documentary and animated films. The Section Committee also evaluated film and television productions made in 2019 and rewarded **18** successful filmmakers via the Igric Awards and Literary Fund Premiums with a total amount of **EUR 26,600** and **19** Slovak filmmakers with **EUR 9,700** at international festivals, such as the **IFF Cinematik Piešťany** – Cinematik.doc LF Award granted ex-aequo to Tomáš Krupa for **THE GOOD DEATH** (Dobrá smrť, SK/CZ/FR/AT, 2018) and Barbora Berezňáková for **Never Happened** (Skutok sa stal, SK/CZ, 2019), the **IFF Mountains and City** – LF Award for innovative approach to the topic granted to Rastislav Hatiar for **Summit Attraction** (Vrcholová príťažlivosť, SK, 2018), **Fest Anča International Animation Festival** – Anča Slovak Award granted to Martin Smatana for **The Kite** (Pouštet draka, CZ/SK/PL, 2019), **Student Film Festival ÁČKO** – LF Awards granted to Michal Valentin for Best Feature Film Screenplay for **The Reward** (Odmena, SK, 2019), Peter Hofeřica for Best Feature Film Direction for **4 Days After Christmas** (4 dni po Viano-ciach, SK, 2019), Zlata Golecov for Best Animated Film Direction for **Trust Me** (Ver mi, SK, 2019), the **Review of Works of Slovak Television Channels** – WORKSHOP 2019, award in the Documentary Category granted to Oto Vojtiĉko and Beta Oravcov for the Kemarok TV documentary **Portrait: Darina Nevick ne Belick** (Portret: Darina Nevick rod. Belick, SK, 2019), premium in the Documentary Category awarded to Martin Stano for the TV Turiec documentary **Life Among Hands** (ivot medzi ruĉiĉkami, SK 2019) and the award in the Advertisement Category granted to Jakub Varinsky and Pavol Sedlecek for the **Queen Barber** TV commercial for TV Hronka, and finally, **awards in the Camera 2019 creative competition** where Denisa Buranov won the main Camera 2019 Award for her work in the feature film **By a Sharp Knife** (Ostrym noom, SK/CZ, 2019, dir. Teodor Kuhn), Toms Jurcek won the Camera 2019 Award for his work in the TV series **Mara Theresa**, Juraj Mravec for his work in the documentary **Lost Home** (Straten domov, SK, 2019, dir. Juraj Mravec Jr.), Michal Babinec for his work in the short film **Flora** (ES, 2019, dir. Javier Kuhn), Michal Babinec for his work in the audiovisual commercial **Heroes of Today** (ES, 2019, dir. BRBR), Duan Husar for his work in the music video clip **Son Lux – Yesterday’s Wake** (SK, 2018, dir. Marek Partys) and cinematographer **Richard Krivda** the Lifetime Achievement Award.

- In 2019, the Fund also made contributions to costs for creative journeys in Slovakia and abroad and provided rewards for performing artists celebrating an anniversary in 2018. Even those performing artists who are no longer of a productive age were not forgotten, with support provided to those who found themselves in a difficult financial situation due to illness, old age or for other objective reasons.

- In 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 (**Punchart films**, a slate of 3 projects: the documentary **The Zone** (Zona), the TV series **You’re Not Going Home** (Domov nejdes) and the documentary **60 Minutes** (60 minut), 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.**

Company	Project	Amount (EUR)
<b>Call for Proposals EACEA/05/2018, Support for Distribution of Non-national Films – Distribution Automatic scheme</b>		<b>244,760</b>
ASFC		33,013
Bontonfilm		51,327
CinemArt SK		19,806
Continental film		43,142
Film Europe		29,896
Magic Box Slovakia		51,376
GARFIELD FILM		10,695
ITA Agency		5,505
<b>Call for Proposals EACEA/23/2018, Support for Development of Audiovisual Content – Slate Funding</b>		<b>105,000</b>
Punchart film	slate of 3 projects	105,000
<b>Call for Proposals EACEA/30/2018, Promotion of European Audiovisual Works Online</b>		<b>30,913</b>
Doc-Air ZS / FILMTOPIA Institute of Documentary Film / FILMTOPIA	DAFilms KineDok	30,913 (two projects)
<b>Call for Proposals EACEA/09/2018, 46/2018, Support for Training</b>		<b>64,627</b>
Institute of Documentary Film / Film Expanded	Ex Oriente	38,02 (total support: 182,656)
DOK.Incubator ZS/Association of Independent Producers DOK.Incubator		26,600 (total support: 145,521)
<b>Call for Proposals EACEA/28/2018, Support for Distribution of Non-national Films – Distribution Selective scheme</b>		<b>44,100</b>
Slovak distribution companies (undisclosed)	8 projects	44,100
<b>Call for Proposals EACEA/22/2018, Support for Development – Single Projects scheme, 2<sup>nd</sup> deadline</b>		<b>30,000</b>
TRIGON PRODUCTION	Jacob's Treasure	30,000
<b>Europa Cinemas</b>		<b>160,629</b>
25 Slovak cinemas in the network		160,629
<b>TOTAL SUPPORT</b>		<b>680,029</b>

## ► 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 endofilm 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 Černá), 44.19 % France (Sacredbleu Productions, co-producer Ron Dyens together with Innervision, co-producer Luc Tharin and Ghao Shan Pictures, co-producer Arnauld Boulard) and 10.02 % Slovakia (BFILM s.r.o., co-producer Peter Badač together with Platoon, 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 première 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** (Trhlna, SK, 2019, dir. Peter Bebjak), **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 20<sup>th</sup> 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-prières, 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 paradička, SK, 2019, dir. Richard Staviarsky, Viťo 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 Kožuch) prior to **The Lonely Runners: Moving On!** (Osamelí bežci: Ideme ďalej!, SK, 2019, dir. Martin Repka), **Persona Grata** (Persona Grata, SK, 2018, dir. Daniela Krajčová) prior to **And Breathe Normally** (Andiž 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** (Prípád 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 ďalší?, 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 17<sup>th</sup> 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 Biermann) 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

Full-length	100 %	majority	minority	TOTAL
Fiction	8	5	15	28
Documentary	6	4	4	14
Animations	0	1	0	1
<b>TOTAL</b>	<b>14</b>	<b>10</b>	<b>19</b>	<b>43</b>
Short	2	1	1	4

**TOP 10 Films by Admission (1 January – 31 December 2019)**

Ranking	Slovak title	Original title / English title	Country of origin	Release date	Admission	Distributor
1.	Avengers: Endgame	Avengers: Endgame	US	25.4.2019	278,301	Saturn Entertainment
2.	Trhlina	Trhlina / The Rift	SK	24.1.2019	262,588	Continental film
3.	Ako si vycvičíš draka 3	How to Train Your Dragon: The Hidden World	US	21.2.2019	252,102	CinemArt SK
4.	Ľadové kráľovstvo II	Frozen II	US	21.11.2019	238,428	Saturn Entertainment
5.	Šťastný nový rok	Šťastný nový rok / The New Year's Kiss	SK	5.12.2019	201,858	Continental film
6.	Leví kráľ	The Lion King	US	18.7.2019	195,934	Saturn Entertainment
7.	Joker	Joker	US	3.10.2019	189,926	Continental film
8.	Tajný život maznáčikov 2	The Secret Life of Pets 2	US	20.6.2019	179,081	CinemArt SK
9.	Spider-Man: Ďaleko od domova	Spider-Man: Far from Home	US	3.7.2019	135,267	Itafilm
10.	Ženy v bēhu	Ženy v bēhu / Women on the Run	CZ	31.1.2019	131,727	CinemArt SK

**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)**

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

**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)							
Rank.	Slovak title	English title	Production year	Country of origin	Distributor	Admission	Box office (EUR)
1.	Leví kráľ	The Lion King*	1994	US	Saturn Entertainment	432,300	1,614,553
2.	Titanic	Titanic**	1997	US	Tatrafilm / Bontonfilm	343,206	246,380
3.	Jurský park	Jurassic Park**	1993	US	Tatrafilm / Barracuda Movie	340,994	1,736,927
4.	Bathory	Bathory	2008	SK/CZ/GB/HU	Tatrafilm / Bontonfilm	332,402	1,761,893
5.	Doba ľadová 3: Úsvit dinosaurov	Ice Age: Dawn of the Dinosaurs**	2009	US	Tatrafilm	279,183	1,469,141
6.	Mimoni	Minions	2015	US	Barracuda Movie	262,588	1,541,225
7.	Avatar	Avatar**	2009	US/GB	Tatrafilm / Barracuda Movie	201,858	1,213,733
8.	Fontána pre Zuzanu 2	The Fountain for Suzanne 2	1993	SK/CZ	Tatrafilm / Bontonfilm	123,144	696,389
9.	Všetko alebo nič	All or Nothing	2017	SK/CZ	Continental film	122,870	548,781
10.	Čiara	The Line	2017	SK/UA	Continental film	116,818	406,860

**Note:** \*including the IMAX version

\*\* including the 3D version

**Source:** Union of Film Distributors of the Slovak Republic



## Distribution of Premiered Slovak and Co-Production Films in 2019

	Slovak title / English title	Director	Product. year	Country of origin	Release date	Screenings	Admissions	Box office (EUR)	Distributor	F-feature D-documentary A-animated	Average admission per screening
1.	Trhlina / The Rift	Peter Bebjak	2019	SK	24.1.2019	3,622	262,588	1,541,225	Continental film	F	72.50
2.	Šťastný nový rok / The New Year's Kiss	Jakub Kroner	2019	SK	5.12.2019	2,282	201,858	1,213,733	Continental film	F	88.46
3.	Loli paradicka / Loli Paradicka	Richard Staviarsky Víťo Staviarsky	2019	SK	18.7.2019	1,813	123,144	696,389	Forum film	F	67.92
4.	Kto je ďalší? / Who's Next?	Miro Drobný	2019	SK	22.8.2019	1,375	63,070	218,147	Bontonfilm	F	45.87
5.	Amnestie / Amnesty	Jonáš Karásek	2019	SK	31.10.2019	1,304	48,430	282,988	Continental film	F	37.14
6.	Ostrým nožom / By a Sharp Knife	Teodor Kuhn	2019	SK	21.2.2019	1,292	39,588	229,132	Continental film	F	30.64
7.	Afrika na Pionieri / Africa by Pionier: 15,000 Kilometres on the Smallest Motorbikes	Marek Slobodník	2019	SK	5.9.2019	675	16,293	89,328	Magic Box Slovakia	D	24.14
8.	Skutok sa stal / Never Happened	Barbora Berezňáková	2019	SK/CZ	12.9.2019	790	15,141	91,407	Forum Film	D	19.17
9.	Nech je svetlo / Let There Be Light	Marko Škop	2019	SK/CZ	26.9.2019	579	14,726	55,904	ASFK	F	25.43
10.	Casino.\$k / Casino. \$k	Ján Sabol	2019	SK	26.9.2019	1,066	14,399	89,026	Continental film	F	13.51
11.	Websterovci 2: Zo života pavúkov / The Websters 2: From the Life of Spiders	Katarína Kerekesová	2019	SK/PL	26.9.2019	509	6,819	33,382	Magic Box Slovakia	A	13.40
12.	Ukradnutý štát / State Capture	Zuzana Piussi	2019	SK/CZ	10.10.2019	201	4,838	19,748	VIRUSfilm	D	24.07
13.	Volanie / The Calling	Erik Praus	2019	SK	31.10.2019	100	3,278	11,885	ASFK	D	32.78
14.	PUNK JE HNED! / PUNK NEVER ENDS!	Juraj Šlauka	2019	SK/CZ	21.3.2019	149	3,084	10,187	ASFK	F	20.70
15.	Malá ríša / Little Kingdom	Peter Magát	2019	SK	21.11.2019	382	2,638	15,099	Itafilm	F	6.91
16.	Cesta do nemožna / The Impossible Voyage	Noro Držiak	2019	SK/CZ	30.10.2019	85	2,309	8,644	MEDIA FILM	F	27.16
17.	DOBŘÁ SMRŤ / THE GOOD DEATH	Tomáš Krupa	2018	SK/CZ/ FR/AT	21.3.2019	301	1,744	7,790	Continental film	D	5.79
18.	Svetozár Stračina	Pavol Barabáš	2019	SK/CZ	5.9.2019	108	1,635	3,919	ASFK	D	15.14
19.	Mohyla / The Monument	Andrej Kolenčík	2019	SK	4.4.2019	22	765	1,894	Cinetype	F	34.77
20.	Osamelí bežci: Ideme ďalej! / The Lonely Runners: Moving On!	Martin Repka	2019	SK	7.11.2019	54	666	1,370	ASFK	D	12.33
21.	Nero a Seneca / Nero and Seneca	Marek Ťapák	2019	SK	28.11.2019	13	232	901	Filmpark production	F	17.85
22.	Stratený domov / Lost Home	Juraj Mravec ml.	2019	SK	12.10.2019	27	212	912	Filmtopia	D	7.85
23.	Hlučné dni / Silent Days	Pavol Pekarčík	2019	SK	11.10.2019	26	148	544	Filmtopia	F	5.69
<b>TOTAL</b>		<b>100 % Slovak films and majority co-productions</b>				<b>16,775</b>	<b>827,605</b>	<b>4,623,553</b>			<b>49.34</b>

