

# **REPORT ON THE SLOVAK AUDIOVISUAL SITUATION IN 2017**



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## ► INTRODUCTION

- The 2017 Report on the Slovak Audiovisual Situation is the jubilee fifteenth issue, as published by our Creative Europe Desk office. We also celebrate the jubilee by the fact that, as far as various aspects of the audiovisual industry are concerned, the Report is exceptionally positive. The results achieved by Slovak films in both domestic distribution and success at international festivals are the best since Slovakia gained independence.

- We will start with cinema distribution, as we are currently witnessing a real revolution in this sector. The increase in attendance in Slovak cinemas by 18.1% to over 6,692,000 viewers, in the number of screenings (by 2.54%) and in average attendances (by 15.7%) have confirmed the trend of the previous period and copied the growing numbers in Europe (the total number of viewers in 2017 attained 1.29 billion, the highest since 2004). The massive shift in attendances at Slovak films is also a surprise: All or Nothing (*Všetko alebo nič*, 340,535 viewers) was the most attended, *The Line* (*Čiara*, 329,349 viewers and record gross box office takings of EUR 1,749,425) was second and two other Slovak films featured in the TOP 10 – *Kidnapping* (*Únos*, 4<sup>th</sup> place with 278,763 viewers) and *Cuky Luky Film* (10<sup>th</sup> place with 116,139 viewers). Such a triumph of Slovak films is truly exceptional, and evidence of the trend started in the previous period when we already recorded the success of some genre films (*The Red Captain*/*Červený kapitán*). It is quite natural that audience success does not always equate with success with film critics and it is not our Report's objective to assess artistic quality; however, at least two of the aforementioned films also had higher ambitions, not just to attract mass audiences to the cinemas.

- In 2017, the success of audience films was matched by the success of artistically far more ambitious films at the largest world festivals. These were mostly dramas with the motif of a dysfunctional family or a family falling apart. Filthy

(*Špina*) was premièred in Rotterdam, *Little Harbour* (*Piata lod'*) won the main prize in the Generation Kplus competition at the Berlinale, *Out* was screened as the very first Slovak film in history in the *Un Certain Regard* section in Cannes, *Nina* was presented in Karlovy Vary and in Toronto and, to complete the list of successful Slovak films, the Best Director Award for *The Line* in Karlovy Vary is also a great success.

- I dare say that such a successful year as 2017 will not be repeated very soon, so let us enjoy the success.

- At the same time, we are also witnessing negative trends: for several successive years neither data on the sales of media, nor on the results of Slovak VOD operators have been available; these entities do not publish the respective data. On the other hand, we are witnessing an increasing trend in illegal downloads. Our Office, together with the Union of Slovak Film Distributors and the Association of Cinema Operators, tasked the specialised company MUSO in London with an analysis of the situation in Slovakia in 2016 and the result was really shocking: over 238 million illegal downloads (all films were included in the total number, not just Slovak films, and also all viewings – streaming, as well as web and torrent downloads). This represents really alarming information, especially for distributors, and also for the cinemas, but above all for the Ministry of Culture, which may initiate the adoption of appropriate legislation impeding piracy.

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

## ► LEGISLATION

- By Government Resolution No. 19 of 11 January 2017, the Slovak Government approved the conclusion of the Council of Europe Convention on Cinematographic Co-Production (revised) by the Slovak Republic, with the exception of ratification. **The Council of Europe Convention on Cinematographic Co-Production (revised)** is a reaction to the changes in film production brought about by the last 25 years. New technologies have altered production, distribution and screening methods and significant developments have been recorded in the area of financial support for audiovision at both national and regional levels. The Convention is a revised version of the **European Convention on Cinematographic Co-Production** adopted on 2 October 1992, which has been valid for the Slovak Republic from 1 May 1995. The revised Convention defines as a film “any work of any length and on any medium, in particular a feature, animated and documentary film, which complies with the provisions relating to the film industry in force in each of the contracting parties concerned and which is to be screened in cinemas”.
  - Representatives of ten countries – The Netherlands, Greece, Luxembourg, Malta, Norway, Portugal, Serbia, Slovakia, Slovenia, Italy – signed the Convention on 30 January 2017 over the course of the Rotterdam IFF.
  - The Slovak National Council expressed its consent to the Convention by Resolution No. 615 of 10 May 2017 and, at the same time, declared it to be an international agreement taking precedence over the law; the President of the Slovak Republic ratified the Convention on 19 June 2017. The Deed of Ratification of the Slovak Republic was lodged with the depository who is the Secretary General of the Council of Europe. The Convention entered into force on 1 October 2017 in accordance with Art. 19 par. 1 and on this day, it also entered into effect for the Slovak Republic.
  - On 13 January 2016 the Slovak Government approved **the draft update of the Systematic Restoration of the Slovak Audiovisual Heritage Project for 2016 – 2018**. The main objective of the Project is the systematic protection and gradual restoration of the audiovisual heritage, as well as rendering it subsequently accessible to the public. The restoration systematics include several phases (stock-taking, diagnostics, preservation/treatment, restoration, digitisation of film materials and rendering them accessible) which gradually overlap for the individual audiovisual works and the accompanying documents related to the production, distribution or presentation of audiovisual works in public. Ensuring its institutional, staffing, technological, technical and financial demands is also an essential part of the Project. With regard to the ongoing development of the audiovisual heritage, the need to financially ensure the related activities performed by the Slovak Film Institute, as well as the fact that the Project update approved by the Slovak Government in 2013 contained specific tasks for the entities involved only up to 2015, it was necessary to prepare an update of the Project for the following period, i.e. for 2016 – 2018.
  - On 1 July 2017, Act No. 138/2017 **on the Fund for the Support of the Culture of National Minorities and the Amendments and Supplements to some**

**other Acts** entered into effect, with the exceptions of Art. II, III and Art. V par. 6, 13 and 19 which entered into effect on 1 January 2018. Article V of the above Act amended Act No. 516/2008 on the Audiovisual Fund and on the Amendments and Supplements to some other Acts as amended. This amendment reacted to several requirements from application practice and it was also based on the need to stabilise the contribution from the national budget for the support of the audiovisual culture for the purpose of its further development in the Slovak Republic. The Act stipulated the minimum contribution from the national budget for the support of the audiovisual culture to be EUR 6,000,000 per year. This systemic measure takes into account the state's interest and role in the support of the audiovisual culture, and it should contribute to its continual development.

- On 1 August 2017, Decree No. 193/2017 **of the Ministry of Culture of the Slovak Republic, amending Decree No. 165/2014 of the Ministry of Culture of the Slovak Republic on the Film Project**, entered into effect. In order to increase the competitiveness of Slovakia in the area of film industry support, the amendment to the Decree decreased the universal amount of eligible expenditures from the previous EUR 2,000,000 to:
  - EUR 300,000 if it is a film project consisting of two or three individual audiovisual works at least 70 minutes long or if it is a multi-episode feature audiovisual work (series, season, cycle) intended primarily for television broadcasting with no more than 13 episodes, whereof one episode is at least 40 minutes long;
  - EUR 150,000 if it is a film project consisting of one individual audiovisual work at least 70 minutes long or if it is a multi-episode documentary or animated audiovisual work with no more than 13 episodes and each episode being at least 5 minutes long.
- At the same time, the minimum amount of eligible expenditures must not exceed 50% of the total budget for the production of the project.
- Each film project contending for support must meet the content requirements; these are construed as the content of the audiovisual work being in accordance with the respective laws and regulations (this is confirmed by the cultural text or co-production status issued by an authorised person), the law and order of the Slovak Republic, not being of a pornographic nature and neither approving violence, nor openly insulting human dignity.
- The basic requirement that the producer of the audiovisual work invest the minimal amount of funds, which are not to be public funds, in Slovakia, still forms the basis of the support system in question. This amount must consist of eligible expenditures which represent payments for goods or services to a person who has the official seat or place of business in the territory of Slovakia and who is registered in Slovakia with the tax administrator, or the payment of remuneration or salary to a natural person, if such a remuneration or salary is taxed in Slovakia.

## ► FILM EDUCATION

- The current youngest generation 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** ([4](http://www.zusja-</a></li>
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naalbrechta.eu), the **Private Secondary Technical School of Animation** (www.uat.sk) in Bratislava, the **Private Elementary School of Art DAMA** (www.szus-dama.sk) in Prešov and the **Private Secondary School of Film Art** (www.filmovaskola.sk) in Košice. The **Secondary School of Scenic Graphic Arts** (www.zsssvba.sk) in Bratislava offers four courses – animation, cinematography, sound, editing, costume design and scenic graphic arts, the **Secondary School of Art** in Trenčín (www.sustn.sk) and the **Private Secondary School of Art** in Zvolen (www.ssuszv.sk) offer a course in animation, and the **Private Secondary School of Design** (www.skoladesignu.sk) in Bratislava offers three-year higher technical education courses in Film and Media Production and Animation.

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

– Students of the **Academy of Arts in Banská Bystrica** can study at two faculties. The Faculty of Fine Arts (fvu.aku.sk) has the Department of Intermedia and Digital Media. Students can take courses in Theatre Art, and Film Art and Multimedia at the Faculty of Dramatic Arts (fdu.aku.sk). **Mgr. art. Lubomír Viluda ArtD.** is Head of the Department of Documentary Film and **PhDr. Kateřina Javorská** is Head of the Department of Film Dramaturgy and Screenwriting. In the 2017/2018 academic year, 28 students studied in the Bachelor's and Master's programmes in Documentary Film, and 30 students studied in the Bachelor's programme in Film Dramaturgy and Screenwriting. In 2017, students at the Department of Documentary Film made 14 bachelor's and graduation films (36 films in 2016).

– However, the **Film and Television Faculty of the Academy of Performing Arts** (www.vsmu.sk – subsequently referred to as “FTF VŠMU”) in Bratislava continues to be responsible for providing the major part of the preparation of new filmmakers and producers. FTF VŠMU is a member of the International Association of Film and Television Schools, a worldwide organisation, CILECT, and also its European section, GEECT. Prof. Ondrej Šulaj has been the Dean of the Faculty since 1 October 2014. Currently, the following study programmes are available:

– **Study Programme 2.2.5. Film Art and Multimedia:**

**Screenwriting and Directing of Documentary and Feature Films** (Bachelor's, Master's and ArtD. degrees); guaranteed by the Screenwriting Studio – Film Screenwriting study plan (Head of Studio: Ass. Prof. Alena Bodingerová, ArtD.); **Film and Television Directing Studio – Feature Film Directing study plan** (Head of

Studio: Mgr. art. Róbert Šveda, ArtD.); **Documentary Studio – Documentary Film Directing study plan** (Head of Studio: Prof. Ingrid Mayerová, ArtD.);

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

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

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

– **Editing and Sound Design** (Bachelor's, Master's and ArtD. degrees); guaranteed by the Editing Studio – Editing study plan (Head of Studio: Prof. Darina Smržová, ArtD.); **Sound Design Studio – Sound Design study plan** (Head of Studio: Prof. Peter Mojžiš, ArtD.).

– **Study Programme 2.1.20 Film Art and Multimedia History and Theory:**

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

– **As at 31 October 2017**, there were **286** students at FTF VŠMU, **8** of whom were foreign students. There were **167** students in the Bachelor's, **104** in the Master's and **15** in the post-graduate programmes (of whom **5** were external students). In the **2016/2017 academic year**, **100** students graduated from FTF VŠMU (**51** Bachelors, **40** Masters and **9** Doctors of Art). In the 2016/2017 academic year, 27 film projects were completed at FTF VŠMU.

– Also, in 2017, FTF VŠMU co-organised several workshops, masterclasses and series of lectures, such as:

Masterclass of film theoretician and historian Thomas Elsaesser within the “Increasing the Attractiveness and Competitiveness of VŠMU in the International Context via Internationalisation” project, FTF VŠMU Bratislava, Slovakia, 2 October 2017 (co-organised by: VŠMU Bratislava, the Slovak Film Institute, Goethe Institute, Bratislava);

Masterclass of film theoretician and historian Richard Nowell within the “Increasing the Attractiveness and Competitiveness of VŠMU in the International Context via Internationalisation” project, FTF VŠMU Bratislava, Slovakia, 30 November 2017;

Masterclasses with Bea de Visser, Vít Janeček, Martin Čihák and Foley Effects workshops within the 2017 Áčko Student Film Festival.

– In 2017, the 21<sup>st</sup> Student Film Festival **Áčko 2017** was held. Films made by FTF VŠMU students took all the main awards. **Atlantis, 2003** (Atlantída, 2003, SK/CZ, 2017, dir. Michal Blaško) won the most awards – the SAPA Award for Best Film (producers Jakub Brychta, Veronika Jelšíková), the LITA Award for Best Director (Michal Blaško), the Literary Fund Award for Best Script (Michal Blaško) and the Studio 727 Award for Best Cinematographer (Adam Mach ex aequo with Anna Smoroňová for **China** (China, SK, 2016, dir. Gregor Valentovič)). Dušan

Varmeda won the Traco Systems Award for Best Editing for **Magic Moments** (Magic Moments, SK, 2017, dir. Martina Buchelová), Samuel Škubla the Sound's Good Award for Best Sound for **China** and Kristýna Valocká the Critics' Choice Award for **The Most Beautiful Corner** (Najkrajší kút, SK, 2017). The Special Jury Awards went to: Maja Brnušáková the Best Documentary Award for **Denisa, The Story of a Friend** (Denisa, príbeh kamarátky, SK, 2017), Special Jury Award: Martina Buchelová (**Magic Moments**), Special Mention: Lucia Kašová (**43 Years of Bratislava Metro / 43 rokov bratislavského metra**). **Atlantis, 2003** won the Audience Award with the highest number of votes.

- All in all, films made by FTF VŠMU students won 29 awards in 2017 – 12 abroad and 17 at domestic festivals. The mid-length **Atlantis, 2003** was most lauded; for instance, it won the Best Short Film Award at the 27<sup>th</sup> Film Festival Cottbus, Germany, the Best Script Award and Student Jury Award at the 40<sup>th</sup> Poitiers Film Festival, France and the documentary **About My Sister** (O sestre, SK, 2016, dir. Barbora Slipeková) won in the documentary film category at the 17<sup>th</sup> International Film Schools Festival in Montevideo, Uruguay and at the 4<sup>th</sup> First Step International Student Film Festival in Tirana, Albania.

- For further awards, refer to **AWARDS FOR SLOVAK FILMS AND FILMMAKERS ABROAD**.

- **The Slovak Audiovisual Fund** (AVF) provides significant support to the production of students' films. In 2017, the AVF supported 17 film projects with a total of EUR 50,000 (in 2016, it was 19 film projects with EUR 56,400). The 21<sup>st</sup> Student Film Festival Áčko, the presentation of **Atlantis, 2003** in the Cinéfondation Section at the 70<sup>th</sup> Cannes IFF and **Magic Moments** at the international short film competition at the 42<sup>nd</sup> Toronto IFF were also subsidised by the AVF, as well as the publication of **The Theory of a Music Recording** (Teória hudobnej nahrávky) and the production of a 2-DVD **Images of (Against) Extremism** (Obrazy (proti) extrémizmu) which will contain 16 short, mainly non-fiction films – 8 made by VŠMU and 8 from the Slovak Film Institute archive; these will be paired into 8 serious social themes.

- The research project **Oral History** has focused on the collection and analysis of memories of Slovak film professionals with the participation of FTF VŠMU students and teachers since 2012, and it continues under the title ONLINE LEXICON OF SLOVAK FILMMAKERS (Online lexikón slovenských filmových tvorcov) – supplementation of the history of Slovak cinema via oral history methods.

- 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.

- The animated film **Don** (Don, SK, 2017, dir. Samuel Púchovský) from the Private Secondary Technical School of Animation in Bratislava won 1<sup>st</sup> Prize at the 12<sup>th</sup> International Festival of Animations by Secondary School Students **Animofest 2017**. In 2017, this school also organised the 2<sup>nd</sup> UAT Film, the International Festival of Feature Films by Secondary School Students. **In the Bird's Shadow** (V tieni vtáčika, SK, 2017, dir. Maximilián Mravčák) from the Private

Secondary Technical School of Animation in Bratislava won 3<sup>rd</sup> Prize.

- Ján Albrecht's Elementary School of Art organises the national audiovisual and multimedia competition, **Golden Clapperboard**; awards were presented for the fifth time in the competition in 2017, this time in fifteen categories.

- For further awards of student films, refer to **AWARDS FOR SLOVAK FILMS AND FILMMAKERS IN SLOVAKIA** and **AWARDS FOR SLOVAK FILMS AND FILMMAKERS ABROAD**.

## ► FILM PRODUCTION

- Since 2012, more than twenty full-length films for theatrical release have been made annually in Slovakia. In 2017, twenty-seven were made, six of them with a 100% Slovak share, and these were augmented by six majority and four-minority co-productions. In one case, the share of costs of Slovakia and the co-production country was 50/50. After thirteen directorial débuts in 2016, one year later only four first full-length films for theatrical release were made. However, one of them was an omnibus film hence there were six directors who made their débuts (Maroš Berák, Enrik Bistika, Vilo Csino, Vít Karas, György Kristóf and Slavomír Zrebný). In 2017, the domestic production again brought not only quality but also a greater diversity of genres and drew almost 1.5 million viewers to cinemas!

- Of the 21 feature films (12 in 2016), four were 100% Slovak films: the prequel to the favourite TV sketch show **Cuky Luky Film** (Cuky Luky film, SK, 2017, dir. Karel Janák), **DOGG** (DOGG, SK, 2017, dir. Slavomír Zrebný, Vilo Csino, Enrik Bistika, Jonáš Karásek) which in the course of four stories – **Duet, Opus Dei, Grassvater** and **Game** – treats with the emotion of anxiety, the atmosphere of bizarreness and fear in its various forms; the family musical comedy **Spievankovo and Queen Harmonia** (Spievankovo a kráľovná Harmónia, SK, 2017, dir. Diana Novotná) and **Kidnapping** (Únos, SK, 2017, dir. Mariana Čengel Solčanská) based on the kidnapping of the President's son which helped in the mobilisation of citizens for the annulment of the amnesties of the former Prime Minister Vladimír Mečiar related to this act.

- Four feature films were made in majority co-productions: a thriller from the organised crime environment on the Slovak-Ukrainian border **The Line** (Čiara, SK/UA, 2017, dir. Peter Bebjak), the drama of a marriage falling apart from the perspective of a 12-year-old girl **Nina** (Nina, SK/CZ, 2017, dir. Juraj Lehotský), a drama about a 50-year-old man looking for a job in Eastern Europe **Out** (Out, SK/HU/CZ, 2017, dir. György Kristóf) and **Little Harbour** (Piata loď, SK/CZ, 2017, dir. Iveta Grófová) which is an adaptation of Monika Kompaniková's book and a lyrical depiction of family and maternal themes.

- As many as twelve feature films (six in 2016) were made in minority co-productions: the story of the Russian poet Anna Barkova who spent 22 years of her life in Soviet gulags **8 Heads of Madness** (8 hlav šílenství, CZ/SK, 2017, dir. Marta Nováková) which was not released in cinemas in Slovakia but only issued on DVD, a drama from the environment of winter swimmers about the search for love and a new meaning of life **Ice Mother** (Bába z ledu, CZ/FR/SK, 2017, dir.

Bohdan Sláma), a thriller from the Polish-Czech border region **Spoor** (Pokot, PL/DE/SE/CZ/SK, 2017, dir. Agnieszka Holland, Kasia Adamik) with an older, energetic and eccentric teacher of English language and lover and protector of animals as the heroine, a historic road-movie inspired by Jaroslav Vrchlický's poem, set at the culmination of the Middle Ages **Little Crusader** (Křižáček, CZ/SK, 2017, dir. Václav Kadrnka), the dramatic story of three Slovak Roma in Brussels **The Flower Shop** (La fleurière, BE/SK, 2017, dir. Ruben Desiere), a film taking place during the Protectorate and completing the tetralogy by Jan and Zdeněk Svěrák about one generation **Barefoot** (Po strništi bos, CZ/DK/SK, 2017, dir. Jan Svěrák), the dramatic story of a 40-year-old woman who suddenly leaves her family in Berlin to start a new life in Bratislava **Freedom** (Freiheit, DE/SK, dir. Jan Speckenbach), **Filthy** (Špina, CZ/SK, 2017, dir. Tereza Nvotová) – a film about what rape means to a woman, how it changes her view of herself and of the surrounding world, the Christmas fairy tale **The Third Wish** (Přání k máni, CZ/SK, 2017, dir. Vít Karas) and the trilogy of director Jan Hřebejk and screenwriter Petr Jarchovský **Garden Store** (Zahradnictví, CZ/SK/PL, 2017) which is a prequel to the successful **Cosy Dens** (Pelíšky, CZ, 1999, dir. Jan Hřebejk), the individual parts of which, **The Family Friend** (Rodinný přítel), **Deserter** (Dezertér) and **Suitor** (Nápadník) take place between 1939 and 1959. The romantic comedy **All or Nothing** (Všetko alebo nič, SK/CZ, 2017, dir. Marta Ferencová) was made as a parity co-production.

- In 2017, six full-length cinema documentaries (twelve in 2016) were also made. The window into the world of traditional Roma music **Heavy Heart** (Ťažká duša, SK 2017, dir. Marek Šulík) and the evocation of the rise and fall of Slovak mountaineering in the Himalayas **Addicted to Altitude** (Vábenie výšok, SK, 2017, dir. Pavol Barabáš) were made as 100% Slovak films. They were complemented by two majority co-productions – a film about the first post-revolution Minister of the Interior and three-times Prime Minister who fundamentally influenced the modern history of Slovakia **The Lust for Power** (Mečiar, SK/CZ, 2017, dir. Tereza Nvotová) and a film about the sighting of UFOs in Central Slovakia and covert connections between the earthly elites and exotic races from other worlds **Grey Lizard Conspiracy** (Sprisahanie šedej rasy, SK/CZ, 2017, dir. Maroš Berák), and two minority co-productions – a film about the world-renowned opera singer and actress and about the destinies imposed on her and her family by the history of Europe in the 20<sup>th</sup> century **Červená** (Červená, CZ/SK, 2017, dir. Olga Sommerová) and the film portrait of an authentic Czech neo-Nazi **The White World According to Daliborek** (Svět podle Daliborka, CZ/SK/GB, 2017, dir. Vít Klusák).
- Two full-length films that were not released into distribution were also made – the time-lapse documentary about the walls in and around us **The Wall** (Múr, SK, 2017, dir. Magda Kmeťková, Roman Hraník) and the documentary about bands and singers in Prešov **Bars Good Movie** (Bars dobrý film, SK, 2017, dir. Ján Stračina).
- The full-length intimate view behind the closed doors of Slovak maternity wards **Before I Met You** (Medzi nami, IT, 2016, dir. Zuzana Límová) provoked a public discussion; however, it was made in a 100% Italian production.
- In addition to the above films, some dozens of short films were also made. For