Distribution of Premiered Slovak and Co-Production Films in 2019											
	Slovak title / English title	Director	Product year	Country of origin	Release date	Screenings	Admissions	Box office (EUR)	Distributor	F-feature D-documentary A-animated	Average admission per screening
1.	Ženská na vrchole Closer to the Stars	Lenka Kny	2019	CZ/SK	7.11.2019	1,498	69,894	417,218	Continental film	F	46.66
2.	Posledná aristokratka / The Last of the Noblewomen	Jiří Vejdělek	2019	CZ/SK	24.10.2019	1,106	43,342	258,610	Forum film	F	39.19
3.	Teroristka / Shotgun Justice	Radek Bajgar	2019	CZ/SK	4.4.2019	1,190	41,832	217,520	CinemArt SK	F	35.15
4.	Sklenená izba The Glass Room	Julius Ševčík	2019	CZ/SK	14.3.2019	1,285	40,371	228,213	Garfield film	F	31.42
5.	Vlastníci / Owners	Jiří Havelka	2019	CZ/SK	21.11.2019	576	9,890	55,646	CinemArt SK	F	17.17
6.	Hodinárov učení Watchmaker's Apprentice	Jitka Rudolfová	2019	CZ/SK	12.9.2019	571	5,189	22,759	Bontonfilm	F	9.09
7.	Na streche / On the Roof	Jiří Mádl	2019	CZ/SK	7.2.2019	429	4,544	24,543	Continental film	F	10.59
8.	Pomaľované vtáča The Painted Bird	Václav Marhoul	2019	CZ/UA/ SK/PL	19.9.2019	276	4,348	22,138	Magic Box Slovakia	F	15.75
9.	Pražské orgie The Prague Orgy	Irena Pavlásková	2019	CZ/SK	17.10.2019	377	3,020	17,368	Magic Box Slovakia	F	8.01
10.	Voda čo ma drží nad vodou Water Keeping Me Afloat	Tomáš Magnusek	2019	CZ/SK	28.11.2019	274	2,548	13,227	Continental film	F	9.30
11.	Hovory s TGM Talks with TGM	Jakub Červenka	2018	CZ/SK	3.1.2019	217	2,513	12,045	Bontonfilm	F	11.58
12.	Chvilky / Moments	Beata Parkanová	2018	CZ/SK	2.5.2019	133	2,011	6,013	ASFK	F	15.12
13.	Môj dedo spadol z Marsu My Grandpa Is an Alien	Dražen Žarković, Marina Andree Škop	2019	HR/LU/ NO/CZ/ SK/SI/BA	6.6.2019	542	1,541	7,814	Continental film	F	2.84
14.	Jiří Suchý - ľahce s životom se práť / Jiří Suchý - Tackling Life with Ease	Olga Sommerová	2019	CZ/SK	10.10.2019	188	1,424	5,951	CinemArt SK	D	7.57
15.	Uzly a pomaranče The Scent of Oranges	Ivan Pokorný	2019	CZ/DE/ SK	13.6.2019	440	1,170	5,329	Continental film	F	2.66
16.	Všetko bude / Winter Flies	Olmo Omerzu	2018	CZ/SI/ PL/SK	9.1.2019	68	597	2,309	Filmtopia	F	8.78
17.	BATAstories	Peter Kerekes	2019	FR/CZ/SK	10.10.2019	42	569	2,279	Filmtopia	D	13.55
18.	Obliehanie mesta The Siege	Zuzana Piussi Vít Janeček	2019	CZ/SK	2.5.2019	12	43	69	VIRUSfilm	D	3.58
19.	Vietor / Wind. A Documentary Thriller	Michał Bielawski	2019	PL/SK	28.11.2019	42	499	1,215	ASFK	D	11.88
20.	The Sound Is Innocent	Johana Özvaldová	2019	CZ/FR/SK	26.11.2019	10	151	264	Filmtopia	D	15.10
<b>TOTAL</b>	<b>Minority co-productions</b>					<b>9,276</b>	<b>235,496</b>	<b>1,320,531</b>			<b>25.39</b>
<b>TOTAL</b>	<b>All premiered Slovak and co-production films</b>					<b>26,051</b>	<b>1,063,101</b>	<b>5,944,084</b>			<b>40.81</b>
<b>TOTAL</b>	<b>All Slovak and co-production films screened in 2019 (not only premieres)</b>					<b>26,471</b>	<b>1,075,129</b>	<b>5,968,856</b>			<b>40.63</b>

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

Slovak Republic 1993 – 2019 (as at 31 December 2019)									
Year	Number of theatres *	Number of screens	Of which digital screens	Number of seats	Multiplexes – screens	IMAX	Slovak full-length films – of which minority co-productions	Premières	Distribution companies
1993	456	459	0	150,000 *	0	0	2-0	163	13
1994	430	433	0	140,000 *	0	0	2-0	150	14
1995	326	329	0	85,000 **	0	0	4-0	128	9
1996	334	337	0	87,000 **	0	0	2-0	132	7
1997	296	299	0	83,644	0	0	3-0	143	6
1998	296	299	0	83,644	0	0	3-2	107	6
1999	335	338	0	95,344	0	0	3-1	132	9
2000	279	282	0	93,202	1-8	0	3-1	135	9
2001	276	286	0	91,944	1-8	0	2-0	160	12
2002	283	304	0	96,461	2-20	1	6-1	177	12
2003	265	286	0	125,690	2-20	1	7-5	180	13
2004	256	279	0	120,520	2-20	1	3-1	170	11
2005	220	245	0	108,738	2-20	1	7-4	171	10
2006	219	250	0	92,766	2-20	1	3-2	176	12
2007	210	254	0	89,952	2-20	0	10-3	198	10
2008	203	257	0	85,586	2-20	0	11-4	178	11
2009	201	258	10	85,437	2-20	0	18-8	199	11
2010	183	248	35	84,852	3-29	0	9-5	188	12
2011	159	225	66	67,870	3-29	0	11-2	198	11
2012	143	214	112	61,375	3-29	0	21-7	226	13
2013	122	195	133	57,490	3-29	0	22-8	274	13
2014	103	183	139	56,484	3-29	0	27-6	247	12
2015	125	220	179	57,595	4-40	1	25-7	245	13
2016	147	243	188	60,933	4-40	1	26-9	267	15
2017	152	249	189	68,846	4-40	1	27-14	266	11
2018	166	267	197	73,914	4-40	1	33-14	289	14
2019	168	269	197	73,981	4-40	1	44-20	248	18
<b>TOTAL</b>							<b>301-111</b>	<b>5,147</b>	

**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)					
Year	Number of screenings	Admission	Box office	Average admission fee	Average admission per screening
1993	109,153	8,919,326	SKK 168,197,216	SKK 18,86	81.71
1994	92,673	6,358,228	SKK 140,428,335	SKK 22,09	68.61
1995	88,310	5,643,154	SKK 150,135,452	SKK 26,60	63.90
1996	78,099	4,846,344	SKK 154,547,535	SKK 31,89	62.05
1997	70,137	4,040,510	SKK 159,229,811	SKK 39,41	57.61
1998	62,731	4,082,139	SKK 194,040,234	SKK 47,53	65.07
1999	56,728	3,029,534	SKK 160,325,816	SKK 52,92	53.40
2000	54,214	2,645,640	SKK 151,529,103	SKK 57,28	48.80
2001	61,959	2,847,567	SKK 201,612,335	SKK 70,80	45.96
2002	73,673	3,167,844	SKK 252,909,819	SKK 79,84	43.00
2003	74,755	2,968,162	SKK 256,139,397	SKK 86,30	39.71
2004	72,710	2,901,554	SKK 261,716,597	SKK 90,20	39.91
2005	72,853	2,183,518	SKK 197,781,231	SKK 90,58	29.97
2006	82,030	3,395,670	SKK 291,358,400	SKK 85,80	41.40
2007	91,500	2,772,909	SKK 281,000,862	SKK 101,34	30.31
2008	96,216	3,361,817	SKK 368,973,630	SKK 109,75	34.94
2009	105,735	4,151,935	€ 16,915,217	€ 4,07	39.27
2010	104,707	3,913,326	€ 18,032,111	€ 4,61	37.37
2011	114,783	3,603,544	€ 17,253,645	€ 4,79	31.39
2012	114,900	3,436,269	€ 17,548,181	€ 5,11	29.91
2013	124,827	3,725,709	€ 19,002,121	€ 5,10	29.85
2014	135,553	4,128,584	€ 20,868,783	€ 5,05	30.46
2015	158,280	4,599,976	€ 23,683,512	€ 5,15	29.06
2016	187,017	5,667,071	€ 29,023,501	€ 5,12	30.30
2017	191,773	6,692,871	€ 34,513,049	€ 5,16	34.90
2018	197,789	5,964,768	€ 33,040,891	€ 5,54	30.16
2019	196,468	6,529,320	€ 37,258,401	€ 5,71	33.23
<b>TOTAL</b>	<b>2,869,573</b>	<b>115,577,289</b>			<b>40,28</b>

Note: 1 EUR = 30.126 SKK, official conversion rate

## ► 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.

1. **Bohemian Rhapsody** (GB/US, 2018, dir. Bryan Singer)
2. **The Rift** (Trhlina, SK, 2019, dir. Peter Bebjak)
3. **Once Upon a Time... in Hollywood** (US, 2019, dir. Quentin Tarantino)
4. **Venom** (US/CN, 2018, dir. Ruben Fleischer)
5. **Spider-Man: Into the Spider-Verse** (US, 2018, dir. Bob Persichetti, Peter Ramsey, Rodney Rothman)
6. **A Healthy Back with Zora Czoborová** (Zdravý chrbát so Zorou Czoborovou, SK, 2018)
7. **The Predator** (US/CA, 2018, dir. Shane Black)
8. **The Equalizer 2** (US, 2018, dir. Antoine Fuqua)
9. **What Men Long For** (Po čem muži touží, CZ, 2018, dir. Rudolf Havlík)
10. **Spider-Man: Far from Home** (US, 2019, dir. Jon Watts)

### - Bontonfilm's TOP 10 bestselling BDs

1. **Bohemian Rhapsody** (GB/US, 2018, dir. Bryan Singer)
2. **Once Upon a Time... in Hollywood** (US, 2019, dir. Quentin Tarantino)
3. **Venom** (US/CN, 2018, dir. Ruben Fleischer)
4. **Spider-Man: Into the Spider-Verse** (US, 2018, dir. Bob Persichetti, Peter Ramsey, Rodney Rothman)
5. **The Predator** (US/CA, 2018, dir. Shane Black)
7. **The Equalizer 2** (US, 2018, dir. Antoine Fuqua)
8. **Spider-Man: Far from Home** (US, 2019, dir. Jon Watts)
9. **Hotel Transylvania 3: A Monster Vacation** (US, 2018, dir. Genndy Tartakovsky)
10. **Alita: Battle Angel** (US/CA/AR, 2019, dir. Robert Rodriguez)

### - Bontonfilm's TOP 10 bestselling UHDs

1. **Bohemian Rhapsody** (GB/US, 2018, dir. Bryan Singer)
2. **Venom** (US/CN, 2018, dir. Ruben Fleischer)
3. **Once Upon a Time... in Hollywood** (US, 2019, dir. Quentin Tarantino)
4. **Zombieland** (US, 2009, dir. Ruben Fleischer)
5. **Spider-Man: Far from Home** (US, 2019, dir. Jon Watts)
6. **Red Sparrow** (US, 2018, dir. Francis Lawrence)
7. **E.T.: The Extra-Terrestrial** (US, 1982, dir. Steven Spielberg)
8. **The Martian** (US/GB, 2015, dir. Ridley Scott)
9. **Men in Black: International** (US, 2019, dir. F. Gary Gray)
10. **The Da Vinci Code** (US, 2006, dir. Ron Howard)

- 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)
4. **Avengers: Endgame** (US, 2019, dir. Anthony Russo, Joe Russo)
5. **The Secret Life of Pets 2** (US, 2019, dir. Chris Renaud)
6. **Olaf's Frozen Adventure** (US, 2017, dir. Kevin Deters, Stevie Wermers)
7. **The Lion King** (US, 2019, dir. Jon Favreau)
8. **Smallfoot** (US, 2018, dir. Karey Kirkpatrick, Jason Reisig)
9. **Frozen** (US, 2013, dir. Chris Buck, Jennifer Lee)
10. **Fantastic Beasts: The Crimes of Grindelwald** (GB/US, 2018, dir. David Yates)

### - Magic Box Slovakia's TOP 10 bestselling BDs

1. **Avengers: Endgame** (US, 2019, dir. Anthony Russo, Joe Russo) – 2BD (2D + Bonus Disc)
2. **A Star Is Born** (US, 2018, dir. Bradley Cooper)
3. **Captain Marvel** (US, 2019, dir. Anna Boden, Ryan Fleck) – limited collectors' edition
4. **Aquaman** (US, 2018, dir. James Wan)
5. **Chernobyl** (5-part miniseries) (US/GB, 2019, dir. Johan Renck) – 2BD
6. **John Wick: Chapter 3 – Parabellum** (US, 2019, dir. Chad Stahelski)
7. **Mission: Impossible – Fallout** (US, 2018, dir. Christopher McQuarrie) – (BD + Bonus Disc)
8. **Avengers: Endgame** (US, 2019, dir. Anthony Russo, Joe Russo) – 3BD (3D + 2D + Bonus Disc) – limited collectors' edition
9. **Fantastic Beasts: The Crimes of Grindelwald** (GB/US, 2018, dir. David Yates)
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)
2. **A Star Is Born** (US, 2018, dir. Bradley Cooper) – (UHD + BD)
3. **Mission: Impossible – Fallout** (US, 2018, dir. Christopher McQuarrie) – (UHD + BD + Bonus Disc)
4. **Saving Private Ryan** (US, 1998, dir. Steven Spielberg)
5. **Game of Thrones Season 8** (US/GB, 2019, dir. David Nutter, Miguel Sapochnik, David Benioff, D. B. Weiss) – 6BD (UHD + BD) Steelbook
6. **Interstellar** (US, 2014, dir. Christopher Nolan) – (UHD + BD + Bonus Disc)
7. **Gladiator** (US/GB, 2000, dir. Ridley Scott) – (UHD + BD)
8. **Game of Thrones Season 1** (US/GB, 2011, dir. Alan Taylor, Daniel Minahan, Brian Kirk, Timothy Van Patten) – (4 UHD)
9. **Schindler's List 25<sup>th</sup> Anniversary Edition** \* (US, 1993, dir. Steven Spielberg) – (UHD + BD + BD Bonus)
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** (Statočný zlodej, CS, 1958), **Soccer Fans** (Skalní v ofsajde, CS, 1960) and **Luck Will Come on Sunday** (Šťastie príde 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 betóne, 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 Žáček). Following the world première of the digitally restored **Wild Lilies** (Lalie poľné, CS, 1972) by Elo Havetta at the international festival of classic cinema, Lumière – Grand Lyon Film Festival, the 2-DVD **Elo Havetta Collection** was released with the only two full-length films director Elo Havetta made – **Celebration in the Botanical Garden** (Slávnosť v botanickej záhrade, CS, 1969) and **Wild Lilies** (Lalie poľné, CS, 1972).