- instance, the feature films – **Atlantis, 2003** (Atlantída, 2003, SK/CZ, 2017, dir. Michal Blaško), **The Way Back** (Cesta späť, SK, 2017, dir. Kristína Leidenfrosťová), **Warm Comedy About Depression, Madness and Unfulfilled Dreams** (Hrejivá komédia o depresii, šialenstve a nesplnených snoch, SK, 2017, dir. Michal Ďuriš), **Idiot** (Idiot, SK, 2017, dir. Martina Buchelová), the documentaries **43 Years of Bratislava Metro** (43 rokov Bratislavského metra, SK, 2017, dir. Lucia Kašová), **The PhotoCount** (Fotográf, SK, 2017, dir. Veronika Kalužáková), **The Piano** (Klavír, SK, 2017, dir. Anastasia Sevastyanova), **Prysia's Garden** (Paraskina záhrada, SK/UA/US, 2017, dir. Mišo Suchý), **A Redcurrant Pie** (Ríbezľák, SK, 2017, dir. Marek Káčer), **Death of Art** (Smrť Umenia, SK, 2017, dir. Dominik György), **The Swan** (SK, 2017, dir. Jonáš Karásek); as for animated films, we can mention for instance **39 Weeks, 6 Days** (39 týždňov, 6 dní, SK, 2017, dir. Joanna Kožuch, Boris Šima), **Auuuna** (Aúúúna, SK, 2017, dir. Lina Šuková), **Journey** (Journey, SK, 2017, dir. Marek Jasaň), **Contrast** (Kontrast, SK, 2017, dir. Barbora Bárková), **selfFish** (selfFish, SK, 2017, dir. Lukáš Figeľ), **Yellow** (Žltá, SK, 2017, dir. Ivana Šebestová), four episodes of the TV series **The Websters** (Websterovci) entitled **The School Monster** (Horor v škole, SK/PL, 2017, dir. Katarína Kerekesová), **Shopping Mania** (Nákupná mánia, SK/PL, 2017, dir. Katarína Kerekesová), **Hero Daddy** (Ocko Hrdina, SK, PL, 2017, dir. Katarína Kerekesová) and **The Cabriolet** (Kabriolet, SK/PL, 2017, dir. Katarína Kerekesová), the episode **Egg** (Vajce, SK, 2017, dir. Vanda Raýmanová, Michal Struss) from the TV series **The Tots** (Drobcí) and **Sand Storm** (Piesočná búrka, SK, 2017, dir. Veronika Kocourková) from the TV series **Ka-Boom!** (Tresky Plesky).
- As regards mid-length films made in 2017, we can mention the fairy tale **Tony & Tina: The Search for the Lost Circus** (Tony & Tina: Hľadanie strateného cirku, SK, 2017, dir. Boris Gomolčák), the documentaries **March or Die** (Pochoď alebo zomri, CZ/SK, 2017, dir. Michael Kaboš), **Social Aspects of Uganda** (Sociálne aspekty Ugandy, SK, 2017, dir. Libor Špimr, Monika Nová), **Varga** (Varga, SK/CZ, 2017, dir. Soňa Maletzová) and the second and third films from Erik Baláž's Tatra trilogy – **The Immortal Forest** (Nesmrtelný les, DE/SK, 2017) and **The Living River** (Živá rieka, DE/SK, 2017).
  - Radio and Television of Slovakia also had a part in the production of 15 full-length cinema films – 13 feature films and 2 documentaries. 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 **AWARDS FOR SLOVAK FILMS AND FILMMAKERS IN SLOVAKIA** and **AWARDS FOR SLOVAK FILMS AND FILMMAKERS ABROAD**.

## Slovak and Co-production Full-length films for Theatrical Release Made in 2017

	100 % national film	Majority coproductions	(50/50) Parity coproductions	Minority coproductions	TOTAL
fiction	4	4	1	12	21
documentary	2	2	0	2	6
animations	0	0	0	0	0
<b>TOTAL</b>	<b>6</b>	<b>6</b>	<b>1</b>	<b>14</b>	<b>27</b>

## Slovak and Co-production Full-length films for Theatrical Release Made in 2017

English Title of the Film	Original Title of the Film	Director	Producer	Production	Co-production	Slovak share
<b>8 Heads of Madness</b>	<b>8 hlav šílenství</b>	Marta Nováková	Václav Novák (CZ), Marta Nováková (CZ), Julietta Sichel (CZ), Biba Bohinská (SK)	MARFAFILM (CZ)	8Heads productions (CZ), Czech Television (CZ), CineArt TV Prague (CZ), HeyDay (SK), Michael Samuelson Lighting Prague (CZ), Moss and Roy (CZ)	20.00 %
<b>Ice Mother</b>	<b>Bába z ledu</b>	Bohdan Sláma	Pavel Strnad (CZ), Petr Oukropec (CZ), Marko Škop (SK)	Negativ (CZ)	Why Not Productions (FR), ARTILERIA (SK), Czech Television (CZ), Radio and Television of Slovakia (SK), Barrandov Studios (CZ), i/o post (CZ)	12.90 %
<b>Spoor</b>	<b>Pokot</b>	Agnieszka Holland, Kasia Adamik	Janusz Wachala (PL), Jakub Viktorín (SK)	Studio Filmowe Tor (PL)	Heimatfilm + CO (DE), nutprodukce (CZ), Czech Televi- sion (CZ), The Chimney Group (SE), nutprodukcia (SK)	2.51 %
<b>Cuky Luky Film</b>	<b>Cuky Luky film</b>	Karel Janák	Daniel Dangl (SK)	noemo (SK)		100.00 %
<b>The Line</b>	<b>Čiara</b>	Peter Bebjak	Wanda Adamík Hrycová (SK)	Wandal Production (SK)	Garnet International Media Group (UA), Radio and Television of Slovakia (SK), HomeMedia Production (SK), Martin Kohút (SK)	70.00 %
<b>DOGG</b>	<b>DOGG</b>	Jonáš Karásek, Enrik Bistika, Slavomír Zrebný, Vilo Csino	Maroš Hečko (SK), Mayo Hurajt (SK)	Azyl Production (SK)	HomeMedia Production (SK)	100.00 %
<b>Little Crusader</b>	<b>Křížáček</b>	Václav Kadrnka	Václav Kadrnka (CZ), Marko Škop (SK)	Sirius Films (CZ)	Czech Television (CZ), ARTILERIA (SK), Barrandov Studios (CZ), i/o post (CZ)	21.90 %
<b>The Flower Shop</b>	<b>La fleurière</b>	Ruben Desiere	Rasmus Van Heddeghem (BE), Ruben Desiere (BE), Tomáš Kaminský (SK)	Accatone Films (BE)	Mandala Pictures (SK), Beursschouwburg (BE), Popiul (BE), Radio and Television of Slovakia (SK)	20.00 %
<b>Nina</b>	<b>Nina</b>	Juraj Lehotský	Ivan Ostrochovský (SK), Albert Malinovský (SK), Katarína Tomková (SK)	Punkchart films (SK)	endorfilm (CZ), Czech Television (CZ), Lehotsky Film (SK), Radio and Television of Slovakia (SK), sentimentalfilm (SK)	68.00 %
<b>Out</b>	<b>Out</b>	György Kristóf	Marek Urban (SK)	sentimentalfilm (SK)	KMH Film Productions (HU), endorfilm (CZ), Mirage Film (HU), Punkchart films (SK), Radio and Television of Slovakia (SK), FAMU (CZ), Film Angels Studio (LV)	64.62 %
<b>Little Harbour</b>	<b>Piata loď</b>	Iveta Grófová	Katarína Krnáčová (SK), Iveta Grófová (SK)	Hulapa film (SK)	endorfilm (CZ), Katapult Film (HU), Silverart (SK), Radio and Television of Slovakia (SK)	83.00 %
<b>Barefoot</b>	<b>Po strništi bos</b>	Jan Svěrák	Jan Svěrák (CZ), Michal Novinski (SK)	Biograf Jan Svěrák (CZ)	Phoenix Film (CZ), NOVINSKI (SK), Czech Television (CZ), Radio and Television of Slovakia (SK), innogy (CZ)	10.30 %
<b>Freedom</b>	<b>Freiheit</b>	Jan Speckenbach	Sol Bondy (DE), Jamila Wenske (DE), Jelena Goldbach (DE), Peter Badač (SK)	One Two Films (DE)	BFILM (SK), ZAK Film Production (DE)	20.16 %
<b>Spievankovo and Queen Harmonia</b>	<b>Spievankovo a kráľovná Harmónia</b>	Diana Novotná	Miroslav Čačík (SK)	Tonada (SK)	Radio and Television of Slovakia (SK)	100.00 %



## Slovak and Co-production Full-length films for Theatrical Release Made in 2017

English film title	Original film title	Director	Producer	Production	Co-production	Slovak share
<b>Filthy</b>	<b>Špina</b>	Tereza Nvotová	Peter Badač (SK)	BFILM (SK)	molokofilm (CZ), FAMU (CZ), Radio and Television of Slovakia (SK), Magiclub (CZ), Sleepwalker (CZ)	47.38 %
<b>The Third Wish</b>	<b>Přání k máni</b>	Vít Karas	Jan Maxa (CZ)	Česká televize (CZ)	TV Markíza (SK), Promea Communication (SK)	20.60 %
<b>Kidnapping</b>	<b>Únos</b>	Mariana Čengel Solčanská	Milan Stráňava (SK)	JMB Film & TV Production (SK)	Radio and Television of Slovakia (SK), Studio 727 (SK)	100.00 %
<b>All or Nothing</b>	<b>Všetko alebo nič</b>	Marta Ferencová	Peter Núñez (SK)	NUNEZ NFE (SK)	MOJO Film (CZ), Evita Film Production (SK)	50.00 %
<b>Garden Store: Deserter</b>	<b>Zahradníctví: Dezertér</b>	Jan Hřebejk	Viktor Tauš (CZ), Michal Kollár (SK)	Fog'n'Desire Films (CZ)	Czech Television (CZ), Barrandov Studio (CZ), HN Films (CZ), Magiclub (CZ), SOKOL KOLLAR (SK), Radio and Television of Slovakia (SK), MD4 (PL), Chimney Group (PL)	20.06 %
<b>Garden Store: Suitor</b>	<b>Zahradnictví: Nápadník</b>	Jan Hřebejk	Viktor Tauš (CZ), Michal Kollár (SK)	Fog'n'Desire Films (CZ)	CinemArt (CZ), SOKOL KOLLAR (SK), MD4 (PL), KFS Production (SK), Czech Television (CZ), Radio and Television of Slovakia (SK)	19.18 %
<b>Garden Store: The Family Friend</b>	<b>Zahradnictví: Rodinný přítel</b>	Jan Hřebejk	Viktor Tauš (CZ), Michal Kollár (SK)	Fog'n'Desire Films (CZ)	Czech Television (CZ), Barrandov Studio (CZ), innogy Czech Republic (CZ), HN film (CZ), Magiclub (CZ), ROZVID (CZ), EUROPE Visual Consulting (CZ), SOKOL KOLLAR (SK), KFS production (SK), Radio and Television of Slovakia (SK), MD4 (PL), Chimney Group (PL)	19.17 %
<b>Červená</b>	<b>Červená</b>	Olga Sommerová	Pavel Berčík (CZ), Zuzana Mistríková (SK), Ľubica Orechovská (SK)	Evolution Films (CZ)	Czech Television (CZ), MuMo (CZ), PubRes (SK)	20.00 %
<b>The Lust for Power</b>	<b>Mečiar</b>	Tereza Nvotová	Zuzana Mistríková (SK), Ľubica Orechovská (SK)	PubRes (SK)	HBO Europe (CZ), Negativ (CZ)	80.00 %
<b>Grey Lizard Conspiracy</b>	<b>Sprisahanie šedej rasy</b>	Maroš Berák	Zuzana Piussi (SK)	Ultrafilm (SK)	D1 film (CZ)	80.00 %
<b>The White World According to Daliborek</b>	<b>Svět podle Daliborka</b>	Vít Klusák	Filip Remunda (CZ), Vít Klusák (CZ), Peter Kerekes (SK)	Hypermarket Film (CZ)	Czech Television (CZ), Peter Kerekes (SK), BRITDOC Foundation (GB)	10.00 %
<b>Heavy Heart</b>	<b>Ťažká duša</b>	Marek Šulík	Jana Belišová (SK)	Žudro (SK)	Slovak Academy of Sciences (SK), Radio and Television of Slovakia (SK)	100.00 %
<b>Addicted to Altitude</b>	<b>Vábenie výšok</b>	Pavol Barabáš	Alena Koščová (SK)	K2 studio (SK)	Radio and Television of Slovakia (SK)	100.00 %

**Note:** The share of Slovakia in Spoor was just 2.51% but the film was supported by the AVF, hence under the terms of the Audiovisual Act it is Slovak.