- The SFI also issued on DVD the four-episode animated series by director Helena Slavíková-Rabarová **Pictures – Folksongs** (Mafovanky – Spievanky, CS, 1983 – 1990) – **Spring** (Jar, 1984), **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 blocs which are a selection from almost 600 films made in the mentioned decade.

- **DVD 01 The Men from Mostová Street** (Chlapci z Mostovej ulice):

**Men from the Gader Valley** (Chlapci z Gaderskej doliny, CS, 1963, dir. Ladislav Kudelka), **Confession** (Spoveď, CS, 1968, dir. Pavol Sýkora), **Cooks** (Kuchári, CS, 1963, dir. Ivan Húšťava), **The Premature Report** (Predčasná reportáž, CS, 1963, dir. Jaroslav Pogran), **Water and Work** (Voda a práca, CS, 1963, dir. Martin Slivka), **The Promised Land** (Zasľúbená zem, CS, 1968, dir. Štefan Kamenický), **Hands** (Ruky, CS, 1963, dir. Jozef Zachar), **Haystacks of Doščanka** (Sená na Doščanke, CS, 1967, dir. Karol Skřípský), **Switch Tower Hell** (Hr. Peklo, CS, 1967, dir. Vlado Kubenko), **Master Paul's Saint George** (Svätý Juraj Majstra Pavla, CS, 1968, dir. Mikuláš Ricotti), **Interview** (Rozhovor, CS, 1963, dir. Ota Kar Krivánek).

- **DVD 02 Cursed in the Safe** (Zakliate v trezore):

**Cursed Valley** (Zakliata dolina, CS, 1968, dir. Štefan Kamenický), **Old Shatterhand Came to See Us** (Prišiel k nám Old Shatterhand, CS, 1966, dir. Dušan Hanák), **A Village Filled with Defiance** (Obec plná vzdoru, CS, 1963, dir. Ladislav Kudelka), **Photographing the House-Dwellers** (Fotografovanie obyvateľov domu, CS, 1968, dir. Dušan Trančík), **Farmers** (Roľníci, CS, 1969, dir. Jaroslav

Pogran), **The Unfinished Chronicle** (Nedokončená kronika, CS, 1967, dir. Rudolf Urc), **The Mass** (Omša, CS, 1967, dir. Dušan Hanák), **I Am a Cursed Photographer** (Som prekliaty fotograf, CS, 1969, dir. Julius Matula), **Lilli Marlen** (CS, 1970, dir. Peter Mihálik), **Hockey 1969** (Hokej '69 CS, 1969, dir. Milan Čermák).

- **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 paradicka, SK, 2019, dir. Richard Staviarsky, Víťo Staviarsky), 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** (Skleněný pokoj, CZ/SK, 2019, dir. Julius Ševčík) which was also issued on BD, the mid-length documentary **The Bright Spot** (Svetlé miesto, SK, 2018, dir. Dušan Trančík) and the historical dramas **Toman** (CZ/SK, 2018, dir. Ondřej Trojan – it was also issued on BD) and **The Golden Betrayal** (Zlatý podraz, CZ/SK, 2018, dir. Radim Špaček).

- The company also released the 3-DVD **Mimi & Lisa Collection 1-3** (Mimi a Liza kolekcia 1.-3.) containing 13 episodes of the animated bedtime stories of director Katarína Kerekesová – **Don't Be Afraid of the Dark** (Tmy sa nemusíš báť, SK, 2012), Where's the Shadow Gone? (Kam zmizol tieň?, SK, 2012), **Twins from the Cards** (Tety z pexesa, SK, 2012), **Agent Vitamin** (Agent Vitamín, SK, 2012), **Farewell Colour Grey** (Zbohom, farba sivá, SK, 2013), **The Invisible Fish** (Neviditeľná ryba, SK, 2013), **Christmas** (Vianoce, SK, 2013), **Enchanted Time** (Zakliaty čas, SK, 2014), **The Vanilla Day** (Vanilkový deň, SK, 2014), **The Mirror** (Zrkadlo, SK, 2014), **The Grand Worm Tour** (Dážďovka tour, SK, 2014), **The Bubble Space Travel** (Bublínkový vesmír, SK, 2015), **Letters on the Run** (Neposlúšne písmenká, SK, 2015) and the 26-minute TV special **Mimi & Lisa – Christmas Lights Mystery** (Mimi a Liza – Záhada vianočného svetla, SK/CZ, 2018, dir. Ivana Šebestová, Katarína Kerekesová). The Christmas special **Mimi & Lisa – Christmas Lights Mystery** was also issued on a separate DVD.

- **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** (CZ/SK, 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/RU/CZ, 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** (Teroristka, CZ/SK, 2019, dir. Radek Bajgar).



- **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 Lehotský).
- **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).
- **Czech Television** released the Christmas TV fairy-tale **A Wizard Called Rye** (Kouzelník Žito, CZ/SK, 2018, dir. Zdeněk Zelenka).
- **K2 studio** released what is already its 31<sup>st</sup> 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 **Athamor** 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** (Přežit 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** (Vlčie diery, CS, 1948, dir. Paľo Bielik), **The Native Country** (Rodná zem, 1954, dir. Josef Mach), **Captain Dabač** (Kapitán Dabač, CS, 1960, dir. Paľo Bielik), up to the latest ones – **Loli Paradicka** (Loli paradička, SK, 2019, dir. Richard Staviarsky, Viťo 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](https://vimeo.com/asfk/vod_pages)) with 15 films; **DAFilms** (<https://dafilms.com/>) with over 2,000 films; **Kinocola** ([www.kinocola.sk](http://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 Cassandra (Bánovce and Bebravou), Záhrada (Banská Bystrica), Eleuzína (Banská Štiavnica), Berlínka (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-Záriečie), **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 4 July 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 **Máj 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 Bánovce 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 also has 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 rented 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, Poľana in Hriňová, Tabačka Cinema in Košice, Impulz Cinema – the second screen of Úsmev Cinema in Košice, Akropola 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 Prievidza, Apollo Cinema in Rožňava, Zora Cinema in Smolenice, Jašík in Turzovka, Tatra in Vrábľe, Žilina-Záriečie Station, Cinematograph (re-digitised in 2019) and Cinematograph 2 mobile open-air cinemas in Bratislava and the open-air cinema in Vranov nad Topľou.
  - The Film Europe Cinema was digitised with E-Cinema technology without AVF support, 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 **4.3 Modernisation of Equipment of Digitised Single-screen Cinemas** was added to the AVF Development of Audiovisual Technologies in Slovakia Programme. In 2014 – 2018, 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 **4.4 Development of Technologies for the Production of Audiovisual Works in the Slovak Republic**, only the development of the Vision 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 **4 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 (FIAP), 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 Trnovec 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.

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

- 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, Mladost', Nostalgia and Cinema Lumière (all in Bratislava), cinemas in Košice (Úsmev), Liptovský Mikuláš (Nicolaus), Piešťany (Fontána), Rimavská Sobota (Orbis), Ružomberok (Kultúra), Sereď (Nova), Spišská Nová Ves (Mier), Trenčín (Artkino Metro) and CINEMAX miniplexes in Banská Bystrica, Dunajská Streda, Košice, Martin (since 2019), Nitra, Poprad, Prešov, Skalica, Trenčín, Trnava (Aréna + MAX), Žilina and the CINEMAX multiplex in Bratislava.

# REPORT ON THE SLOVAK AUDIOVISUAL SITUATION IN 2019

Cinemas in Slovakia as at 31 December 2019									
Multi-screens	Number of cinemas	Digital cinemas (cinemas with at least one digital screen)	%	Number of screens	Total number of digital screens	%	Total number of 3D screens	Cinemas with at least one 3D screen	Number of seats
CINEMAX Banská Bystrica	1	1	100.00	6	6	100.00	3	1	1,116
CINEMAX Dunajská Streda	1	1	100.00	3	3	100.00	1	1	460
CINEMAX Košice	1	1	100.00	7	7	100.00	3	1	1,281
CINEMAX Martin	1	1	100.00	4	4	100.00	1	1	492
CINEMAX Nitra	1	1	100.00	4	4	100.00	2	1	651
CINEMAX Poprad	1	1	100.00	5	5	100.00	2	1	851
CINEMAX Prešov	1	1	100.00	3	3	100.00	1	1	571
CINEMAX Skalica	1	1	100.00	3	3	100.00	1	1	436
CINEMAX Trenčín	1	1	100.00	4	4	100.00	2	1	649
CINEMAX Tmava	1	1	100.00	3	3	100.00	1	1	537
CINEMAX Tmava Aréna	1	1	100.00	5	5	100.00	3	1	606
CINEMAX Žilina	1	1	100.00	6	6	100.00	4	1	946
Golden Apple Cinema	1	1	100.00	3	3	100.00	2	1	461
Lumière	1	1	100.00	4	4	100.00	0	0	354
Mlyny Cinemas	1	1	100.00	5	5	100.00	5	1	678
Star Lučenec	1	1	100.00	3	3	100.00	3	1	433
Star Zvolen	1	1	100.00	3	3	100.00	3	1	451
Ster Century Cinemas Košice	1	1	100.00	4	4	100.00	1	1	559
Ster Century Cinemas Prievidza	1	1	100.00	3	3	100.00	1	1	432
Ster Century Cinemas Spišská Nová Ves	1	1	100.00	3	3	100.00	1	1	474
Ster Century Cinemas Žilina	1	1	100.00	4	4	100.00	1	1	486
<b>Miniplexes (2-7 screens) TOTAL</b>	<b>21</b>	<b>21</b>	<b>100.00</b>	<b>85</b>	<b>85</b>	<b>100.00</b>	<b>41</b>	<b>20</b>	<b>12,924</b>
Cinema City Aupark	1	1	100.00	12	12	100.00	7	1	2,237
Cinema City Eurovea	1	1	100.00	9	9	100.00	6	1	1,568
Cinema City Polus / VIVO!	1	1	100.00	8	8	100.00	5	1	1,604
CINEMAX Bratislava	1	1	100.00	11	11	100.00	5	1	1,502
<b>Multiplexes (8 and more screens) TOTAL</b>	<b>4</b>	<b>4</b>	<b>100.00</b>	<b>40</b>	<b>40</b>	<b>100.00</b>	<b>23</b>	<b>4</b>	<b>6,911</b>
<b>Multi-screens TOTAL</b>	<b>25</b>	<b>25</b>	<b>100.00</b>	<b>125</b>	<b>125</b>	<b>100.00</b>	<b>64</b>	<b>24</b>	<b>19,835</b>
single screen	99	65	65.66	99	65	65.66	35	35	26,995
<b>CINEMAS TOTAL</b>	<b>124</b>	<b>90</b>	<b>72.58</b>	<b>224</b>	<b>190</b>	<b>84.82</b>	<b>99</b>	<b>59</b>	<b>46,830</b>
open air	24	6	25.00	24	6	25.00	0	0	24,752
travelling	2	0	0.00	2	0	0.00	0	0	n/a
alternative screening spaces	13	0	0.00	14	0	0.00	0	0	720
<b>as at 31 December 2019</b>	<b>163</b>	<b>96</b>	<b>58.90</b>	<b>264</b>	<b>196</b>	<b>74.24</b>	<b>99</b>	<b>59</b>	<b>72,302</b>
drive-in	1	0	0.00	1	0	0.00	0	0	85
<b>TOTAL</b>	<b>164</b>	<b>96</b>	<b>58.54</b>	<b>265</b>	<b>196</b>	<b>73.96</b>	<b>99</b>	<b>59</b>	
<b>IMAX</b>	<b>1</b>	<b>1</b>	<b>100.00</b>	<b>1</b>	<b>1</b>	<b>100.00</b>	<b>1</b>	<b>1</b>	<b>472</b>

**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, Trnava), 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 total attendance at Slovak cinemas in 2019 amounted to 6,529,320 viewers.

- 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, Project 100 – 2019, the 26<sup>th</sup> 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** (Prípady 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)

**Tremors** (Tembloros, GT/FR/LU, 2018, dir. Jayro Bustamante).

- The 26<sup>th</sup> International Film Club Festival Febiofest was held on 20 – 26 March 2019 in several cinemas in Bratislava: Lumière, Mladost', Klap (VŠMU), Artkino Za zrkadlom 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 Zámky, Poprad, Prešov, Prievidza, 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 Šimončíč**, and **Daniel Bernát** and **Simona Nôtová** 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**.

- The ASFC screened four short animated films 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** (SK, 2019, dir. Joanna Kožuch) prior to **The Lonely Runners: Moving On!** (Osamelí bežci: Ideme ďalej!, SK, 2019, dir. Martin Repka), **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).

- **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** (Trabantem tam a zase zpátky, CZ, 2019, dir. Dan Přibáň) **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**
10. **The House That Jack Built** (DK/FR/DE/SE, 2018, dir. Lars von Trier) **2,394**

## ► 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 27<sup>th</sup> International Film Festival Art Film Fest** ([www.artfilmfest.sk](http://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 **Lillian** (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 Jury of the **International Short Film Competition** awarded a Blue Angel to the French animated film **I'm Going Out for Cigarettes** (Je sors acheter des cigarettes, FR, 2018, dir. Osman Cefron). The Romanian feature film **A Christmas Gift** (Cadoul de craciun, RO, 2018, dir. Bogdan Muresanu) won a Special Mention.
- **The TV JOJ Viewer's Choice Award for best feature-length film** went to **Loli Paradička** (Loli paradička, SK, 2019, dir. Richard Staviarsky, Víto 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 **14<sup>th</sup> IFF Cinematik** ([www.cinematik.sk](http://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** (Skutok sa stal, SK/CZ, 2019, dir. Barbora Berezňáková) and **THE GOOD DEATH** (DOBRÁ SMRŤ, SK/CZ/FR/DE/AT, 2018, dir. Tomáš Krupa) 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 26<sup>th</sup> International Film Club Festival Febiofest** ([www.febiofest.sk](http://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, Prievidza, Trenčín, Tmava).
- The surrealist 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](http://www.iffbratislava.sk)) was not held in 2019.
  