## ► SLOVAK AUDIOVISUAL FUND

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

– On 1 July 2017 Act No. 138/2017 **on the Fund for the Support of the Culture of National Minorities and the Amendments and Supplements to some other Acts** entered into effect, with the exception of Art. II, Art. III and Art. V par. 6, 13 and 19 which entered into effect on 1 January 2018. Article V of the above Act amended **Act No. 516/2008 on the Audiovisual Fund and on the Amendments and Supplements to some other Acts as amended**. This amendment acted in response to several requirements from application practice and it was also based on the need to stabilise the contribution from the national budget for the support of the audiovisual culture for the purpose of its further development in the Slovak Republic. The Act stipulated the minimum contribution from the national budget for the support of the audiovisual culture to be EUR 6,000,000 per year. This systemic measure takes into account the state's interest and role in the support of the audiovisual culture, and its recognition of the need to contribute to its ongoing development.

– On 1 August 2017, Decree No. 193/2017 **of the Ministry of Culture of the Slovak Republic, amending Decree No. 165/2014 of the Ministry of Culture of the Slovak Republic on the Film Project**, entered into effect. In order to increase the competitiveness of Slovakia in the area of film industry support, the amendment to the Decree decreased the universal amount of eligible expenditures.

– (More information can be found in the chapter on **LEGISLATION**)

– In addition to this stabilisation of the financing of the Fund's support activities, the amendment also brings about two further substantial groups of changes. The first is an optimisation of processes in the support activities themselves and the second is an extension of the Fund's scope of activities – it should not only provide support activities but also promote audiovision in Slovakia and abroad. At the same time, the Fund should also collate, process and provide basic information from audiovision (a database of Slovakia as a “film country”) and also have the opportunity to provide services related to the presentation and promotion of audiovisual culture and industry. The extension of the Fund's activities will also provide other services via educational activities, methodological-counselling activities and mediation activities. These new activities should become the basis for the establishment of the **Slovak Film Commission** which Slovak audiovision is notably lacking. Most of the amendments to the Act on the Audiovisual Fund entered into effect on 1 July 2017 with the exception of provisions related to the financing of the Fund's support activities (administrative fees and contributions to the Fund) which entered into effect on 1 January 2018.

– At its meeting on 25 July 2017, the Slovak Audiovisual Fund Board approved the proposal to complement AVF's Internal Regulation No. 10/2009 **Principles for the Provision of Funds**. The amendments to this Internal Regulation are based on the new state aid scheme for Programmes 1 and 2 of the Fund's support activities and also follow up the amendment to the Act on the Audiovisual Fund effective from 1 July 2017.

– In **2017**, the AVF allocated **EUR 132,400** more for the support of audiovisual culture than in the previous year (**EUR 7,566,088** in 2017 and **EUR 7,433,688** in 2016), which represents a year-on-year increase of 1.78%. Over the course of eight years, the AVF has supported **2,849** applications for the support of audiovisual culture with **EUR 65,259,442** in total.

– The figure for 2017 is the total amount of funds based on contracts concluded with the applicants and provided from the Fund's means based on the budget breakdown for 2017. Based on the recommendations of expert commissions and the decisions taken, in 2017 applications were supported with **EUR 12,277,088** in total.

– As for the above figures, it must be stated that **in 2017 the Slovak Audiovisual Fund started to apply a procedure for multi-annual projects such that the decision on the total amount of support is taken in the respective financial year; however, this total amount is then allocated over the course of several financial years**. The figures given in the table on page 13 for 2017 include information on the total amount of support resulting from the decisions taken.

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

– In 2017, **523 applications** were submitted for the support of audiovisual culture. The number of applications supported in audiovisual culture was approximately the same as in the previous year. In 2017, the AVF supported 350 appli-

cations (354 in 2016). The share of supported applications in the total number of applications submitted increased from 59.60% in 2016 to 66.92%. The statistics for 2017 present the situation as at 10 April 2018.

- In 2017, the AVF supported **three** applications for digitisation by **D-Cinema** technology – Outdoor Cinema in Komárno, Paľo Bielik's Amphitheatre in Banská Bystrica, the amphitheatre in Nové Zámky and the replacement of the server in screening room K1 of Cinema Lumière in Bratislava – with a total amount of **EUR 91,000**.

- In 2017, no application was submitted for cinema digitisation with the less expensive **E-Cinema HD** digital technology.

- Ten applications were supported within Sub-programme **4.3 Modernisation of Equipment in Digitised Single-Screen Cinemas** – Akademik Banská Štiavnica, Cinema Lumière Bratislava, Tatra Komárno, Mier Modra, Poľana Hriňová, Fontána Piešťany, Tatra Poprad, Orbis Rimanská Sobota, ArtKino Metro Trenčín, Mier Trstená – with a total amount of **EUR 121,200**.

- The new Sub-programme **2.3 Support for Attendance of Slovak Cinematographic Works** has been part of the Structure of Support Activities since 2015 within Programme 2 – Support for Distribution and Other Presentation of Audiovisual Works to the Public. The aim of the Sub-programme is to contribute to an increase in attendances at public screenings of Slovak cinematographic works in cinemas across Slovakia. In 2017, the Fund disbursed in Sub-programme **2.3 Support for Attendance of Slovak Cinematographic Works** a total of **EUR 188,048**. In this way, the Fund supported 33 cinemas with a subsidy of EUR 1 per ticket for a Slovak film sold, including minority co-productions. In 2016, the AVF supported **38 cinemas** in this Sub-programme with a total amount of **EUR 217,488**.

- (More details in the chapter on **CINEMAS**.)

- Within Sub-programme **4.4. Development of Technologies for the Production of Audiovisual Works in the Slovak Republic**, Filmpark Production received support for the development of the Vision software and KONDRETA Furniture for the development of the Autojib equipment – in all **EUR 25,000**.

- Programme **5. Support for the Audiovisual Industry in the Slovak Republic** was added to the AVF support system on 1 July 2015. In 2017, changes were made in this Programme, in particular in relation to the mandatory eligible expenditures limit that the applicant for funds has to invest in a project in Slovakia. This limit was reduced from the original amount of EUR 2 million to EUR 300,000 for feature TV series or a “package” of feature films and to EUR 150,000 for all other projects (individual films, documentaries or animated series). At the same time, in 2017, the Fund registered 12 new projects in this Programme that should be made in Slovakia in 2018 and 2019 with an anticipated amount of investments of EUR 8.5 million. Feature films **The General** (Generál, SK/CZ/IT/FR/RU) made by JMB Film & TV Production Bratislava, **Let There Be Light** (Nech je svetlo, SK/CZ, dir. Marko Škop) made by Artileria, **Happy Animal** (Šťastné zviera, SK, dir. Jozef Slovák) made by Tatra Star and feature audiovisual works **Ministers** (Ministri) made by Wilder, **Outlander Season 4** (US, 2018) made by Spectral, **Villa Lucia** (SK/CZ, dir. Michal Kollár) made by KFS, **Alleraya – The Falcon Prin-**

**cess** and **Short Spring, Winter Long** (Krátka jar, dlhá zima – the final version of this work became a film for theatrical release entitled **Dubček** (SK/CZ, 2018, dir. Laco Halama)) made by Filmpark production, **Mistresses** (SK, dir. Jakub Kroner – with the working title **Women in Love**/Zamilované and broadcast on TV Markíza in March 2018 as **Mistresses/Milenky**) made by Inout Studio s.r.o., the TV mini-series **The General** (Generál, SK/CZ/FR/IT/RU) made by JMB Film & TV Production Bratislava, three independent audiovisual works **Ema & Death's-Head Moth** (Ema a Smrtihlav), **Forever Yours** (Naveky tvoj), **The Clockmaker's Apprentice** (Hodinárov učeň) made by PubRes and **The Magic Quill** (Čertí pero, CZ/SK, 2018, dir. Marek Najbrt) obtained certificates of film project registration.

- In 2017, the AVF supported two television projects – the two-part mini-series **Maria Theresa** (Mária Terézia, CZ/AT/HU/SK, 2017, dir. Robert Dornhelm) – the applicant was the Slovak company Maya, and the 11-episode series **Inspector Max** (Inšpektor Max, SK/CZ, 2018, dir. Jiří Chlumský, Petr Nikolaev) made by TRIGON PRODUCTION, with the total amount of **EUR 368,292** – they obtained certificates in 2016.

- **Overview of projects which obtained financial support in excess of EUR 100,000 in 2017:**

- **Sub-programme 1.1.2 – Production of Feature Audiovisual Works amount endorsed (EUR) – name of project – applicant**

650,000 – **The General / Generál** – JMB Film & TV Production Bratislava, s. r. o. (total support: EUR 707,900)

550,000 – **Ema and Death's-Head Moth / Ema a Smrtihlav** – PubRes s. r. o. (total support: EUR 555,000)

500,000 – **PIARGY / FAŠIANGY** – ARINA s.r.o. (total support: 750,000)

450,000 – **LADY WINTER 2 / SEVEN-LEGGED LUKÁŠ / PERINBABA 2 / SEDEMNOHÝ LUKÁŠ** – J&J JAKUBISKO FILM EUROPE Production, s.r.o. (total support: 550,000)

400,000 – **Let There Be Light / Nech je svetlo** – ARTILERIA, s.r.o. (total support: 416,000)

400,000 – **The Disciple / Posol** – Punkchart films s.r.o. (total support: 624,000)

400,000 – **Inspector Max, Parts 5–9 / Inšpektor Max 5.-9. diel** – TRIGON PRODUCTION s.r.o.

300,000 – **Intimate Enemy / Dôverný nepriateľ** (original title He, She and the House / On, Ona a dom) – ATTACK FILM, s.r.o. (total support: 550,000)

300,000 – **THE CELLAR / PIVNICA** – FURIA FILM s.r.o. (total support: 524,400)

300,000 – **The Censor / Cenzorka** – Punkchart films s.r.o.