- At the **12<sup>th</sup> International Festival of Animations Fest Anča** ([www.festanca.sk](http://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 Award – Special Mention:** Tomoki Misato – **My Little Goat** (JP, 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 Hirnerová – **Flush It Out** (SK, 2018)
  - **Anča Music Video Award:** Michał Czyż – **Odds and Evens** (PL, 2019)
  - **Anča Student Award:** Filip Blažek – **Days Off** (Prázdnyiny, CZ, 2018)
  
- **Further significant festivals, reviews and workshops in Slovakia by chronological order:**
  - 5 September 2018 – February 2019: **24<sup>th</sup> Project 100 – 2018** – [www.asfk.sk](http://www.asfk.sk); 16 – 20 January: **5<sup>th</sup> Scandi – A Nordic Film Lesson** (Bratislava – Film Europe Cinema, Cinema Lumière, Mladost' Cinema); 15 – 24 January – Bratislava – Nová Cvernovka; 16 January – 26 February – further 17 Slovak towns and cities – Banská Štiavnica – Eleuzína, Dubnica nad Váhom – Lastovička Cinema, Košice – Úsmev Cinema, Kasárne Kulturpark, Tabačka, Kremnica – Akropola Cinema, Liptovský Mikuláš – Community Centre, Martin – Moskva Cinema, Modra – Mier Cinema, Nitra – FC Tatra, Mlyny Cinemas, Nové Mesto nad Váhom – Považan Cinema, Nové Zámky – Mier Cinema, Poprad – Tatran Cinema, Prievidza – Cultural and Community Centre, Sereď – Nova Cinema, Spišská Nová Ves – Mier Cinema, Trenčín – Artkino Metro, Tmava – Hviezda Cinema, Malý Berlín, Žilina – Rosenfeld Palace – [www.scandi.filmeurope.eu](http://www.scandi.filmeurope.eu);
  - 24 – 26 January: **Iranians 2019 Film Festival** (Bratislava – Cinema Lumière, Film Europe Cinema) – [www.kino-lumiere.sk](http://www.kino-lumiere.sk), [www.kino.filmeurope.sk](http://www.kino.filmeurope.sk);
  - 7 – 10 February: **15<sup>th</sup> Japanese Film Festival** (Bratislava – Cinema Lumière) – [www.kino-lumiere.sk](http://www.kino-lumiere.sk);
  - 19 – 21 February: **6 Israeli Film Festival KolNoa** (Bratislava – Cinema Lumière) – [www.kino-lumiere.sk](http://www.kino-lumiere.sk);
  - 22 – 24 February: **8<sup>th</sup> Winter Film Festival 4 Elements** – theme: **Zero – (Banská Štiavnica)** – [www.4zivly.sk](http://www.4zivly.sk);
  - 6 – 12 March: (in some cinemas outside of Bratislava up to 4 April) **Crème de la crème 6** – French Film Week (24 towns and cities and 37 cinemas): Banská Bystrica – U Francúza – Jazz Klub 12, Banská Štiavnica – Akademik Cinema, KC Eleuzína, Bratislava – Film Europe Cinema, Mladost' Cinema, Cinema Lumière, Artkino za Zrkadlom, Berlínka SNG, Nová Cvernovka, Dubnica nad Váhom – Lastovička Cinema, Košice – Kasárne Kulturpark, Úsmev Cinema, Tabačka Kulturfabrik, Kremnica – Akropola Cinema, Liptovský Mikuláš – Community Centre, Lučenec – FC Priestor, Apollo Cinema, Martin – Moskva Cinema, Modra – Mier



Cinema, Nitra – Kinoklub Tatra, Mlyny Cinemas, Nové Mesto nad Váhom – Považan Cinema, Nové Zámky – Mier Cinema, Pezinok – Malokarpatské múzeum, Piešťany – House of Art, Fontána Cinema, Poprad – Tatran Cinema, Prešov – Pocity Cinema, Prievidza – Cultural and Community Centre, Ružomberok – Kultúra Cinema, Sereď – Nova Cinema, Spišská Nová Ves – Mier Cinema, Trnava – Hviezda Cinema, Malý Berlín, Trenčín – Artkino Metro, Žilina – Záriečie Station, Rosenfeld Palace – <http://cremedelacreme.filmeurope.eu/>;

- 7 – 8 March: **Echoes of Ji.hlava – International Documentary Film Festival** (Bratislava – FTF VŠMU screening room);
- 15 – 16 March: **15<sup>th</sup> Pezinok Alternative Film Festival** (Pezinok – Community Centre) – <http://festivalpaff.sk/>;
- 19 – 23 March: **8<sup>th</sup> Visegrad Film Forum** (Bratislava – FTF VŠMU) – [www.visegradfilmforum.com](http://www.visegradfilmforum.com);
- 27 – 31 March: **20<sup>th</sup> Mountains and City – International Festival of Mountain Films and Adventure** (Bratislava – Cinemax) – [www.horyamesto.sk](http://www.horyamesto.sk);
- 29 – 30 March: **1<sup>st</sup> TV Series Festival – Pilot** (Trnava – Malý Berlín) – [www.malyberlin.sk](http://www.malyberlin.sk);
- 29 – 31 March: **12<sup>th</sup> AnimeSHOW & GAME EXPO 2018** (Bratislava – DK Ružinov) – [www.animeshow.sk](http://www.animeshow.sk);
- 6 April: **Marathon of Winning Films** (CINEMAX cinemas – Banská Bystrica, Bratislava, Dunajská Streda, Košice, Martin, Nitra, Poprad, Prešov, Skalica, Trenčín, Trnava and Žilina) – winning films which received the national Sun in a Net Awards 2018 in the three most watched categories – feature film, documentary and animated film – [www.cine-max.sk](http://www.cine-max.sk);
- 6 – 12 April: **5<sup>th</sup> Slovak Film Week** (Bratislava – Cinema Lumière) – [www.tyzdenfilmu.sk](http://www.tyzdenfilmu.sk);
- 10 – 11 April: **Masterclass “How to Make a Winning Film for the Berlin, Cannes and Venice IFFs”** (Bratislava – FTF VŠMU – Klap Cinema) – masterclass of film producer Philipp Avril – [www.ftf.vsmu.sk](http://www.ftf.vsmu.sk);
- 24 – 25 April: **Fashion Film Festival ASVOFF Bratislava** (Bratislava – Aupark) – selection of the best films of the 10<sup>th</sup> International Film Festival A Shaded View on Fashion Film (ASVOFF), held last year in Paris – [www.fashionfilmfestival-bratislava.com](http://www.fashionfilmfestival-bratislava.com);
- 14 – 21 May: **Minifestival of European Film 5 x 4 2019** (CINEMAX cinemas in Banská Bystrica, Bratislava, Košice, Prešov, Žilina) – [www.cedslovakia.eu](http://www.cedslovakia.eu);
- 16 – 18 May: **FSF – Slovak Film Fest** (Partizánske – Panoramic 3D Cinema) – [www.facebook.com/fabrika.umenia](http://www.facebook.com/fabrika.umenia);
- 27 – 31 May: **IFF Ekotopfilm – Envirofilm / International Festival of Sustainable Development Films** (Bratislava – Film Europe Cinema, Banská Bystrica – Cinemax) – [www.ekotopfilm.sk](http://www.ekotopfilm.sk), [www.envirofilm.sk](http://www.envirofilm.sk);
- 4 – 9 June: **70<sup>th</sup> Anniversary of the Academy of Performing Arts** (Bratislava – Cinema Lumière) – review of the most successful students’ works – [www.kino-lumiere.sk](http://www.kino-lumiere.sk);
- 5 – 9 June: **25<sup>th</sup> 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](http://www.kino-lumiere.sk);

- 7 – 9 June: **27<sup>th</sup> CINEAMA 2019** (Nitra – Mlyny Cinemas) – national competition and review of amateur films – [www.nocka.sk](http://www.nocka.sk), [www.kosnr.sk](http://www.kosnr.sk);
- 13 – 15 June: **4<sup>th</sup> Review of Panoramic Films** (Banská Bystrica – Paľo Bielik’s Amphitheatre) – [www.bbamfiteater.sk](http://www.bbamfiteater.sk);
- 15 June – 31 August: **European Films for a Euro** (several cities in Slovakia) – [www.asfk.sk](http://www.asfk.sk);
- 20 June: **14<sup>th</sup> IF of Animations by Secondary School Students Animofest** (Bratislava – Private Secondary Art School of Animation) – [www.uat.sk](http://www.uat.sk);
- 20 June: **4<sup>th</sup> UAT Film**, International Festival of Feature Films by Secondary School Students (Bratislava, Private Secondary Art School of Animation) – [www.uat.sk](http://www.uat.sk);
- 21 – 23 June: **4<sup>th</sup> Art In Park** (Trenčianske Teplice) – [www.artinpark.sk](http://www.artinpark.sk);
- 1 July – 4 September: **17<sup>th</sup> Bažant Cinematograph 2019** – travelling festival of Slovak and Czech films (30 Slovak towns and cities) – [www.kinematograf.sk](http://www.kinematograf.sk);
- 7 July – 12 August: **Bažant Cinematograph Open-Air Cinema at the Magio Beach** (Bratislava, Tyršovo nábrežie – Magio Beach) – [www.kinematograf.sk](http://www.kinematograf.sk), [www.magioplaz.sk](http://www.magioplaz.sk);
- 19 – 21 July: **Film Night at the Castle** (Šariš Castle) – [www.filmovanocnahrade.sk](http://www.filmovanocnahrade.sk);
- 19 – 21 July: **VIFI FEST** (Country Film Festival) (10 Slovak towns – Budimír, Bzince pod Javorinou, Červeník, Jedľové Kostofany, Kláštor pod Znievom, Oravská Polhora, Ostrov, Trakovice, Veľké Uherce, Voznica) – <https://viffest.sk/>;
- 7 – 11 August: **21<sup>st</sup> Summer Film Festival 4 Elements** – theme: **Numbers** (Banská Štiavnica) – [www.4zivly.sk](http://www.4zivly.sk);
- 29 August – 1 September: **Cinema Bus (not only) Film Festival** (Poltár – Ipel’ Cinema, Málinec – Hviezda Cinema, Kokava nad Rimavicou – Úsvit Cinema, Železník – Stachanov Cinema, Lučenec – Apollo Cinema) – [www.kinobus.sk](http://www.kinobus.sk);
- 6 September – 23 November: **Mountains and City Autumn Tour** (Kežmarok, Detva, Dolný Kubín, Prešov, Martin, Žilina, Banská Bystrica, Stará Ľubovňa, Liptovský Mikuláš, Myjava, Trstená) – [www.horyamesto.sk](http://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](http://www.kino-lumiere.sk);
- 11 – 13 September: **Ukrainian Film Days** (Bratislava – Mladost Cinema) – <http://kinomladost.sk/dni-ukrajinskeho-filmu-v-bratislave/>;
- 11 – 15 September: **Film Is Great** – 1<sup>st</sup> British Film Showcase (Bratislava – Film Europe Cinema, Cinema Lumiere, Mladost Cinema + other cinemas in Slovakia) – [www.filmeurope.sk](http://www.filmeurope.sk);
- 18 September – 31 October: **Project 100 – 2019** – travelling showcase (25<sup>th</sup> edition) – [www.asfk.sk](http://www.asfk.sk);
- 1 October: **Gala Annual Awards of the Association of Slovak Film Editors** (Bratislava – Cinema Lumière) – [www.asfs.sk](http://www.asfs.sk);
- 4 October – 30 November: **17<sup>th</sup> Outdoor Film Festival** (60 towns and cities in the Czech Republic and Slovakia) – [www.outdoorfilms.cz](http://www.outdoorfilms.cz);