300,000 – **SUMMER WITH BERNARD / LETO S BERNARDOM** – Silverart, s.r.o. (total support: 315,000)

250,000 – **PIARGY / FAŠIANGY** – ARINA s.r.o. (total support: 750,000)

250,000 – **The Report / Správa** – first production phase – D.N.A. s.r.o. (total support: 275,000)

250,000 – **EPIC** – FilmFrame, s.r.o. (total support: 266,100)

- 250,000 – **Short Spring, Winter Long / Krátka jar, dlhá zima** (original title: Human Face – A. Dubček / Ľudská tvár – A. Dubček, distribution title: Dubček) – Filmpark production, s. r. o.
- 200,000 – **BACKSTAGE** (original title: Hugo) – ARINA s.r.o. (total support: 520,000)
- 200,000 – **The Wolf / Vlk** (working title) – Wider s.r.o.
- 150,000 – **KRYŠTOF** – ALEF FILM & MEDIA, s.r.o.
- 150,000 – **Toman – The Red Eminence / Zdeněk Toman (červená eminencia)** – PubRes s. r. o. (total support: 250,000)
- 140,000 – **Et j'aime à la fureur / Láska z celuloidu** – Artichoke s.r.o. (total support: 158,000)
- 120,000 – **THE IMPOSSIBLE VOYAGE / CESTA DO NEMOŽNA – second production phase (post-production)** – MEDIA FILM, s.r.o. (total support: 230,000)
- 100,000 – **THE IMPOSSIBLE VOYAGE / CESTA DO NEMOŽNA – first production phase (shooting)** – MEDIA FILM, s.r.o. (total support 230,000)
- **Sub-programme 1.3.2 – Production of Animated Audiovisual Works amount endorsed (EUR) – name of project – applicant**
- 470,000 – **HEART OF A TOWER / SRDCE VEŽE** – production of full-length animated film – BFILM s.r.o.
- 300,000 – **Plastic Heaven / Umelohmotné nebo** – 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**
- 180,000 – **The Painted Bird / Pomaľované vtáča** – PubRes s. r. o.
- 150,000 – **Shadow Country / Krajina ve stínu** – Filmpark production, s. r. o.
- 130,000 – **Cook, Fuck, Kill / Žaby bez jazyka** – MIRAFOX, s.r.o.
- 120,000 – **KAYTEK THE WIZARD / ČARODEJNÍK KAJTEK (KAJTEK CZARODZIEJ)** – ALEF FILM & MEDIA, s.r.o.
- 110,000 – **THE CHARLATAN / ŠARLATÁN** – 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 2017** – ART FILM FEST s.r.o.
- 100,000 – **12<sup>th</sup> International Film Festival Cinematik Piešťany** – Cinematik, s.r.o.

## Allocation of Funds Based on individual Programmes and Sub-programmes :

		Number of applications supported	Share in total number of applications supported	Endorsed amount (EUR)	Share in total support
<b>Programme 1</b>	<b>Support for making and production of Slovak audiovisual works</b>	<b>158</b>	<b>45.14 %</b>	<b>10,246,400</b>	<b>81.03 %</b>
Sub-programme 1.1	Feature audiovisual works	48	13.71 %	7,019,500	<b>55.51 %</b>
Sub-programme 1.2	Documentary audiovisual works	60	17.14 %	843,400	<b>6.67 %</b>
Sub-programme 1.3	Animated audiovisual works	14	4.00 %	1,134,500	<b>8.97 %</b>
Sub-programme 1.4	School and educational audiovisual works	17	4.86 %	50,000	<b>0.40 %</b>
Sub-programme 1.5	Production of European co-production films for theatrical release in which the Slovak co-producer holds a minority share	19	5.43 %	1,199,000	<b>9.48 %</b>
<b>Programme 2</b>	<b>Support for distribution and other public presentation of audiovisual works</b>	<b>144</b>	<b>41.14 %</b>	<b>1,547,448</b>	<b>12.24 %</b>
Sub-programme 2.1	Distribution of audiovisual works	92	26.29 %	590,900	<b>4.67 %</b>
Sub-programme 2.2	Public cultural events with involvement of audiovisual works in the Slovak Republic	19	5.43 %	768,500	<b>6.08 %</b>
Sub-programme 2.3	Support for attendance of Slovak films for theatrical release	33	9.43 %	188,048	<b>1.49 %</b>
<b>Programme 3</b>	<b>Support for research, education and publication activities in audiovisual culture</b>	<b>32</b>	<b>9.14 %</b>	<b>246,040</b>	<b>1.95 %</b>
Sub-programme 3.1	Publication activities	6	1.71 %	54,000	<b>0.43 %</b>
Sub-programme 3.2	Expert research and making professional information available	4	1.14 %	28,500	<b>0.23 %</b>
Sub-programme 3.3	Technical education and professional preparation	22	6.29 %	163,540	<b>1.29 %</b>
<b>Programme 4</b>	<b>Support for the development of audiovisual technologies in the Slovak Republic</b>	<b>16</b>	<b>4.57 %</b>	<b>237,200</b>	<b>1.88 %</b>
Sub-programme 4.1	Cinema digitisation with D-Cinema technology in accordance with DCI standards	4	1.14 %	91,000	<b>0.72 %</b>
Sub-programme 4.2	Cinema digitisation with E-Cinema HD technology	0	0.00 %	0	<b>0.00 %</b>
Sub-programme 4.3	Modernisation of equipment in digitised single-screen cinemas	10	2.86 %	121,200	<b>0.96 %</b>
Sub-programme 4.4	Development of technologies for the production of audiovisual works in the Slovak Republic	2	0.57 %	25,000	<b>0.20 %</b>
<b>Programme 5</b>	<b>Support for the audiovisual industry in the Slovak Republic</b>	<b>2</b>	<b>0.57 %</b>	<b>368,292</b>	<b>2.91 %</b>
	Television audiovisual works	2	0.57 %	368,292	<b>2.91 %</b>
<b>TOTAL</b>		<b>350</b>	<b>100.00 %</b>	<b>12,645,380</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 2017, 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 2016 and rewarded eight successful filmmakers via the Igric Awards and Literary Fund Premiums with a total amount of EUR 6,900 and 18 Slovak filmmakers with EUR 5,800 at international festivals, such as Cinematik Piešťany – Cinematik.doc Award, Mountains and City – LF Award for innovative approach to the topic, Student Film Festival ÁČKO – LF Awards for best individual performances in feature, documentary and animated film (for more information about the awards, refer to **NATIONAL FESTIVALS AND REVIEWS** and to the Literary Fund website). The Literary Fund also made contributions to costs for creative journeys in Slovakia and abroad, and provided rewards for performing artists celebrating an anniversary in 2017. 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 2017, the Section Committee had a budget of **EUR 135,000**, and provided **EUR 134,156.58** by 31 December 2017 from the budget for care for creative staff and artists. Almost half of this amount (**EUR 61,200**) was paid to 53 people in the form of creative scholarships.

## ► MEDIA Sub-programme

– As of 1 January 2014 the MEDIA Programme became a sub-programme of the Creative Europe Programme (merging with the Culture Programme under the Creative Europe umbrella) and the same held true for the MEDIA Desk Slovakia office which (merging with the Cultural Contact Point office) was transformed into the Creative Europe Desk in 2014.

– In 2017, in compliance with the approved action plan and within the allocated budget, Creative Europe Desk Slovakia continued to fulfil its fundamental tasks: to provide information on the MEDIA Sub-programme to all interested parties and to consult with applicants seeking a grant from the Sub-programme; it also performed activities directed towards improving the integration of Slovak audiovision professionals within Europe. The effects of the MEDIA Sub-programme on Slovak audiovision may be assessed by the amount of support allocated to Slovakia from the Programme each year; however, perhaps the additional tools provided by the Sub-programme to create Slovak audiovision are of even more importance.

– Once again, we registered positive results for Slovak entities applying for funding from the Programme in 2017. The MEDIA Sub-programme supported Slovak

applicants to the extent of **EUR 884,909** within the following schemes: Support for Development – Single Projects: EUR 208,000, Distribution: Selective Support: EUR 74,000, Distribution: Automatic Support: EUR 376,061, Support for Training: EUR 61,424 and Support to Festivals: EUR 25,000.

– Indirect support within the Europa Cinemas network for the 25 Slovak cinemas associated in the network amounted to **EUR 140,424**.

– It is the second highest amount of support since the Slovak Republic became a member state of the programme.

– If we include the support granted to Slovak companies within the Culture Sub-programme (EUR 336,615), the total support granted to Slovak companies within the **Creative Europe Programme in 2017 amounted to EUR 1,221,524**.

– As has become a tradition, Creative Europe Desk - MEDIA published the **Report on the Slovak Audiovisual Situation in 2016** with a summary of information on all important aspects of the state of the Slovak audiovisual industry (in Slovak and English, circulation – 500). As a priority, the Report is distributed to foreign companies, organisations and institutions.

– Creative Europe Desk Slovakia organised or co-organised several seminars, workshops and events; we have selected three of them:

On 11 and 12 September 2017, the seminar and workshop **DOX IN VITRO** in Piešťany (together with the European Documentary Network and IFF Cinematik Piešťany) with renowned European audiovisual professionals as tutors: Ove Rishøj Jensen, EDN/Denmark; Philippe Van Meerbeck, VRT, Flemish Radio & Television Network / Belgium; Friedrich Moser, producer, director and screenwriter of documentary films / Austria.

– Creative Europe Desk Slovakia also co-organised (together with the Office of the Government and the Permanent Representation of the European Commission to the Slovak Republic) the **Mini-festival of European Film 7x7**; the Festival was held from 3 May to 21 June 2017 and over this period seven European films supported from the MEDIA Sub-programme were shown in seven Slovak cities. In all, 3,847 viewers watched the Festival films.

## Overview of the support from the Creative Europe Programme, MEDIA Sub-programme granted to Slovak companies in 2017

COMPANY	PROJECT	AMOUNT (EUR)
<b>SCHEME: Support for Development of Audiovisual Content – Single Project EACEA/20/2016</b>		<b>208,000</b>
MEDIA FILM	The Impossible Voyage	25,000
Projector 23 (DE) SK partner - Silverart	Summer with Bernard (EUR 30,000 for the whole project)	3,000
Mphilms, s.r.o.	Power	30,000
ATTACK FILM, s.r.o.	Mothers	50,000
Silverart, s.r.o.	1989	50,000
KFS production, s. r. o.	Blood of the First Born	50,000
<b>SCHEME: Support to Festivals EACEA/16/2016</b>		<b>25,000</b>
ANČA	FEST ANČA	25,000
<b>SCHEME: Distribution Selective Scheme EACEA/19/2016</b>		<b>74,000</b>
ASFK	Hymyilevä mies	3,000
ASFK	La danseuse	5,300
ASFK	Sage femme	5,300
ASFK	Réparer les vivants	5,300
ASFK	Toivon tuolla puolen	5,300
Film Europe	La fille de Brest	3,000
Film Europe	Nocturama	3,000
Film Europe	Perfetti sconosciuti	3,000
Film Europe	Slava	3,000
ASFK	Aus dem Nichts	5,300
ASFK	Happy end (by M. Haneke)	5,300
ASFK	Jupiter holdja	5,300
ASFK	L'amant double	5,300
ASFK	Thelma	5,300
Film Europe	Testről és lélekről	3,000
Film Europe	The Square	5,300
Film Europe	120 battements par minute	3,000
<b>SCHEME: Support for Training EACEA/06/2016</b>		<b>61,424</b>
Akademie múzických umění v Praze (CZ)	MIDPOINT TV LAUNCH (EUR 80,000 for the whole project)	6,424
SK partner – CHARACTER - Film Development		
DOK.INCUBATOR Z.S. (CZ)	DOK.Incubator Workshop (EUR 120,000 for the whole project)	55,000
SK partner – Hitchhiker Films		
<b>SCHEME: Distribution – Automatic Scheme EACEA/18/2016</b>		<b>376,061</b>
ASFK		41,480
Bontonfilm		87,476
CinemArt SK		20,857
Continental film		130,468
Film Europe		52,206
Magic Box Slovakia		43,574
<b>Europa Cinemas</b>	<b>25 network cinemas</b>	<b>140,424</b>
<b>TOTAL</b>		<b>884,909</b>