- 7 – 13 October: **9<sup>th</sup> Pocity Film 2019** – Prešov Film Festival (Prešov – Cinema, Scala Cinema, Panorámka Cinema) – <http://pocityfilm.sk>;
- 9 – 12 October: **27<sup>th</sup> International Festival of Mountain Films Poprad** (Poprad – Congress Hall, Tatran Cinema, Kežmarok – Iskra Cinema, Spišská Nová Ves – Mier Cinema) – [www.mfhf.sk](http://www.mfhf.sk);
- 9 – 13 October: **20<sup>th</sup> International Documentary Film Festival One World** – theme: “Lost in the Present” – (Bratislava – Cinema Lumière, Mladosť 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-svet.sk>;
- 10 – 13 October: **34<sup>th</sup> International Festival of Diving Films and Photography (IFDF)** (Hotel Pieris, Podbanské, Vysoké Tatry) – [www.mfpf.eu](http://www.mfpf.eu);
- 16 – 20 October: **13<sup>th</sup> Slovak Queer Film Festival** (Bratislava – Cinema Lumière) – [www.ffi.sk](http://www.ffi.sk);
- 29 October – 25 November: **Echoes of the 13<sup>th</sup> Slovak Queer Film Festival** (Nitra – Kinoklub Tatra, Banská Bystrica – Centre of Independent Culture Záhrada, Košice – Úsmev Cinema, Žilina – Žilina-Záriečie Station, Liptovský Mikuláš – Diera do sveta) – [www.ffi.sk](http://www.ffi.sk);
- 16 October – 29 December: **Snow Film Fest** (over 200 Czech and Slovak towns and cities) – <http://snowfilmfest.cz>;
- 22 – 25 October: **Adrenalin Film Festival 2019** – 6<sup>th</sup> edition of the festival of adrenalin films (Bratislava – Cinema Lumière, Hangair) – [www.adrenalinfestival.sk](http://www.adrenalinfestival.sk);
- 23 – 26 October: **23<sup>rd</sup> Student Film Festival Áčko** (Bratislava – Klap Cinema, VŠMU) – <https://festivalacko.sk>;
- 29 October – 21 November: **A. Tarkovsky Retrospective** (Bratislava – Cinema Lumière) – [www.kino-lumiere.sk](http://www.kino-lumiere.sk);
- 4 – 10 November: **6<sup>th</sup> Be2Can** – Showcase of festival films from Berlin, Venice and Cannes (Bratislava – Film Europe Cinema, Cinema Lumière, Mladosť Cinema, Artkino Za zrkadlom + Martin – Moskva Cinema (10 – 12 November), Nové Zámky – Mier Cinema (5 – 13 November), Nitra – Kinoklub Tatra (5 – 19 November), Sered' – Nova Cinema (6 – 20 November), Liptovský Mikuláš – Community Centre (4 – 8 November), Poprad – Tatran Cinema (11 – 14 November), Tmava – Malý Berlín (7 – 17 November), Spišská Nová Ves – Mier Cinema (4 – 21 November), Prievidza – Cultural and Community Centre (12 – 15 November), Košice – Kasárne / 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 – Lastovička Cinema (6 – 14 November), Ružomberok – Kultúra Cinema (4 – 6 November), Žilina – Záriečie Station (29 October – 12 November)) – [www.be2can.eu/sk](http://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](http://www.kino-lumiere.sk);
- 7 – 9 November: **14<sup>th</sup> Adventure Film Festival HoryZonty** (Trenčín – Hviezda Cinema, Lúč Club – theatre scene) – [www.horyzonty.sk](http://www.horyzonty.sk);
- 7 – 17 November: **Ars poetica** (film screenings 11 – 15 November Bratislava – Cinema Lumière) – [www.kino-lumiere.sk](http://www.kino-lumiere.sk) + [www.arspoetica.sk](http://www.arspoetica.sk);
- 11 – 17 November: **9<sup>th</sup> Freedom Festival** (Bratislava – Cinema Lumière) – [www.kino-lumiere.sk](http://www.kino-lumiere.sk) + [www.festivalslobody.sk](http://www.festivalslobody.sk);
- 16 November: **14<sup>th</sup> High Mountains Nitra Festival** (Nitra – City Council) – [www.vysokehorynitra.sk](http://www.vysokehorynitra.sk);
- 19 – 21 November: **15<sup>th</sup> Eurotour Piešťany** – Showcase of films about travelling, the land and people (Piešťany – KSC Fontána) – [www.fontana-piestany.sk](http://www.fontana-piestany.sk), [www.eurotourpiestany.sk](http://www.eurotourpiestany.sk), [www.eurotour-piestany.sk](http://www.eurotour-piestany.sk);
- 20 – 24 November: **Mittel Cinema Fest** – 17<sup>th</sup> Central European Festival of Italian Film (Bratislava – Cinema Lumière) – [www.kino-lumiere.sk](http://www.kino-lumiere.sk) + [www.iicbratislava.esteri.it](http://www.iicbratislava.esteri.it);
- 27 – 28 November: **9<sup>th</sup> Camera 2019** – competition for best cinematography (Bratislava – Cinema Lumière) – [www.kino-lumiere.sk](http://www.kino-lumiere.sk);
- 28 November – 4 December: **Russian Film Days** (Bratislava – Cinema Lumière) – [www.kino-lumiere.sk](http://www.kino-lumiere.sk);
- 4 December: **European Cinema Night** (Cinema Lumière, Bratislava) – [www.kino-lumiere.sk](http://www.kino-lumiere.sk);
- 5 – 8 December: **Cuban Film Days** (Bratislava – Cinema Lumière) – [www.kino-lumiere.sk](http://www.kino-lumiere.sk);
- 6 – 8 December: **Short Film Fest** (6 – 7 December: Bratislava – Cinema Lumière, 5 December: Bardejov – Kameň Cinema, 5 December: Dubnica nad Váhom – Lastovička Cinema, 6 December: Košice – Úsmev Cinema, 7 December: Liptovský Mikuláš – Diera do sveta) – <http://denkratkehofilmu.sk/>;
- 6 – 9 + 11 – 14 December: **Christmas Film Bazaar** (Bratislava – Cinema Lumière) – [www.kino-lumiere.sk](http://www.kino-lumiere.sk).

## ► AWARDS FOR SLOVAK FILMS AND FILMMAKERS IN SLOVAKIA

- **The 10<sup>th</sup> National Sun in a Net Awards** ([www.slnkovsieti.sk](http://www.slnkovsieti.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 nominations (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 Vohlidal, Best Costume Design – Zuzana Krejzková, Best Make-up – Andrea Štrbová, Best Actress in a Leading Role – Natália Germáni, Best Supporting Actress – Anna Geislerová, Best Supporting Actor – Gregor Hološka).

- **Let There Be Light** (Nech je svetlo, SK/CZ, 2019, dir. Marko Škop) garnered eleven nominations in the following categories: Best Feature Film, Best Director, Best Screenplay – Marko Škop, Best Cinematographer – Ján Meliš, Best Editing – František Kráhenbiel, Best Sound – Jan Čeněk, Best Art Direction – Set Decoration – Pavol Andraško, Best Make-up – Zuzana Paulini, Best Actress in a Leading Role – Zuzana Konečná, Best Actor in a Leading Role – Milan Ondřík, Best Supporting Actor – František Beleš.
- **By a Sharp Knife** (Ostrým nožom, SK/CZ, 2019, dir. Teodor Kuhn) received eight nominations: Best Screenplay – Jakub Medvecký and Teodor Kuhn, Best Cinematography – Denisa Buranová, Best Sound – Tobiáš Potočný, Best Score – Michal Novinski and all four acting categories: Best Actress in a Leading Role – Ela Lehotská, Best Supporting Actress – Táňa Radeva, Best Actor in a Leading Role – Roman Luknár, Best Supporting Actor – Dávid Hartl.
- **PUNK NEVER ENDS!** (PUNK JE HNED!, SK/CZ, 2019, dir. Juraj Šlauka) received six nominations: Best Feature Film, Best Director – Juraj Šlauka, Best Screenplay – Juraj Šlauka, Best Score – David Kollar, Best Costume Design – Erik Ivančík and Best Actor in a Leading Role – Pavol Kovačovský.
- The fairy-tale **Watchmaker's Apprentice** (Hodinářiův učeň, CZ/SK, 2019, dir. Jitka Rudolfová) had two nominations: Best Costume Design – **Marek Cpin** and Best Make-up – **Helena Steidlová**.
- Three films gained one nomination each: **The Impossible Voyage** (Cesta do nemožna, SK/CZ, 2019, dir. Noro Držiak) for Best Supporting Actress – **Judit Bárδος**, the romantic drama from the World War II period **Little Kingdom** (Malá ríša, SK, 2019, dir. Peter Magát) in the Best Art Direction – Set Decoration category – **Juraj Fábry** and the mystery thriller **The Rift** (Trhlina, SK, 2019, dir. Peter Bebjak) for Best Editing – **Marek Kráľovský**.
- **THE GOOD DEATH** (DOBRÁ SMRŤ, SK/CZ/FR/AT, 2018, dir. Tomáš Krupa), **The Lonely Runners: Moving On!** (Osamelí bežci: Ideme ďalej!, SK, 2019, dir. Martin Repka) and **Never Happened** (Skutok sa stal, SK/CZ, 2019, dir. Barbora Berezňáková) were nominated in the Best Documentary category. The three short films nominated in the Best Animated Film category were: **Treasure** (Poklad, SK, 2019, dir. Vanda Raýmanová, Michal Struss) from the TV series **The Tots** (Drobci, SK, 2016-2019, dir. Vanda Raýmanová, Michal Struss), **SH\_T HAPPENS** (SH\_T HAPPENS, CZ/SK/FR, 2019, dir. David Štumpf, Michaela Mihályi) and **The Kite** (Pouštět draka, CZ/SK/PL, 2019, dir. Martin Smatana).
- **The 30<sup>th</sup> 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:
  - Igric for lifetime contribution to Slovak cinema: **Eduard Grečner** – director, screenwriter, journalist.
  - Special Award: **Peter Jaroš** – writer, screenwriter, dramaturge.
  - Feature films for theatrical release: **Martin Šulík** for directing **The Interpreter** (Tlmočník, SK/CZ/AT, 2018, dir. Martin Šulík).
  - 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** (Švédí z osady, SK, 2018, dir. Katarína Farkašová).
- Animated works: **Martin Snopek** for the directing and animation of **Monster** (Monštrum, SK, 2018, dir. Martin Snopek).
- Best actress in a film or television work: **Gabriela Marcinková** for the role of Zuzana in **Intimate Enemy** (Dôverný nepriateľ, SK/CZ, 2018, dir. Karel Janák). Best actor in a film or television work: **Igor Hrabinský** for the role of Kysel in **The Interpreter** (Tlmočník, SK/CZ/AT, 2018, dir. Martin Šulík).
- The Special Prizes for Creativity went to: **Timotej Krížka** 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 Kelíšek** for the cinematography in the TV series **Nurses** (Sestričky, SK, 2018, dir. Petr Nikolaev) and **Rasťo Boroš, 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, CZ/SK, 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 Lihosit** for directing **Travel Clearance for Alexander Dubček** (Vycestovacia doložka pre Dubčeka, SK, 2018);
  - **Patrik Lančarič** 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 Kušnieriková** for directing **Mikuláš Dzurinda** from the TV series **Ex-Prime Ministers** (Expremiéri, SK, 2018, dir. Mária Brnušáková, Kristína Leidenfrostová, Dominik Jursa, Jana Durajová, Lenka Kušnieriková, Eduard Cícha, 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 **Katarína Vanžurová** received the Special Mention of the Jury for a Producer in memoriam.
- **The 27<sup>th</sup> 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** (Tlmočník, 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.
- **Three Billboards Outside Ebbing, Missouri** (US/GB, 2017, dir. Martin McDonagh) won the prize for best foreign film in Slovak cinemas in 2018.
- **CinemArt SK** won the prize for distribution of this film.
- **Silent Days** (Hluché dni, SK/CZ, 2019, 2019, dir. Pavol Pekarčík) won the **20<sup>th</sup> International Documentary Film Festival One World** (<https://jeden-svet.sk>).
- **Spirit of Jaguar** received the Honourable Mention in the EARTH category at the **20<sup>th</sup> International Festival of Mountain Films and Adventure – Mountains and City**.
- **Trailblazer** (Značár – Stefanik Trail 140, SK, 2019, dir. Viliam Bedník) received the Honourable Mention at the **27<sup>th</sup> International Festival of Mountain Films in Poprad**.
- **The Annual Awards of the Association of Slovak Film Editors** (ASFS, [www.asfs.sk](http://www.asfs.sk)) were awarded on 1 October 2019. **Alfréd Benčíč** 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 Hořková** for editing the TV audiovisual work – **Ask at Home 68** (Spýtaj sa vašich 68, SK, 2018, dir. Barbora Berezňáková) and **Petra Hořková** for editing the student film **The Trip**.
- **The Association of Slovak Cinematographers** (ASK, [www.slovakcine.com](http://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 Juríček**, hence making the award for his work on the TV series **María Theresa** (Marie Terezie, CZ/AT/HU/SK, 2017, dir. Robert Dornhelm). 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 **14<sup>th</sup> Adventure Film Festival HoryZonty** ([www.horyzonty.sk](http://www.horyzonty.sk)) in Trenčín.
- The gala evening of the 20<sup>th</sup> 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 – 20<sup>th</sup> TV Personality Awards, OTO.
  - **Mária Bartalos** – nomination in the Best Actress category – 20<sup>th</sup> TV Personality Awards, OTO.
  - **Alexander Bárta** – nomination in the Best Actor category – 20<sup>th</sup> 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 Berezňáková** – Award for Young Filmmakers up to 35 Years in the Audiovisual Works, Radio and Television Film category – 24<sup>th</sup> 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 – 20<sup>th</sup> TV Personality Awards, OTO.
  - **Marek Fašiang** – nomination in the Best Actor category – 20<sup>th</sup> TV Personality Awards, OTO.
  - **Lujza Garajová Schrameková** – nomination in the Best Actress category – 20<sup>th</sup> TV Personality Awards, OTO.
  - **Monika Hilmerová** – nomination in the Best Actress category – 20<sup>th</sup> TV Personality Awards, OTO.



- **Eva Mária Chalupová** – 2019 Slovak Identification Code Award.
- **Pavol Kadlečík** – 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 – 20<sup>th</sup> TV Personality Awards, OTO.
- **Vladimír Kobielsky** – nomination in the Best Actor category – 20<sup>th</sup> TV Personality Awards, OTO.
- **Ján Koleník** – nomination in the Best Actor category – 20<sup>th</sup> TV Personality Awards, OTO.
- **Viktor Kollár** – Literary Fund Annual Award for Directing the production of the play **The Kick** (Kopanec), taking into account the direction of the dubbing for **The Dressmaker** (AU, 2015, dir. Jocelyn Moorhouse), **9-1-1** (US, 2018-2019, dir. Brad Falchuk, Tim Minear, Ryan Murphy) and **Eddie the Eagle** (GB/US/DE, 2016, dir. Dexter Fletcher).
- **Mária Kráľovičová** – Special Award of the weekly Slovenka – 11<sup>th</sup> Slovak of the Year poll of the weekly Slovenka, RTVS and the Slovak National Theatre.
- **Marek Kuboš** – nomination in the Audiovisual Works, Radio and Television Film category for directing the documentary **Last Self-portrait** (Posledný autoportrét, SK, 2018) – 24<sup>th</sup> Tatrabanka Foundation Awards for Art 2019.
- **Juraj Kukura** – Crystal Wing in the Theatre and Audiovisual Art category – 22<sup>nd</sup> edition (9 February 2020).
- **Štefan Kvietik** – Award of the President of the IFF ART FILM FEST – 27<sup>th</sup> 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 – 27<sup>th</sup> Art Film Fest Košice.
- **Igor Luther** – Pribina Cross 1<sup>st</sup> Class – state medal awarded on the occasion of the 27<sup>th</sup> anniversary of the establishment of the Slovak Republic (2 February 2020).
- **Gabriela Marcinková** – nomination in the Best Actress category – 20<sup>th</sup> TV Personality Awards, OTO.
- **Tomáš Maštálir** – nomination in the Best Actor category – 20<sup>th</sup> TV Personality Awards, OTO.
- **Zuzana Mauréry** – nomination in the Best Actress category – 20<sup>th</sup> TV Personality Awards, OTO.
- **Zuzana Mistríková** – Ľudovít Štúr Order, 2<sup>nd</sup> Class – state medal awarded on the occasion of the 27<sup>th</sup> anniversary of the establishment of the Slovak Republic (2 February 2020).
- **Diana Mórová** – winner in the Art and Culture category – 11<sup>th</sup> Slovak of the Year poll of the weekly Slovenka, RTVS and the Slovak National Theatre.
- **Simona Nôtová** – ASFC Annual Award for her contribution to Slovak cinema and the club movement for 2018.
- **Tatiana Pauhofová** – nomination in the Best Actress category – 20<sup>th</sup> TV Personality Awards, OTO,  
– 2019 Slovak Identification Code Award.
- **Lubo Roman** – Samuel Zoch Annual Award (Bratislava, 13 February 2020) – the awards are granted by the Office of the Bratislava Self-Governing Region.
- **Richard Staviarsky** – nomination in the Audiovisual Works, Radio and Television Film category for the screenplay and direction of the comedy **Loli Paradicka** (Loli paradicka, SK, 2019) – (together with Víťo Staviarsky) – 24<sup>th</sup> Tatrabanka Foundation Awards for Art 2019.
- **Víťo Staviarsky** – nomination in the Audiovisual Works, Radio and Television Film category for the screenplay and direction of the comedy **Loli Paradicka** (Loli paradicka, SK, 2019) – (together with Richard Staviarsky) – 24<sup>th</sup> Tatrabanka Foundation Awards for Art 2019.
- **Dušan Szabó** – Literary Fund Annual Award for Best Dubbing – Eddie Manix/Josh Brolin in **Hail, Caesar!** (US/GB/JP, 2016, dir. Joel Coen, Ethan Coen); Ned Fleming/Bryan Cranston in **Why Him?** (US, 2016, dir. John Hamburg); for dubbing the character of Semir Gerkhan in the TV series **Cobra 11** (Alarm für Cobra 11 – Die Autobahnpolizei, DE, 1996-2018, dir. various).
- **Martin Šenc** – Fra Angelico Award for **An Extra Something** (Niečo naviac, SK, 2018) (together with Pavol Kadlečík) – the award is granted by the Council of the Episcopal Conference of Slovakia (KBS) for science, education and culture.
- **Dodo Šimončíč** – ASFC Annual Award for his contribution to Slovak cinema and the club movement for 2018.
- **Jozef Šimonovič** – 2019 Award of the Minister of Culture (awarded on 24 February 2020 in the Hall of the Ministry of Culture in Bratislava) for long-term or lifetime contribution in the area of art.
- **Juro Šlauka** for directing **PUNK NEVER ENDS!** (PUNK JE HNED!, SK/CZ, 2019) – Main Prize in the Audiovisual Works, Radio and Television Film category – 24<sup>th</sup> Tatrabanka Foundation Awards for Art, 2019.
- **Petra Štefanková** (graphic designer, illustrator and director of animated film) – 2019 Award of the Minister of Culture (awarded on 24 February 2020 in the Hall of the Ministry of Culture in Bratislava) for spreading the good name of Slovak art abroad.
- **Rudolf Urc** – Peter Mihálik Prize for lifetime contribution or exceptional achievement in the area of Slovak film science – given during the Slovak Film Week, – Pribina Cross, 1<sup>st</sup> Class – state medal awarded on the occasion of the 27<sup>th</sup> anniversary of the establishment of the Slovak Republic (2 February 2020).
- **Ľubica Vančíková** – 2019 Slovak Identification Code Award.