## ► EURIMAGES

- Eurimages, the cinematographic fund of the Council of Europe, is the sole European fund supporting trans-national co-productions of full-length films. The fund has been operational since 1988 and Slovakia joined it on 15 April 1996. Prof. Zuzana Gindl-Tatárová represents Slovakia in Eurimages. At the year-end, Eurimages had 37 Member States out of the total number of 47 countries in the Council of Europe. Canada became an Associated Member on 13 March 2017.
- In 2017, the fund provided support amounting to EUR 22,172,535 to 83 feature films, 12 documentaries and one animated film. From its establishment in 1988 up to 31 December 2017, the fund had supported 1,912 European co-productions to the extent of EUR 562 million.
- In 2017, **eleven** Slovak projects applied for support from Eurimages and **five** of these applications were successful.
- The feature fairy tale **The Magic Quill** (Čertí brko, CZ/SK) by Czech director Marek Najbrt which is a minority co-production for Slovakia based on its share – 20.57% belongs to the Slovak company TRIGON PRODUCTION (co-producer Patrik Pašš) and 79.43% to the Czech company Punk Film (delegated producer Ondřej Beránek). The project with a total budget of EUR 2,211,144 **received the requested support of EUR 250,000**.
- The long-awaited project of Slovak director Mira Fornay **Cook, Fuck, Kill** (Žaby bez jazyka), a Czech-Slovak co-production with a Croatian contribution which is a minority co-production for Slovakia based on its share – 71.87% belongs to the Czech company Cineart TV Prague (delegated producer Viktor Schwarcz in collaboration with the Croatian company Kinorama whose producer Ankica Juric Tilic did not achieve the determined co-production level of 10%) and 28.13% belongs to the Slovak company MIRAFIX (co-producer Juraj Buzalka). The project with a total budget of EUR 1,150,230 **received support of EUR 138,000**.
- The Czech-Slovak co-production film **Frem**, the full-length experimental début by Slovak director Viera Čákanyová in which she combines a documentary with feature elements is a minority co-production for Slovakia based on its share – 75.77% belongs to the Czech company Hypermarket Film (delegated producer Filip Remunda) and 24.23% belongs to the Slovak company Punkchart films (co-producer Ivan Ostrochovský). Although the project with a total budget of EUR 223,001 was not fully accepted by the working group, it managed to **receive EUR 53,000**.
- The original majority feature project **Let There Be Light** (Nech je svetlo, SK/CZ), the second full-length fiction film by screenwriter and director Marko Škop is a majority co-production for Slovakia based on its share – 79.88% belongs to the Slovak company ARTILERIA, s.r.o. (delegated producer Ján Meliš) and 20.12% to the Czech company Negativ, s.r.o. (co-producer Petr Oukropec). The project with a total budget of EUR 782,212 **received support of EUR 120,000**.
- The Czech-Slovak-Latvian co-production **My Unknown Soldier** (Môj neznámy vojak), an experimental documentary project of Ukrainian director Anna Kryvenko, is a minority co-production for Slovakia based on its share – 24.20% be-

longs to the Slovak company Wandal Production s.r.o. (co-producer Wanda Adamik Hrycová), 27.25% to the Latvian company Baltic Pine Films (delegated producer Sergejs Serpuhovs) and 48.55% to the Czech company Bc. Michal Kráčmer (co-producer Michal Kráčmer). The project with a total budget of EUR 188,486 **received support of EUR 37,000**.

- In 2017, Slovakia's contribution to the fund was **EUR 156,694**.
- In 2017, Slovak co-production projects received **EUR 598,000**.
- From the date that Slovakia acceded to Eurimages up to 31 December 2017, **43 projects** were granted support; in these projects, Slovak production companies functioned as either the majority or minority co-producer.

## ► CINEMA DISTRIBUTION

- In 2017, **6,692,871 viewers** attended Slovak cinemas, which represents an 18.1% increase on 2016 (5,667,071 viewers). Over the whole period since Slovakia gained independence, only in 1993 did more viewers attend domestic cinemas. The gross box office takings increased by 18.91% year-on-year. Audiences paid a total of **EUR 34,513,049** for tickets (EUR 29,023,501 in 2016) which is the highest amount since Slovakia became independent. Thereby, 20 million euro was first exceeded in 2014.
- However, 2017 was a record year not only in Slovakia but also in the European Union. According to preliminary information provided by the European Audiovisual Observatory (EAO), 1.29 billion viewers attended cinemas across the EU last year, which is the highest number since 2004.
- The largest year-on-year increase in the number of viewers within the EU was recorded in Slovakia, and across the whole of Europe only Turkey recorded a higher increase (22.1%). Slovakia also achieved the greatest year-on-year increase in gross box office takings in the EU.
- The number of film screenings also achieved a record figure in Slovakia in 2017. There were 191,773 screenings which represents a year-on-year increase of 2.54% (187,017 in 2016) and the highest number of screenings since Slovakia gained independence. The average attendance per screening increased by 15.17% – from 30.30 viewers in 2016 to 34.90. The average admission fee also increased by 4 cents from EUR 5.12 in 2016 to EUR 5.16 and the average attendance at a screening of a 100-percent Slovak film or majority co-production almost doubled, as it increased from 31.83 viewers in 2016 to 61.67 viewers in 2017. The feature films **All or Nothing** (Všetko alebo nič, SK/CZ, 2017, dir. Marta Ferencová – 79.34), **Kidnapping** (Únos, SK, 2017, dir. Mariana Čengel Solčanská – 78.48) and **The Line** (Čiara, SK/UA, 2017, dir. Peter Bebjak – 68.97) recorded the highest average attendances per screening. As for documentaries, the best attended was **Abandoned Space** (Opuštěný vesmír, CZ/SK, 2015, dir. Peter Hledík), screened outside of the film release plan of the Union of Slovak Film Distributors, with an average attendance of 34.55 viewers per screening.
- In 2017, 266 new films, hence three fewer than in the previous year, were released in cinemas. The films were released in cinemas by eleven distribution companies and three Slovak films were distributed by the producers themselves –



Peter Hledík – Barok Film the documentary **Abandoned Space**, Wide Road Films the second Slovak feature film made in the English language **Detour on the Path to Perfect Illusion** (Obchádzka na ceste k dokonalaj ilúzií, SK, 2016, dir. Róbert Filo) and Reminiscencie the documentary **The Professional Foreigner** (Profesionálna cudzinka, SK, 2016, dir. Anna Grusková).

- The Association of Slovak Film Clubs had the highest number of premières (55), followed by CinemArt SK (44) and Film Europe Media Company (43).

- As regards the number of viewers, according to the Union of Slovak Film Distributors, CinemArt SK was the most successful distribution company in 2017. The 1,838,964 viewers of their films constituted a 27.5% share in the total attendance. The company distributed, in particular, films of 20<sup>th</sup> Century Fox International, DreamWorks Animation, Paramount and Universal and it had four films in the TOP 10 – **Despicable Me 3** (US, 2017, dir. Ken Daurio, Cinco Paul), **The Boss Baby** (US, 2017, dir. Tom McGrath), **Fifty Shades Darker** (US, 2017, dir. James Foley) and **The Fate of the Furious** (US/JP/FR/CA, 2017, dir. F. Gary Gray). The company had a 27.2% share of the gross box office receipts.

- In terms of gross box office takings, Continental Film ranked first (28.4% / 27.3% share of viewers); the company distributed the films of Warner Bros. and independent companies and also had four films in the TOP 10 – **All or Nothing**, **The Line**, **Kidnapping** and **It** (US, 2017, dir. Andrés Muschietti).

- Forum Film ranked third in 2017 based on both indicators (13.4% share of viewers / 13.0% share of gross box office takings), even though its most successful film **A Bad Moms Christmas** (US, 2017, dir. Jon Lucas, Scott Moore) only finished in the 21<sup>st</sup> place.

- For the first time since 2012, the best attended film in Slovak cinemas was not an animated film. In 2017, the film with the highest attendance figure was the domestic romantic comedy **All or Nothing**. Moreover, three more Slovak films were in the TOP 10, which will probably not be repeated so soon again.

- The crazy comedy **Cuky Luky Film** (Cuky Luky film, SK, 2017, dir. Karel Janák) experienced the most successful opening weekend in 2017. It did not exceed the 2015 record of **Minions** (109,475 viewers), nevertheless, with 53,144 viewers, it beat the historically best opening weekend of a domestic film since Slovakia gained independence, which previously had belonged to the documentary **38** (SK, 2014, dir. Daniel Dangel, Lukáš Zedníkovič) with 49,314 viewers.

- In 2017, a record 31 full-length Slovak and co-production films were released in cinemas and also two mid-length documentaries were in distribution – **Hotel Sunrise** (Hotel Úsvit, SK, 2016) by Mária Rumanová and **Varga** (SK/CZ, 2017) by Soňa Maletzová. Two short animated films were screened prior to the main films. **39 Weeks, 6 Days** (39 týždňov, 6 dní, SK, 2017) made by directors Joanna Kožuch and Boris Šima prior to **Little Harbour** (Piata loď, SK/CZ, 2017, dir. Iveta Grófová) and **Yellow** (Žltá, SK, 2017) made by Ivana Šebestová prior to **Out** (SK/HU/CZ, 2017) by György Kristóf.

- The comedy **All or Nothing** with 340,535 viewers became the most successful film with audiences and the crime thriller **The Line** with gross box office takings of EUR 1,749,425 the most commercially successful film. It had 329,349 viewers and was thus ranked second in cinema attendances. The first foreign film

**Despicable Me 3** was ranked only third. Moreover, **All or Nothing**, **The Line** and two of last year's domestic premières **Kidnapping** and **Cuky Luky Film** were among the ten most successful domestic films with audiences since the country became independent (see the current **TOP 10 Slovakia 1993-2017** on the following pages 18-20).

- It is worth noting that, since Slovakia gained independence, only sixteen films have achieved gross box office takings of over one million euro, and one quarter of them have been domestic films.

- **The Lust for Power** (Mečiar, SK/CZ, 2017) by director Tereza Nvotová became the best-attended domestic documentary with 15,621 viewers. Her feature film **Filthy** (Špina, CZ/SK, 2017) with 50,517 viewers was the most successful minority co-production. However, Jan Hřebejk presented his three new films to Slovak audiences in 2017 – **The Family Friend** (Rodinný přítel, CZ/SK/PL, 2017), **Deserter** (Dezertér, CZ/SK/PL, 2017) and **Suitor** (Nápadník, CZ/SK/PL, 2017) from the **Garden Store** (Zahradnictví) trilogy.

- Slovak films were distributed to cinemas by ten distribution companies – the Association of Slovak Film Clubs was once again the most active among them with seven domestic premières – and three production companies (Peter Hledík – Barok Film, Reminiscencie and Wide Road Films) released their films directly into cinemas without collaborating with traditional distributors, outside of the release plan of the Union of Slovak Film Distributors.

- All Slovak films, including minority co-productions, were viewed by **1,430,504** people in 2017, representing a 21.37% share in the total attendance (6.61% in 2016). Thus, the attendance at domestic films exceeded one million viewers for the first time since the country gained independence and, compared with 2016, when 377,086 viewers visited cinemas to watch domestic films, it almost quadrupled. Slovakia is ranked seventh in the EU in this indicator. France and the United Kingdom had the highest and equal share of domestic films in the total attendance in the EU (37.4%). Outside of the EU, Turkey continues to dominate – in 2017, the share of domestic films in the total attendance was 56.5%.

- (For detailed results of films premiered, refer to the table **Distribution of Premiered Slovak and Co-Production Films in 2017** on the following page).

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

- The 2017 data do not include attendances at the Bažant Cinematograph which attracted over 35,000 viewers to free screenings of Czech and Slovak films in 29 Slovak towns and cities; then there were a further 15,000 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...).

- We can only guess how successful domestic films will be in 2018 as the first domestic première is planned for 1 March. That is when Martin Šulík's new film **The Interpreter** (Tlmočník, SK/CZ/AT, 2018) with Jiří Menzel and the winner of the European Film Award Peter Simonischek in the title roles will be presented to audiences.