*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 **54<sup>th</sup> 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 2<sup>nd</sup> Danube Film Festival, Smederevo (Serbia), Grand Prix at the Almaty Film Festival (Kazakhstan), Grand Prix at the 14<sup>th</sup> BIAFF – Batumi International Art House Film Festival (Georgia), the Rainbow Spike – Special Mention at the 64<sup>th</sup> Seminci – Valladolid IFF (Spain), ON AIR: Grand Prix – Golden Angel at the 17<sup>th</sup> TOFIFEST – International Film Festival Toruń (Poland) and the Central European Initiative Award (CEI) at the 31<sup>st</sup> Trieste Film Festival (Italy).
- After its world première at the 76<sup>th</sup> 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 55<sup>th</sup> 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 27<sup>th</sup> EneRgaCAMERIMAGE IFF (Toruń, Poland), the Golden Royal Bengal Tiger Award for Best Director at the 25<sup>th</sup> 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 25<sup>th</sup> 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** (DOBRÁ SMRŤ, 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):
- 69<sup>th</sup> Berlin IFF: the short animation **The Kite** (Pouštět draka, CZ/SK/PL, 2019, dir. Martin Smatana) was presented in the Generation Kplus competition.
- 72<sup>nd</sup> Cannes IFF: Martin Gonda's graduate film **Pura Vida** (SK, 2018) was included in the Cinéfondation competition of film schools.

- 22<sup>nd</sup> 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** (Všetchno bude, CZ/SI/PL/SK, 2018, dir. Olmo Omerzu) in the SIFF Highlights – Viva la Festival section.
- 54<sup>th</sup> Karlovy Vary IFF: **Let There Be Light** was presented in the main competition where it won two awards; **Old-timers** (Staříci, CZ/SK, 2019, dir. Martin Dušek, Ondřej Provozník) in the Main Programme – outside of the competition; **Silent Days** (Hlučné 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** (Prípád 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 a zdravý 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 streše, 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.
- 76<sup>th</sup> 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\_T HAPPENS** (SH\_T HAPPENS, CZ/SK/FR, 2019, dir. David Štumpf, Michaela Mihályi).
- 35<sup>th</sup> Warsaw Film Festival: **The Lonely Runners: Moving On!** (Osamelí běžci: Ideme dále!, 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.
- 23<sup>rd</sup> 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.
- 41<sup>st</sup> 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** (Tlmočník, SK/CZ/AT, 2018, dir. Martin Šulík) 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 sny, CS, 1976, dir. Dušan Hanák), **Jan Palach, Moments** (Chvilky, CZ/SK, 2018, dir. Beata Parkanová); the Cracow FF (Poland): **Wind. A Documentary Thriller** (Wiatr. Thriller dokumentalny, 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 **23<sup>rd</sup> Jihlava International Documentary Film Festival** (Czech Republic). **FREM** (CZ/SK, 2019, dir. Viera Čákanová) and **Communism and the Net or The End of Representative Democracy** (Komunismus a síť aneb Konec zastupitelské demokracie, CZ/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 **29<sup>th</sup> 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 33<sup>rd</sup> time. Jiří Schmitzer and Ladislav Mrkvička won the main 2020 Trilobite Award for their roles in Martin Dušek's and Ondřej Provažník'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, CZ/SK, 2019, dir. Zuzana Piussi) and **The State Capture** (Ukradnutý štát, SK/CZ, 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, CZ/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** (Čertí brko, CZ/SK, 2018, dir. Marek Najbrt) won the Children's Audience Award at the **51<sup>st</sup> 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 award-

ded 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 28<sup>th</sup> 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 27<sup>th</sup> International Adventure Film Festival in Dijon (France), the Grand Prix at the 17<sup>th</sup> International Festival of Outdoor Films (60 towns and cities in the Czech Republic and Slovakia) and the Best Documentary Award at the 36<sup>th</sup> International Mountaineering Film Festival in Teplice 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 ďalší, 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 8<sup>th</sup> 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 27<sup>th</sup> Annual **Czech Lion Awards** were made for 2019. Slovak co-production films received 61 nominations – **Owners** (Vlastníci, CZ/SK, 2019, dir. Jiří Havelka) received the most nominations – 12, followed by **The Painted Bird** (11), **Old-timers** (10), **Amnesty** (Amnestie, SK/CZ, 2019, dir. Jonáš Kárásek) – 7, **On the Roof** (7), **The Glass Room** (Skleněný pokoj, CZ/SK, 2019, dir. Julius Ševčík) – 6, **Watchmaker's Apprentice** (Hodinářův učeň, CZ/SK, 2019, dir. Jitka Rudolfová) – 4, **The Last of the Noblewomen** (Poslední aristokratka, CZ/SK, 2019, dir. Jiří Vejdělek) – 2 and **Jiří Suchý – Tackling Life with Ease** and **Shotgun Justice** (Teroristka, CZ/SK, 2019, dir. Radek Bajgar) 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 Vlašák), Best Costume Design (Helena Ravná), 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 Melišková). **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 10<sup>th</sup> 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 Provozník), **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 announcement of the results of the **Survey of Best Czech Film in 1990 - 2019** also formed part of the ceremony. **Kolya** (Kolja, CZ/GB/FR, 1996, dir. Jan Svěrák) became the Best Czech Film. The Slovak minority co-production **Sekal Has to Die** (Je třeba zabít Sekala, CZ/PL/SK/FR, 1998, dir. Vladimír Michálek) ranked tenth.
- The Golden Kingfisher Award for Best Feature Live Action or Animated Film at the 32<sup>nd</sup> Festival of Czech Films "**Finale Plzeň**" (11 - 16 April 2019) went to **Domestique** (Domestik, CZ/SK, 2018, dir. Adam Sedlák). **Toman** (CZ/SK, 2018, dir. Ondřej Trojan) won the Student Jury Award for Best Feature Live Action or Animated Film.
- **Shotgun Justice** dominated at the **41<sup>st</sup> 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 **59<sup>th</sup> Zlín Film Festival** (International Film Festival for Children and Youth) (Czech Republic).
- The documentary **THE GOOD DEATH** (DOBRÁ SMŘ, 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 25<sup>th</sup> Sarajevo FF (Bosnia and Herzegovina).
- **Mimi & Lisa - Christmas Lights Mystery** took the Best TV Special Award from the **11<sup>th</sup> 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 68<sup>th</sup> IFF Mannheim-Heidelberg (Germany).
- **The Spider** (Pavúk - horolezec storočia, SK, 2018, dir. Ľubomír Ján Slivka) received the Prize of the Town at the 36<sup>th</sup> 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 2<sup>nd</sup> 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 26<sup>th</sup> 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 audio-visual abroad. The most significant went to:
  - **Peter Bebjak** - Children's Jury Award - Beroun Teddy Bear for **Christmas Wish** - 33<sup>rd</sup> Czech Film and Television Union (FITES) Awards.
  - **František Beleš** - Young Jury Award for Best Actor in **Let There Be Light** - 2<sup>nd</sup> 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 Juríček** - 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 45<sup>th</sup> Summer Film School Uherské Hradiště (Czech Republic).
  - **Jozef Lupták** (together with Matúš Široký) - Czech Lion nomination in the Best Score category for **Amnesty**.
  - **Michal Novinskí** (together with Ivan Acher) - Czech Lion Award for Best Score for **Watchmaker's Apprentice**.
  - **Milan Ondřík** - Best Actor Award - 54<sup>th</sup> Karlovy Vary IFF (Czech Republic).
  - **Zuzana Piussi** - 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** - 33<sup>rd</sup> 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 Bieliková** – Czech Lion nomination in the Best Costume Design category for **The Glass Room**.
- **Dávid Štumpf** – nomination for the **Magnesia Award for Best Student Film** – non-statutory award at the Czech Lion Awards for **SH\_T HAPPENS**.
- **Jana Vičková** – 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 (FIAP) since 2001 and of European Film Promotion since 2006.
- The main tasks, activities and scope of the SFI are defined in **Act No. 40/2015 on Audiovision** and on Amendments and Supplements to certain Acts of 3 February 2015 with effect from 1 July 2015 (“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 filmothèque and collaboration with international organisations in the field of audiovision

and cinematography, and representing the Slovak Republic in those organisations.

- The SFI exercises the copyrights for audiovisual works produced by public organisations operating in audiovision which exerted these rights on the basis of generally binding regulations in effect prior to 1997. With regard to these works, the SFI exercises the rights of performing artists to artistic performances in such works; the SFI is the producer of their audiovisual recording and enhances the property rights with its activities.
- The SFI exercises public administration in the area of protection of the audiovisual heritage, provides methodological guidance for cataloguing activities, protection and restoration of the audiovisual heritage and assesses the audiovisual value of audiovisual works, audiovisual recordings and audio recordings pursuant to Section 22 of the Audiovisual Act.
- 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;**
  - **Museum of Slovak Cinema – preparation.**
- 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](http://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](http://www.aic.sk), which also includes an online database of **Upcoming Slovak Films** ([www.aic.sk/slovakfilms](http://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 20<sup>th</sup> century; **František Gyárfáš – Juraj Malíček: Our Film Century** (2<sup>nd</sup> edition) (František Gyárfáš – Juraj Malíček: Naše filmové storočie (II. vydanie)) – the second, extended edition of texts about the favourite films of both authors; and **Andrey Tarkovsky** (Andrej Tarkovskij) – 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** (Maľovanky – Spievanky, CS, 1983 – 1990) with a four-episode animated series of director Helena Slavíková-Rabarová, the 2-DVD **Slovak Documentary Film 60** (Slovenský dokumentárny 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 zlodej, CS, 1958), **Soccer Fans** (Skalní v ofsajde, CS, 1960) and **Luck Will Come on Sunday** (Šťastie príde 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 betóne, 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 Žáček). The only two feature-length films director Elo Havetta ever made were issued on the 2-DVD **Elo Ha-**

**vetta Collection – Celebration in the Botanical Garden** (Slávnosť v botanickej záhrade, CS, 1969) and **Wild Lilies** (Lalie poľné, CS, 1972).

(For more details, refer to the chapter on **VIDEODISTRIBUTION**.)

- 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 **19<sup>th</sup> Czecho-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/DE, 1984) by Miloslav Luther and **Plavčík and Vratko** (Plavčík a Vratko, CS, 1981) by Martin Ťapák.
- 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 ďalej!, 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:

– **30<sup>th</sup> Palm Springs IFF** (USA) where **The Interpreter** (Tlmočník, 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** (Pouštět draka, CZ/SK/PL, 2019, dir. Martin Smatana) received its world première in the Generation Kplus competition at the **69<sup>th</sup> Berlin IFF** (Germany). The documentaries **THE GOOD DEATH** (DOBRÁ SMRŤ, 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 **7<sup>th</sup> 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 **32<sup>nd</sup> Finále Plzeň** (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 **59<sup>th</sup> Zlín Film Festival – International Film Festival for Children and Youth** (Czech Republic), the **48<sup>th</sup> Lubuskie Film Summer in Lagow** (Poland), the **54<sup>th</sup> Karlovy Vary IFF** (Czech Republic), the **45<sup>th</sup> Summer Film School in Uherské Hradiště** (Czech Republic), the **35<sup>th</sup> Warsaw Film Festival** (Poland), the **23<sup>rd</sup> Jihlava International Documentary Film Festival** (Czech Republic), the **Cottbus Film Festival** (Germany) and the **76<sup>th</sup> 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:	<b>137</b> (148 in 2018)
– of these: domestic:	<b>19</b> (25 in 2018)
– foreign:	<b>118</b> (123 in 2018)
– Number of feature-length films presented:	<b>126</b> (145 in 2018)
– Number of short films presented:	<b>150</b> (246 in 2018)
– Number of states (excl. Slovakia):	<b>43</b> (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 krátkom filme) was very successful at several foreign events, and Peter Solan's **The Barnabáš Kos Case** (Prípád 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 premiére of the digitally restored **Wild Lilies** (Lalie pohné, 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, DAJTO, TV JOJ, 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 RiK 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 + TSO-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](http://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, **María Theresia** (Marie Terezie 2, CZ/SK/AT/dE, 2009, dir. Robert Dornhelm), with a total budget of almost EUR 6 million, was one of the biggest productions of 2019.