Distribution of Premiered Slovak and Co-Production Films in 2017										
English film title	Director	Year of prod.	Country of origin	Release date	Number of screenings	Admissions	Gross box office (EUR)	Average admission per screening	Average ticket price (EUR)	Distributor
All or Nothing	Marta Ferencová	2017	SK/CZ	12.1.2017	4,292	340,535	1,734,923.57	79.34	5.09	Continental film
The Line	Peter Bebjak	2017	SK/UA	3.8.2017	4,775	329,349	1,749,424.67	68.97	5.31	Continental film
Kidnapping	Mariana Čengel Solčanská	2017	SK	2.3.2017	3,552	278,763	1,467,613.54	78.48	5.26	Continental film
Cuky Luky Film	Karel Janák	2017	SK	20.4.2017	2,307	116,139	580,882.34	50.34	5.00	Itafilm
Spievankovo and Queen Harmonia	Diana Novotná	2017	SK	12.10.2017	1,863	86,555	424,400.18	46.46	4.90	Itafilm
The Prominent Patient	Julius Ševčík	2016	CZ/SK	23.3.2017	1,316	55,183	272,489.59	41.93	4.94	Garfield Film
The Lust for Power	Tereza Nvotová	2017	SK/CZ	12.10.2017	557	15,621	77,993.79	28.04	4.99	PubRes
Little Harbour	Iveta Grófová	2017	SK/CZ	16.3.2017	473	12,027	44,856.11	25.43	3.73	CinemArt SK
Addicted to Altitude	Pavol Barabáš	2017	SK	19.10.2017	291	8,005	27,636.62	27.51	3.45	ASFK
Nina	Juraj Lehotský	2017	SK/CZ	21.9.2017	334	5,714	22,175.26	17.11	3.88	FEMC
DOGG	Jonáš Karásek, Enrik Bistika, Slavomír Zrebný, Vilo Csino	2017	SK	9.11.2017	335	2,866	16,013.05	8.56	5.59	Continental film
Out	György Kristóf	2017	SK/HU/CZ	7.9.2017	103	1,529	2,588.14	14.84	1.69	ASFK
A Hole in the Head	Robert Kirchhoff	2016	SK/CZ	30.3.2017	73	1,140	1,760.09	15.62	1.54	ASFK
Grey Lizard Conspiracy	Maroš Berák	2017	SK/CZ	23.2.2017	32	688	1,380.00	21.50	2.01	Filmtopia
The Professional Foreigner *	Anna Grusková	2016	SK	27.2.2017	15	270	1,125.00	18.00	4.17	Reminiscencie
Varga * / **	Soňa Maletzová	2017	SK/CZ	17.12.2017	9	223	645.50	24.78	2.90	Filmtopia
Sunrise Hotel **	Mária Rumanová	2016	SK	6.3.2017	13	156	434.00	12.00	2.78	Filmtopia
Detour on the Path to Perfect Illusion *	Róbert Filo	2016	SK	7.2.2017	9	143	536.00	15.89	3.75	Wide Road Films
Heavy Heart	Marek Šulík	2017	SK	5.10.2017	12	96	317.00	8.00	3.30	Filmtopia
<b>Sub-total</b>	<b>100 % Slovak films, majority co-productions and 50/50</b>				<b>20,361</b>	<b>1,255,002</b>	<b>6,427,195.45</b>	<b>61.64</b>	<b>5.12</b>	
Filthy	Tereza Nvotová	2017	CZ/SK	22.6.2017	1,222	50,564	257,193.42	41.38	5.09	Forum film
Barefoot	Jan Svěrák	2017	CZ/SK/DK	24.8.2017	1,394	41,203	202,832.76	29.56	4.92	Forum film
Oddsockeaters	Galina Miklíňová	2016	CZ/SK/HR	12.1.2017	785	20,214	88,476.80	25.75	4.38	Forum film
Ice Mother	Bohdan Sláma	2017	CZ/FR/SK	2.3.2017	379	14,491	44,605.70	38.23	3.08	ASFK
The Third Wish	Vít Karas	2017	CZ/ SK	7.12.2017	905	10,325	48,499.70	11.41	4.70	Continental film
Garden Store: The Family Friend	Jan Hřebejk	2017	CZ/SK/PL	1.6.2017	550	7,494	36,456.34	13.63	4.86	Forum film
Garden Store: Deserter	Jan Hřebejk	2017	CZ/SK/PL	28.9.2017	475	5,815	28,551.58	12.24	4.91	Forum film
Garden Store: Suitor	Jan Hřebejk	2017	CZ/SK/PL	16.11.2017	387	5,707	29,224.63	14.75	5.12	Forum film

Distribution of Premiered Slovak and Co-Production Films in Slovakia in 2017										
English film title	Director	Year of prod.	Country of origin	Release date	Number of screenings	Admissions	Gross box office (EUR)	Average admission per screening	Average ticket price (EUR)	Distributor
Spoor	Agnieszka Holland, Kasia Adamik	2017	PL/DE/CZ/SE/SK	6.4.2017	134	1,409	3,099.16	10.51	2.20	ASFK
The White World According to Daliborek	Vít Klusák	2016	CZ/SK/GB	23.11.2017	94	810	2,710.98	8.62	3.35	Bontonfilm
Little Crusader	Václav Kadrnka	2017	CZ/SK	28.9.2017	76	638	1,036.00	8.39	1.62	ASFK
The Wolf from Royal Vineyard Street	Jan Němec	2016	CZ/SK/FR	20.4.2017	73	600	1,060.42	8.22	1.77	ASFK
Červená	Olga Sommerová	2017	CZ/SK	7.9.2017	27	496	1,091.20	18.37	2.20	PubRes
Abandoned Space *	Peter Hledík	2015	CZ/SK	28.1.2017	11	380	799.00	34.55	2.10	Peter Hledík - Barok Film
<b>TOTAL</b>	<b>minority co-productions</b>				<b>6,512</b>	<b>160,146</b>	<b>745,637.69</b>	<b>24.59</b>	<b>4.66</b>	
<b>TOTAL</b>	<b>all Slovak and co-production premiered films</b>				<b>26,873</b>	<b>1,415,148</b>	<b>7,172,833.14</b>	<b>52.66</b>	<b>5.07</b>	
<b>TOTAL</b>	<b>all Slovak and co-production films screened in 2017 (not just premières)</b>				<b>27,399</b>	<b>1,431,297</b>	<b>7,203,507.50</b>	<b>52.24</b>	<b>5.03</b>	

**Source:** Union of Slovak Film Distributors (UFD), Reminiscencie, Peter Hledík - Barok Film, Wide Road Films

**Note:** The films are ranked based on admission figures

The Prominent Patient - distribution première: 23. 3. 2017, pre-première: 15. 12. 2016.

Total results of the film from the pre-première: 1,323 screenings, 55,619 viewers and EUR 274,234 gross box office

\* a film outside of the film release plan of the UFD

\*\* mid-length film

Summary of films just from the film release plan of the UFD – without self-distributors	Number of Screenings	Admissions	Gross box office (EUR)
All 100% Slovak and majority films – JUST PREMIÈRES	20,328	1,254,366	6,424,887.95
All 100% Slovak, majority and minority films – JUST PREMIÈRES	26,829	1,414,132	7,169,726.59
All 100% Slovak, majority and minority films	27,364	1,430,504	7,201,048.00
<b>Self-distributors – majority films</b>	24	413	1,660.50
<b>Self-distributors – minority films</b>	11	380	799.00
<b>TOTAL self-distributors</b>	<b>35</b>	<b>793</b>	<b>2,459.50 EUR</b>

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

TOP 10 Films by Admissions (1 January – 31 December 2017)						
Ranking	English film title	Original film title	Country of origin	Release date	Admissions	Distributor
1.	All or Nothing	Všetko alebo nič	SK/CZ	12.1.2017	340,535	Continental film
2.	The Line	Čiara	SK/UA	3.8.2017	329,349	Continental film
3.	Despicable Me 3	Despicable Me 3	US	29.6.2017	296,178	CinemArt SK
4.	Kidnapping	Únos	SK	2.3.2017	278,763	Continental film
5.	The Boss Baby	The Boss Baby	US	20.4.2017	195,362	CinemArt SK
6.	Fifty Shades Darker	Fifty Shades Darker	US	9.2.2017	189,138	CinemArt SK
7.	Smurfs: The Lost Village	Smurfs: The Lost Village	US	30.3.2017	134,238	Itafilm
8.	The Fate of the Furious	The Fate of the Furious	US/JP/FR/CA	13.4.2017	130,640	CinemArt SK
9.	It	It	US	7.9.2017	117,046	Continental film
10.	Cuky Luky Film	Cuky Luky film	SK	20.4.2017	116,139	Itafilm

Source: Union of Film Distributors of the Slovak Republic

TOP 10 Slovak Films by Admissions 1993 – 2017 (1 January 1993 – 31 December 2017)							
Ranking	Slovak film title / English film title	Year of production	Country of origin	Distributor	Screenings	Admissions	Gross 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	4,292	340,535	1,734,924
4.	Čiara / The Line	2017	SK/UA	Continental film	4,775	329,349	1,749,425
5.	Únos / Kidnapping	2017	SK	Continental film	3,552	278,763	1,467,614
6.	Lóve / Lóve	2011	SK/CZ	Continental film	2,468	122,870	548,781
7.	Pokoj v duši / Soul at Peace	2009	SK/CZ	Anna Kováčová	1,352	116,818	406,860
8.	Cuky Luky film / Cuky Luky Film	2017	SK	Itafilm	2,307	116,139	580,882
9.	38 / 38	2014	SK	Itafilm	2,104	114,960	543,991
10.	Fontána pre Zuzanu 3 / The Fountain for Suzanne 3	1999	SK/CZ	Intersonic	1,591	112,353	200,714

Note: Excluding minority co-productions

Source: Union of Film Distributors of the Slovak Republic

## ► VIDEODISTRIBUTION

- We have not received any data on the number of DVDs and Blu-rays (BDs) sold in Slovakia since 2012. Also, data on the media sold in the TOP 10 of the two largest DVD and BD distributors in Slovakia have been unavailable since 2016. However, for the first time, we are including information on the sales of UHDs. **The Magnificent Seven** (US, 2016, dir. Antoine Fuqua) was the first film in the 4K Ultra HD Blu-ray format in Slovakia. It was distributed from 25 January 2017. In 2017, Bontonfilm released 62 titles in all in the Slovak market and Magic Box Slovakia 37 titles. Film fans need a 4K Ultra HD TV set or projector designated UHD+HDR, a 4K Ultra HD Blu-ray player and an original 4K Ultra HD Blu-ray with film content in order to watch the film format of the current top quality. All 4K Ultra HD titles also contain a Blu-ray disk in HD standard. The first Czech and, thanks to co-production, also Slovak film on UHD is **An Angel of the Lord 2** (Anděl Páně 2, CZ/SK, 2016, dir. Jiří Strach).

- In 2017, Bontonfilm released 300 DVD titles, 242 BD and 62 UHD titles.

### - Bontonfilm's TOP 10 bestselling DVDs

Two domestic titles were in the TOP 10 with **The Line** even being ranked first:

1. **The Line** (Čiara, SK/UA, 2017, dir. Peter Bebjak)
2. **Despicable Me 3** (US, 2017, dir. Ken Daurio, Cinco Paul)
3. **Trolls** (US, 2016, dir. Anand Tucker)
4. **Fifty Shades Darker** (US, 2017, dir. James Foley)
5. **The Boss Baby** (US, 2017, dir. Tom McGrath)
6. **Smurfs: The Lost Village** (US, 2016, dir. Kelly Asbury)
7. **Sing** (US, 2016, dir. Garth Jennings)
8. **Kidnapping** (Únos, SK, 2017, dir. Mariana Čengel Solčanská)
9. **The Fate of the Furious** (US/JP/FR/CA, 2017, dir. F. Gary Gray)
10. **Bridget Jones's Baby** (GB/FR/US, 2016, dir. Sharon Maguire)

- **Bontonfilm's TOP 10 bestselling BDs** include the same titles as the TOP 10 bestselling DVDs. Just two domestic titles – **The Line** and **Kidnapping** – were not released on BD and so they were replaced by other titles.