RTVS co-produced **21 feature-length cinema films**. Of these, **13 were feature films** (11 in 2018) – **Amnesty** (Amnestie, SK/CZ, 2018, dir. Jonáš Karásek), **The Impossible Voyage** (Cesta do nemožna, SK/CZ, 2019, dir. Noro Držiak), **Wat-**

**chmaker's Apprentice** (Hodinářův učeň, CZ/SK, 2019, dir. Jitka Rudolfová), **Loli Paradička** (Loli paradička, SK, 2019, dir. Richard Staviarsky, Víťo Staviarsky), **The Monument** (Mohyla, SK, 2019, dir. Andrej Kolenčík), **On the Roof** (Na streše, CZ/SK, 2019, dir. Jiří Mádl), **Let There Be Light** (Nech je svetlo, SK/CZ, 2019, dir. Marko Škop), **Nero and Seneca** (Nero a Seneca, SK, 2019, dir. Marek Ťapák), **By a Sharp Knife** (Ostrým nožom, SK/CZ, 2019, dir. Teodor Kuhn), **The Painted Bird** (Nabarvené ptáče, CZ/SK/UA, 2019, dir. Václav Marhoul), **Shotgun Justice** (Teroristka, CZ/SK, 2019, dir. Radek Bajgar), **The Scent of Oranges** (Uzly a pomeranče, CZ/DE/SK, 2019, dir. Ivan Pokorný), **Cook F\*\*k Kill** (Žaby bez jazyka, CZ/SK, 2019, dir. Mira Fomay), and **8 documentaries** (11 in 2018) – **Silent Days** (Hluché dni, SK/CZ, 2019, dir. Pavol Pekarčík), **The Lonely Runners: Moving On!** (Osamelí bežci: Ideme ďalej!, SK, 2019, dir. Martin Repka), **Paradise on Earth** (Raj na zemi, SK, 2019, dir. Jaro Vojtek), **Never Happened** (Skutok sa stal, SK/CZ, 2019, dir. Barbora Berezňáková), **Lost Home** (Stratený domov, SK, 2019, dir. Juraj Mravec Jr.), **Svetozár Stračina** (Svetozár Stračina, SK, 2019, dir. Pavol Barabáš), **The Sound Is Innocent** (The Sound Is Innocent, CZ/FR/SK, 2019, dir. Johana Ožvold) and **The Calling** (Volanie, SK, 2019, dir. Erik Praus).

- Within their own drama production, RTVS produced, for example, the TV fairy tales **Magic Stone** (Čarovný kameň, SK/CZ, 2019, dir. Kristína Herczegová) and **The Princess and Half the Kingdom** (Princezna a púl kráľovstvá, CZ/SK, 2019, dir. Karel Janák), the 55-minute omnibus film **My Uprising 2** (Moje povstanie 2, SK, 2019, dir. Juraj Šteпка), 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 Kolenčík) 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) – **Jánošík** (SK, 2019, dir. Peter Núñez), **Ludovít Štúr** (SK, 2019, dir. Peter Núñez), **Peter Sagan** (SK, 2019, dir. Peter Núñez), **Andrej Hlinka** (SK, 2019, dir. Peter Núñez), **Cyril and Methodius** (Cyril a Metod, SK, 2019, dir. Peter Núñez), **Anton Srholec** (SK, 2019, dir. Peter Núñez), **Alexander Dubček** (SK, 2019, dir. Peter Núñez), **Milan Rastislav Štefánik** (SK, 2019, dir. Peter Núñez), **Jozef Gabčík** (SK, 2019, dir. Peter Núñez) and **Gustáv Husák** (SK, 2019, dir. Peter Núñez).

- RTVS also collaborated in the making of a feature-length documentary which has not as yet been presented in cinemas – **The Memory Remains** (Pamäť ostáva, 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** (Fetiše Nežnej revolúcie) – **The Creativity of the Revolution** (Kreativita revolúcie, SK, 2019, dir. Vladislava Sárkány), **The Uniform of the Revolution** (Rovnošata re-

volúcie, SK, 2019, dir. Lucia Kašová), **School Is the Foundation of the Revolution** (Škola, základ revolúcie, SK, 2019, dir. Róbert Šveda), **The Paths of the Revolution** (Cesty revolúcie, SK, 2019, dir. Dominik Jursa), **Genius Loci of the Revolution** (Genius loci revolúcie, SK, 2019, dir. Miriam Petránová) and the 10-episode TV series about the communication between the young and older generations **Old School** (Stará škola, SK, 2019, dir. Kateřina Průchová) were made in co-production between RTVS and the K2 Studio.

- Several children's programmes were also made – e.g. 16 episodes of **Park** (Park, SK, 2019, dir. Vladimír Kriško, Peter Baláž); as well as discussion programmes – **Dinner with Havran** (Večera s Havranom, SK, 2019, dir. Viliam Csino), **SK History** (SK Dejiny, SK, 2019, dir. Filip Fabián), **The Strong Team** (Silná zostava, SK, 2019, dir. Andrea Horečná); 33 episodes from the world of film **Cinorama** (Kinorama, SK, 2019, dir. Jozef Banyák, Ján Heteš) for film fans, and many other programmes.

- As regards **animation production**, in 2019, a feature-length bloc of Slovak animated films was also made – **The Websters 2 – From the Life of Spiders** (Websterovci 2 – Zo života pavúkov, SK/PL, 2019, dir. Katarína Kerekesová) which consists of a further six episodes (7 – 12) of the TV series **The Websters** with Fool Moon and Studio Miniatur Filmowych, and episodes of the TV series **KA – BOOM!** (Tresky plesky!, SK, 2019, dir. Veronika Kocourková) – **Ice** (Poľadovica), **Floods** (Povodeň), **Earthquake** (Zemetrasenie), **Hail** (Krupobitie) with Super film (SK) and GRIMALDI PRODUCCION (SK); **The Tots** (Drobci, SK, 2019, dir. Vanda Raýmanová, Michal Struss) – **Treasure** (Poklad), **Party** (Oslava) made with the film companies objectif and plafтик; **The Websters** (Websterovci, SK/PL, 2019, dir. Katarína Kerekesová) – **On Beauty** (O kráse), **Sports Day** (Športový deň), **Grandma and the Web** (Babka na sieti), **A Real Flower** (Naozajstný kvet); five episodes of 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 ten episodes of the TV series about etiquette **The Inklings** (Chochmesovci, SK, 2019, dir. Róbert Šveda) made with K2 studio.

- As regards documentary production, in 2019, RTVS also made or co-produced several **mid-length documentaries**, for instance, the two-part film about Milan Rastislav Štefánik 1. **The Astronomer and Traveller** (Astronóm a cestovateľ, SK, 2019, dir. Michael Kaboš), 2. **The General and Diplomat** (Generál a diplomat, SK, 2019, dir. Michael Kaboš), **I Was Close to Heaven** (Bol som blízko neba, SK, 2019, dir. Dušan Hudec), **Dracula on the Rails** (Drakula na koľajniaciach, SK, 2019, dir. Juraj Lehotský), **Ján Langoš – The Guardian of the Memory** (Ján Langoš – strážca pamäti, SK, 2019, dir. Břetislav Rychlík), **Science and Technology – Scientist of the Year** (Veda a technical – Vedec roka, SK, 2019, dir. Peter Kováčik) and the first episode of the documentary TV series **The Birth of Theatre** (Zrod divadla) about sample productions of the drama, opera, ballet, alternative and pantomime ensembles at Slovak theatres entitled **Russian Diaries** (Ruské denníky, SK, 2019, dir. Juraj Lehotský).

- Twelve new episodes of the TV series **GEN.SK** were made in co-production with TRIGON PRODUCTION – **Dušan Kováč** (SK, 2019, dir. Peter Hledík), **Juraj Kubánka** (SK, 2019, dir. Marián Chudovský), **Jozef Golonka** (SK, 2019, dir. František Palonder), **Miroslav Marcelli** (SK, 2019, dir. Ján Novák), **Pavel Traubner** (SK, 2019, dir. David Mináč), **Eva Blahová** (SK, 2019, dir. Marián Chudovský), **Milan Lapin** (SK, 2019, dir. Peter Hledík), **Jozef Haľko** (SK, 2019, dir. Marek Poláček), **Pavol Povinec** (SK, 2019, dir. Peter Hledík), **Lubica Rybárska** (SK, 2019, dir. Soňa Ferancová), **Mária Omastová** (SK, 2019, dir. Soňa Ferancová) and **Anton Hykisch** (SK, 2019, dir. Martin Kákoš).

- **The Greatest Slovak, Slovakia Advent 2019** (Slovensko Advent 2019) and **2019 Ice Hockey World Championship Project** (Projekt MS 2019 v hokeji) were nominated for the OTO Awards in the **Programme of the Year** category; **Constable Topinka** was nominated in the **TV Series of the Year** category and RTVS had five of the seven nominations in the **Show of the Year** category: **I Love Slovakia** (Milujem Slovensko), **Late Evening** (Neskoro večer), **Do I Know?** (Čo ja viem), **Duel** (Duel) and **Mysteries of the Body** (Záhady tela).

- 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: **Daddies** (Oteckovia, SK, 2018 – the present day, dir. Vlado Fischer, Petr Nikolaev, Zuzana Marianková, Richard Bobek, Matúš Libovič), **Back of Beyond** (Horná Dolná, SK, 2015 – the present day, dir. Csaba Molnár, Zuzana Marianková, Miloš Volný), **Nurses** (Sestričky, SK, 2018 – the present day, dir. Petr Nikolaev, Braňo Mišík) and **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**.

- The singing competition **The Voice Czecho Slovakia** (co-production with the Czech TV Nova) and the shows **Good to Know!** (Dobre vedieť!) and **Would I Lie to You?** (Klamal by som tí?) also represented TV Markíza's original production in 2019. The new TV series **Driving School** (Autoškola, SK, 2019, dir. Tomáš Jančo), the second season of the TV series **The Kitchen** (Kuchyňa, SK, 2018 – 2019, dir. Zuzana Marianková) and new episodes of the TV series **Family Cases** (Rodinné prípady, SK, 2012 – the present day, dir. Vlado Balko, Adriana Totiková, Milo Král, Viktor Csudai, Csaba Molnár, Martin Kazimír, Roman Fabián, Peter Magát, Miloš Volný, Gejza Dezorz) were also broadcast.

- In 2019, TV Markíza also produced two auteur documentaries – **Ján and Martina** (Ján a Martina, SK, 2019, dir. Henrich Krejča) which returned to the tragic event which changed Slovakia – the murder of the investigative journalist Ján Kuciak and his fiancée Martina Kušnírová – exactly one year later and **The Velvet**

**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 premiére 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** (İstanbulu Gelin, TU, 2017-2019, dir. Zeynep Günay, Deniz Koloş) 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**, **Rik** (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 Minařík) 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** (Hrobári, SK, 2019, dir. Vladimír Skórka), 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 16<sup>th</sup> **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 **25<sup>th</sup> 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** (Pobednici su dosadni, 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 – Oymyakon: The Story of the Coldest Inhabited Place** (Ojmiakon: Príbeh najchladnejšieho obývaného miesta, SK, 2018, dir. Dominik Bari);
  - **The Prize of the Council for Broadcasting and Retransmission – Happy Marriage** (Spokojné manželstvo, SK, 2019, dir. Erik Jasaň) from the Private Secondary School of Film Art.

- The ceremonial gala evening of the 20<sup>th</sup> **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](http://www.rvr.sk)), the individual TV channels, Towercom and PMT/KANTAR SLOVAKIA (we would like to express our gratitude to Vladimír 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
- **Viliam Gruska** (1936 – 2019)  
art director, choreographer, ethnographer
- **Jaroslav Hlinický** (1931 – 2019)  
Director of Slovak Film Production Bratislava  
and Czechoslovak Television Bratislava
- **Viliam 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 Petöová** (1968 – 2019)  
actress
- **Jaroslav Pogran** (1929 – 2019)  
director, screenwriter
- **Monika Potokárová** (1992 – 2019)  
actress
- **Marián 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 photography
- **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  
+421 903 443 455  
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  
+421 903 780 403, lubomir.slivka@attackfilm.sk  
www.attackfilm.sk

**- AZYL Production**

Panenská 13, SK-811 03 Bratislava  
info@azyl.sk, www.azyl.sk

**- BFILM**

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

**- Cinetype**

Ďurgalova 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@dnaproducton.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  
kata.kerekesova@foolmoonfilm.com  
www.foolmoonfilm.com

**- FURIA FILM**

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

**- HAILSTONE**

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

**- 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.krnacova@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, milanstranova@jmbfilm.sk  
www.jmbfilm.sk

**- K2 studio**

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

**- KADMEDIA**

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



- **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, studiomediamfilm@gmail.com  
www.mediafilm.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.drobný@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  
+421 917 151 504, jana@novinski.sk  
www.michalnovinski.com
- **NUNEZ NFE**  
Lamačská cesta 97, SK-841 03 Bratislava  
+421 911 700 011, office@nfe.sk, www.nfe.sk
- **nutprodukcia**  
Lazaretská 13, SK-811 08 Bratislava  
+421 948 050 189, jakub.viktorin@gmail.com
- **Ondrej Kalamár**  
Imatra 2, SK-960 01 Zvolen  
+421 903502135, okalamar@gmail.com
- **partizanfilm**  
Havlíčková 40, SK-040 01 Košice  
+421 915 037 479, palopekarcik@gmail.com
- **Peter Kerekes**  
Vištuk 277, SK-900 85 Vištuk  
+421 905 255 698, kerekes@nexta.sk  
www.kerekesfilm.com
- **PSYCHÉ film**  
Hamuliakova 410, SK-027 43 Nižná  
+421 903 781 007, PSYCHE.film@gmail.com
- **PubRes**  
Grösslingová 63, SK-811 09 Bratislava  
+421 2 5263 4203, pubres@pubres.sk  
www.pubres.sk
- **Punkchart films**  
Špitálska 20, SK-811 08, Bratislava  
+421 915 606 088, ivan@punkchart.sk  
www.punkchart.sk
- **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  
+421 911 906 626, martin.kochanik@gmail.com  
www.stargazeproduction.com
- **STAVIARSKY**  
**Mária Staviarska**  
Lomnická 2, SK-Prešov 08005  
+421 908 336 681, marka.staviarska@gmail.com  
www.STAVIARSKY.sk
- **Titanic**  
Pavlovova 6, SK-821 08 Bratislava  
+421 905 439 040, sulikm@chello.sk
- **TRIGON PRODUCTION**  
Sibírska 39, SK-831 02 Bratislava  
+421 915 839 196, trigon@trigon-production.sk,  
www.trigon-production.sk
- **Ultrafilm**  
Ukrajinská 10, SK-831 02 Bratislava  
+421-903 513 206, maros.berak@gmail.com
- **Visionfilm**  
Gajova 8, SK-811 09 Bratislava  
+421 907 184 974, +421 948 207 760  
produkcia@visionfilm.sk, sisa@visionfilm.sk  
www.visionfilm.sk

- **Wandal Production**  
Mikulášska 1/A, SK-811 01 Bratislava  
+421 905 101 803, wanda@wandal.sk, www.wandal.sk
- **DISTRIBUTION COMPANIES**
- **Asociácia slovenských filmových klubov (ASFK)**  
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**  
Grosslingová 2468/ 51, SK-811 09 Bratislava  
+421 948 851 861, eva.dubanova@cinemart.sk, www.cinemart.sk
- **Continental film**  
P. O. Box 48, SK-830 05 Bratislava  
+421 2 2085 1911, cofilm@cofilm.sk, www.continental-film.sk
- **FILM EUROPE**  
Matúškova 10, SK-831 01 Bratislava  
+421 2 5463 0049, info@filmeurope.eu, www.filmeurope.sk
- **FILMTOPIA**  
Nadácia Cvermovka, 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  
+421 905 202 601, garfieldfilm@garfieldfilm.sk, www.garfieldfilm.sk
- **ITA Agentúra (Itafilm)**  
Čajakova 4033/13, SK-811 05 Bratislava  
+421 911 201 075, itafilm@itafilm.sk, www.itafilm.sk
- **Magic Box Slovakia**  
Trenčianska 47, SK-821 09 Bratislava  
+421 2 5465 0274, magicbox@magicboxslovakia.sk, www.magicbox.sk
- **PubRes**  
Grösslingová 63, SK-811 09 Bratislava  
+421 2 5263 4203, pubres@pubres.sk, www.pubres.sk
- **Saturn Entertainment**  
Považská 48, SK-831 03 Bratislava  
+421 2 5479 1939, saturn@saturn.sk, www.saturn.sk
- **VIRUSfilm**  
Košická 37, SK-821 09 Bratislava  
http://virusfilm.sk
- **FILM SCHOOLS**
- **Akadémia filmovej tvorby a multimédií  
Academy of Film and Multimedia**  
Vlastenecké nám. 1, SK-851 01 Bratislava, +421 2 6241 1668  
aftam@aftam.sk, www.aftam.sk
- **Fakulta dramatických umení Akadémie umení (FU AKU)  
Faculty of Dramatic Arts, the Academy of Arts (FU AKU)**  
Horná 95, SK-974 01 Banská Bystrica, +421 48 4320 311  
fdu@aku.sk, festival@aku.sk, www.fdu.aku.sk
- **Fakulta masmediálnej komunikácie Univerzity sv. Cyrila a Metoda  
v Trnave (FMK UCM)  
Faculty of Mass-Media Communication, The University of St. Cyril  
and Methodius in Trnava (FMK UCM)**  
Nám. Jozefa Herdu 2, SK-917 01 Trnava, +421 33 5565 424  
fmkucm@ucm.sk, www.ucm.sk
- **Filmová a televízna fakulta Vysokej školy múzických umení (FTF VŠMU)  
Film and Television Faculty, the Academy of Performing Arts (FTF VŠMU)**  
Svoradova 2/A, SK-813 01 Bratislava, +421 2 5930 3575, 5930 3577  
dekanatftf@vsmu.sk, www.ftf.vsmu.sk
- **Katedra fotografie a nových médií Vysokej školy výtvarných umení  
v Bratislave (VŠVU)  
Department of Photography and New Media, The Academy of Fine Arts  
and Design in Bratislava (VŠVU)**  
Drotárska cesta 44, SK-811 02 Bratislava, +421 2 6829 9585  
ockaiova@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  
kvuai.fu@tuke.sk, www.fu.tuke.sk
- **Súkromná stredná umelecká škola animovanej tvorby  
Academy of Animation**  
Vlastenecké nám. 1, SK-851 01 Bratislava, +421 2 6241 1668  
uat@uat.sk, www.uat.sk
- **Súkromná stredná umelecká škola filmová  
Private Secondary Art School**  
Petzvalova 2, SK-040 11 Košice, +421 55 6857 748,  
info@filmovaskola.sk, www.filmovaskola.sk

**- INTERNATIONAL FILM FESTIVALS**

- **Agrofilm – Medzinárodný filmový festival / International Film Festival**  
 Výskumný ústav živočíšnej výroby Nitra, Hlohovecká 2, SK-951 41 Lužianky  
 +421 37 6546 123, pastierikova@nppc.sk, www.nppc.sk, www.agrofilm.sk  
 October
- **Animofest – Medzinárodný festival animovaných filmov stredných škôl**  
**International Festival of Animation for High School Students**  
 SSUŠ animovanej tvorby, Vlastenecké nám. 1, SK-851 01 Bratislava  
 +421 2 6241 1668, uat@uat.sk, www.uat.sk  
 June
- **Art Film Fest – Medzinárodný filmový festival Košice**  
**International Film Festival**  
 Tomášikova 30 C, SK-821 04 Bratislava  
 +421 2 2085 5100, artfilmfest@artfilmfest.sk, www.artfilmfest.sk  
 June
- **Bienále animácie Bratislava (BAB) – Medzinárodný festival animovaných filmov pre deti**  
**Biennial of Animation Bratislava (BAB) – International Festival of Animated Films for Children**  
 BIBIANA, Panská 41, SK-815 39 Bratislava  
 +421 2 2046 7141-2, bab@bibiana.sk, www.bab-slovakia.sk  
 October 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  
 Alen Janáči, info@ekotopfilm.sk, www.ekotopfilm.sk  
 May
- **Etnofilm Čadca – Medzinárodný festival dokumentárnych filmov venovaný problematike etnológie, sociálnej a kultúrnej antropológie**  
**International Documentary Film Festival of Ethnology and Anthropology**  
 Kysucké kultúrne stredisko, Moyzesova 50, SK-022 01 Čadca  
 +421 41 4331 250-3, silvia.petrekova@vuczilina.sk,  
 www.kultura.e-kysuce.sk  
 October 2020 – biennial
- **Eurotour Piešťany – Medzinárodná prehliadka hraných a dokumentárnych filmov o cestovaní, krajine a človeku**  
**International Festival of Fiction and Documentary Travel Films**  
 Mestské kultúrne stredisko mesta Piešťany, Beethovena 1,  
 SK-921 01 Piešťany  
 +421 33 7718 990, kino@fontana-piestany.sk, www.eurotourpiestany.sk  
 November
- **Febiofest – Medzinárodný festival filmových klubov**  
**International Festival of Film Clubs**  
**Asociácia slovenských filmových klubov (ASFK)**  
**Association of Slovak Film Clubs (ASFK)**  
 Grösslingová 43, SK-811 09 Bratislava  
 +421 2 5465 2018, dubecky@asfk.sk, www.febiofest.sk  
 March - April
- **Fest Anča – Medzinárodný festival animovaného filmu**  
**International Animation Festival**  
 Štefánikova 16, SK-811 04 Bratislava (kancelária)  
 +421 902 275 560, ivana@festanca.sk, www.festanca.sk  
 June - July
- **Filmový festival inakosti**  
**Slovak Queer Film Festival**  
 Iniciatíva Inakosť, Rajská 4, SK-811 08 Bratislava  
 +421 907 497 758, info@ffi.sk, www.ffi.sk  
 November – December
- **Hory a mesto – Medzinárodný festival horského filmu a dobrodružstva**  
**International Festival of Mountain Films**  
 Strmé sady 5805/16, SK-841 01 Bratislava  
 +421 908 626 321, info@horyamesto.sk, www.horyamesto.sk  
 April
- **Jeden svet – Medzinárodný festival dokumentárnych filmov**  
**One World – International Documentary Film Festival**  
 Človek v ohrození, Baštová 5, SK-811 03 Bratislava  
 +421 907 688 688, nora.benakova@clovekvohrozeni.sk, www.jedensvet.sk  
 October
- **Medzinárodný festival horských filmov Poprad**  
**International Festival of Mountain Films**  
 Horský film Poprad, Nábřeží 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**  
 CITYTV FOUNDATION, Jesenského 12, SK-040 01 Košice  
 +421 905 966 649, eva@festival.sk, www.festival.sk  
 June

- **Medzinárodný festival potápačských filmov**  
**International Festival of Diving Films**  
PK Vodnár Poprad, Námestie sv. Egídia 3/5, SK-058 01 Poprad  
+421 903 607 025, svitanek.p@gmail.com, www.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 animovanej tvorby, Vlastenecké nám. 1, SK-851 01 Bratislava  
+421 2 6241 1668, uat@uat.sk, www.uat.sk  
June

#### - INSTITUTIONS

- **Audiovizuálny fond / Slovak Audiovisual Fund**  
Grösslingová 53, SK-811 09 Bratislava  
+421 2 5923 4545, sekretariat@avf.sk, www.avf.sk
- **Creative Europe Desk Slovenská republika**  
**Creative Europe Desk Slovakia**  
Slovenský filmový ústav, Grösslingová 32, SK-811 09 Bratislava  
+421 2 5263 6935, media@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, asfk@asfk.sk, www.asfk.sk
- **Asociácia slovenských kameramanov (ASK)**  
**Association of Slovak Cinematographers (ASK)**  
Svoradova 2, SK-813 01 Bratislava  
sisa.kapustova@gmail.com, www.slovakcine.com
- **Asociácia tvorcov animovaných filmov na Slovensku (ATAFS)**  
**Association of Slovak Animation Film Creators (ATAFS)**  
Dlhá 13, SK-900 28 Ivanka pri Dunaji  
+421 903 748 188, malik@vsmu.sk

- **Klub filmových novinárov (KFN) / Club of Film Journalists (KFN)**  
Háľkova 34, 831 03 Bratislava  
+421 910 995 531, vrastiak@slovanet.sk, www.kfn.estranky.cz
  - **LITA, autorská spoločnosť / LITA, Society of Authors**  
Mozartova 9, SK-811 02 Bratislava  
+421 2 6720 9301, lita@lita.sk, www.lita.sk
  - **LOTOS – Spolok lokálnych televíznych staníc Slovenska  
Association of Local Television Stations in Slovakia**  
Jánošíkova 10, SK-972 51 Handlová  
+421 905 383 591, spoloklotos@gmail.com, www.lotos.sk
  - **Slovenská asociácia producentov v 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.slnkovsieti.sk, www.sfta.sk
  - **Slovenský filmový zväz (SFZ) / Slovak Film Union (SFZ)**  
Háľkova 34, SK-831 03 Bratislava  
+421 910 995 531, vrastiak@slovanet.sk
  - **Slovenská sekcia UNICA / Slovak Section of UNICA**  
Kubačova 13, SK-831 06 Bratislava  
+421 2 2047 1245, +421 907 806 008  
pavel.nunuk@gmail.com, zuzana.skoludova@nocka.sk
  - **Slovgram – Nezávislá spoločnosť výkonných umelcov a výrobcov  
zvukových a zvukovo-obrazových záznamov  
Joint Collecting Society for Performers and Audio and Video Producers**  
Jakubovo nám. 14, SK-813 48 Bratislava  
+421 2 5296 3190, secretary@slovgram.sk, www.slovgram.sk
  - **SOZA – Slovenský ochranný zväz autorský pre práva k hudobným dielam  
Slovak Performing and Mechanical Rights Society**  
Rastislavova 3, SK-821 08 Bratislava  
+421 2 5020 2707, soza@soza.sk, www.soza.sk
  - **Únia filmových distribútorov SR (ÚFD SR)  
Union of Film Distributors of the Slovak Republic (ÚFD SR)**  
Vidlicová 9, SK-831 01 Bratislava  
+421 911 515 913, ufd@ufd.sk, www.ufd.sk
  - **Únia slovenských televíznych tvorcov (ÚSTT)  
Union of Slovak Television Creators (ÚSTT)**  
Bajzova 14, SK-821 08 Bratislava  
+421 903 853 249, ustt1990@gmail.com,  
unia-televiznych-tvorcov.webnode.sk
  - **Združenie prevádzkovateľov kín (ZPK)  
Association of Cinema Operators (ZPK)**  
Golden Apple Cinema, Kamenné Pole 4449/3,  
SK-03101 Liptovský Mikuláš  
zppk@centrum.sk
- TELEVISION COMPANIES**
- **C.E.N.**  
Channel: Televízia TA3  
Gagarinova 12, P. O. BOX 31, SK-820 15 Bratislava  
+421 2 4820 3511, ta3@ta3.com, www.ta3.com
  - **MARKÍZA – SLOVAKIA**  
Channels: TV Markíza, TV Doma, Dajto  
Bratislavská 1/a, SK-843 56 Bratislava – Záhorská Bystrica  
+421 2 6827 4111, www.Markíza.sk
  - **MEGA MAX MEDIA**  
Channel: ducktv  
Ševčenkova 34, SK-851 01 Bratislava  
+421 911 665 535, ducktv@ducktv.tv, ivana.polakova@ducktv.tv,  
www.ducktv.tv
  - **RTVS – Rozhlas a televízia Slovenska**  
Channels: Jednotka, Dvojka, 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

**REPORT ON THE SLOVAK AUDIOVISUAL SITUATION 2019**

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