1. **Despicable Me 3** (US, 2017, dir. Ken Daurio, Cinco Paul)
2. **Trolls** (US, 2016, dir. Anand Tucker)
3. **Fifty Shades Darker** (US, 2017, dir. James Foley)
4. **The Boss Baby** (US, 2017, dir. Tom McGrath)
5. **Sing** (US, 2016, dir. Garth Jennings)
6. **The Fate of the Furious** (US/JP/FR/CA, 2017, dir. F. Gary Gray)
7. **Bridget Jones's Baby** (GB/FR/US, 2016, dir. Sharon Maguire)
8. **Warcraft** (US, 2016, dir. Duncan Jones)
9. **The Secret Life of Pets** (US, 2016, dir. Chris Renaud, Yarrow Cheney)
10. **Emoji Movie** (US, 2017, dir. Anthony Leondis)

### - Bontonfilm's TOP 10 bestselling UHDs

1. **The Fate of the Furious** (US/JP/FR/CA, 2017, dir. F. Gary Gray)
2. **The Magnificent Seven** (US, 2016, dir. Antoine Fuqua)
3. **Arrival** (US, 2016, dir. Denis Villeneuve)
4. **Resident Evil: The Final Chapter** (US, 2016, dir. Paul W.S. Anderson)

5. **Passengers** (US, 2016, dir. Morten Tyldum)
  6. **T2 Trainspotting** (GB, 2017, dir. Danny Boyle)
  7. **Inferno** (US, 2016, dir. Ron Howard)
  8. **Life** (US, 2017, dir. Daniel Espinosa)
  9. **The Mummy** (US, 2017, dir. Alex Kurtzman)
  10. **Spider-Man: Homecoming** (US, 2017, dir. Jon Watts)
- In 2017, **Magic Box Slovakia** released 142 titles on DVD, 116 on BD and 37 on UHD.

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

Once again, for the fourth consecutive year, a domestic film is among the TOP 10 bestselling titles of Magic Box Slovakia. **The Line** and **All or Nothing** thus dominated not only cinema attendances but also DVD sales.

1. **All or Nothing** (Všetko alebo nič, SK/CZ, 2017, dir. Marta Ferencová)
2. **Fantastic Beasts and Where to Find Them** (US, 2016, dir. David Yates)
3. **The LEGO Batman Movie** (US, 2017, dir. Chris McKay)
4. **Moana** (US, 2016, dir. Ron Clements, John Musker)
5. **Pirates of the Caribbean: Salazar's Revenge** (US, 2017, dir. Joachim Rønning, Espen Sandberg)
6. **Ballerina** (FR/CA, 2016, dir. Eric Summer, Éric Warin)
7. **Storks** (US, 2016, dir. Nicholas Stoller, Doug Sweetland)
8. **Frozen** (US, 2013, dir. Chris Buck, Jennifer Lee)
9. **Beauty and the Beast** (US, 2017, dir. Bill Condon)
10. **Finding Dory** (US, 2016, dir. Andrew Stanton)

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

1. **Fury** (Fury, US, 2014, dir. David Ayer)
2. **The NeverEnding Story** (Die unendliche Geschichte, DE/US, 1984, dir. Wolfgang Petersen) (remastered version)
3. **Cosy Dens** (Pelíšky, CZ, 1999, dir. Jan Hřebejk) (remastered version)
4. **World Heritage: USA 3D – Grand Canyon National Park** (Weltnaturerbe USA 3D – Grand Canyon Nationalpark, DE, 2012, dir. Norbert Vander) (3D)
5. **Rogue One: Star Wars Story** (US, 2016, dir. Gareth Edwards) 2BD
6. **We Were Soldiers** (US/DE, 2002, dir. Randall Wallace)
7. **Pirates of the Caribbean: Salazar's Revenge** (US, 2017, dir. Joachim Rønning, Espen Sandberg)
8. **World Heritage: USA – Yellowstone National Park 3D** (US, 2015, dir. Norbert Vander) (3D)
9. **Dune** (US, 1984, dir. David Lynch)
10. **A Bridge Too Far** (US/GB, 1977, dir. Richard Attenborough)

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

1. **Dunkirk** (NL/GB/FR/US, 2017, dir. Christopher Nolan) – 3BD (UHD+BD+bonus disc)
2. **Blade Runner: The Final Cut** (US, 1982, dir. Ridley Scott) (2BD+2DVD bonus)
3. **Sully** (US, 2016, dir. Clint Eastwood)
4. **Wonder Woman** (US, 2017, dir. Patty Jenkins)
5. **Fantastic Beasts and Where to Find Them** (US, 2016, dir. David Yates)

6. **Transformers: The Last Knight** (US, 2017, dir. Michael Bay) 3BD (UHD+BD+bonus disc)
7. **Kong: Skull Island** (US, 2017, dir. Jordan Vogt-Roberts)
8. **Unforgiven** (US, 1992, dir. Clint Eastwood)
9. **Allied** (US, 2016, dir. Robert Zemeckis)
10. **The Accountant** (US, 2016, dir. Gavin O'Connor)
  - In 2017, 51 DVDs or BDs with Slovak and co-production audiovisual works were released. Of these, 33 DVDs and BDs contained full-length cinema films (in 2016, 56 DVDs or BDs with Slovak and co-production audiovisual works were released, of which 36 were full-length cinema films).
  - **The Slovak Film Institute (SFI)** also continued making domestic productions available in 2017. The SFI released **Forget Mozart** (Zabudnite na Mozarta, CS, 1985, dir. Miloslav Luther) on DVD; and in collaboration with ALEF Film & Media Group the 2-DVD **The Magical World of Animated Film** (Čarovný svet animovaného filmu, SK, 2011, dir. Rudolf Urc, Marek Urban) containing 13 episodes of the eponymous TV documentary series – 1. **The Well of Love** (Studňa lásky), 2. **Two Masters** (Dvaja majstri), 3. **Eye of Animated Film** (Oko animovaného filmu), 4. **Orbis Pictus** (Orbis Pictus), 5. **From Tale to Tale** (Z rozprávky do rozprávky), 6. **Drawing – Cut-out – Puppet** (Kresba – plôška – babka), 7. **I Wish I Was a Pencil** (Chcel by som byť ceruzkou), 8. **When Puppets Come Alive** (Keď bábkы ožijú), 9. **Out to the World** (Do sveta), 10. **My Country in Europe** (Moja krajina v Európe), 11. **Secrets of Film Tricks** (Tajomstvá filmového triku), 12. **Our Voice** (Naše prejavy), 13. **A Time of Quest, a Time of Hope** (Čas hľadania, čas nádeji) and a second DVD **Slovak Animated Film According to Rudo Urc** (Slovenský animovaný film podľa Rudolfa Urca) containing 17 short films from the SFI archive from the period 1970 – 1990: **Baby at the Airport** (Bábätko na letisku, CS, 1988, dir. Peňčo Kunčev), **A Ballad in Lace** (Balada v čipke, CS, 1981, dir. Dagmar Bučanová), **The Virgin Land** (Celina, CS, 1989, dir. Ondrej Slička), **Dita in the Air** (Dita vo vzduchu, CS, 1970, dir. Viktor Kubal), **Colouring – Singing: Autumn** (Maľovanky – spievanky: Jeseň, CS, 1989, dir. Helena Slavíková-Rabarová), **Joey's Space Adventure** (Jožinkovo vesmírne dobrodružstvo, CS, 1990, dir. Vladimír Pikalík), **Cock-a-doodle-do** (Ki-ki-ri-kí, CS, 1985, dir. František Jurišič), **Birthday 2001** (Narodeniny 2001, CS, 1978, dir. Ivan Popovič, Milan Peťovský), **The Giant and the Stonecutter** (Obor a kamenár, CS, 1978, dir. Blanka Šperková), **An Ordinary Story** (Občasný príbeh, CS, 1982, dir. Zlatica Vejchodská), **The Panpulons** (Panpulóni, CS, 1976, dir. Ivan Popovič), **The Monument** (Pomník, CS, 1987, dir. Oleg Makara-Kalmáry), **Help!** (Pomóóó!, CS, 1985, dir. Jaroslava Havettová), **The Last Stone** (Posledný kameň, CS, 1982, dir. Július Hučko, Jaroslava Havettová), **The Present** (Prezent, CS, 1976, dir. Viktor Kubal), **The First Class** (Prvá trieda, CS, 1984, dir. Rudolf Urc) and **The Inventor** (Vynálezca, CS, 1983, dir. Vlastimil Herold, 1983), the Italian-Slovak version of the DVD with Peter Solan's film **The Barnabáš Kos Case** (Prípád Barnabáš Kos, CS, 1964) presented at Sapienza University in Rome, and the DVD collection with five DVDs containing ten episodes of the documentary series **FEMALE FIRST (PRVÁ) – Magda Husáková Lokvencová** (SK, 2013, dir. Zuzana Liová), **Trixi** (SK, 2014, dir. Peter Kerekes), **Hana Gregorová** (SK, 2014, dir. Zuzana

Liová), **Irena Blühová** (SK, 2014, dir. Lenka Moravčíková-Chovanec), **Ludmila Pajdušáková** (SK, 2015, dir. Lenka Moravčíková-Chovanec), **Soňa Kovačevičová** (SK, 2015, dir. Tereza Krížková), **Zora Jesenská** (SK, 2015, dir. Róbert Šveda), **Izabela Textorisová** (SK, 2016, dir. Jana Bučka), **Magdaléna Schwingerová** (SK, 2016, dir. Peter Kerekes) and **Ludmila Šapošniková** (SK, 2016, dir. Marek Šulík).

- The release of the 3-BD collection **Best of Viktor Kubal** was significant. It contains the following films: **Brigand Jurko** (Zbojník Jurko, CS, 1976), **The Bloody Lady** (Krvavá pani, CS, 1980) and the **Selection of Animated Films by Viktor Kubal – Well of Love** (Studňa lásky, CS, 1944/59), **Earth** (Zem, CS, 1966), **Dita at the Post Office** (Dita na pošte, CS, 1967), **Tom Thumb at the Magician's** (Janko Hraško u kúzelníka, CS, 1973), **Chess** (Šach, CS, 1973), **Cinema** (Kino, CS, 1977), **Only Child** (Jedináčik, CS, 1979), **What Happened to Johnny on the Road** (Čo sa stalo Janíkovi na ceste, CS, 1981), **The Selection** (Selekcia, CS, 1982), **The Weatherman** (Meteorológ, CS, 1983), **High Noon** (Na pravé poludnie, CS, 1988), **The Idol** (Idol, CS, 1989) together with the mid-length **The Marzipan Comedy** (Marcipánová komédia, CS, 1987). The collection was among the finalists of the II Cinema Ritrovato – DVD Awards.

- **Bontonfilm** provided the second largest number of domestic films on DVD. The company released ten films: a thriller from the organised crime environment at the Slovak-Ukrainian border **The Line** (Čiara, SK/UA, dir. Peter Bebjak), the sequel to the successful fairy tale **An Angel of the Lord 2** (Anděl Páně 2, CZ/SK, 2016, dir. Jiří Strach) which was also released on BD, the drama about the search for love and a new purpose of life **Ice Mother** (Bába z ledu, CZ/FR/SK, 2017, dir. Bohdan Sláma), the romantic comedy **Stuck with a Perfect Woman** (Bezva ženská na krku, CZ/SK, 2016, dir. Tomáš Hoffman) which was also released as part of a 3-DVD set with Czech comedies **Men in Hope** (Muži v naději, CZ, 2011, dir. Jiří Vejdělek) and **Women in Temptation** (Ženy v pokušení, CZ, 2010, dir. Jiří Vejdělek), the thriller from the Polish-Czech border **Spoor** (Pokot, PL/DE/SE/CZ/SK, 2017, dir. Agnieszka Holland, Kasia Adamik), the prequel to the stories of the favourite figures from the TV screen **Cuky Luky Film** (Cuky Luky film, SK, 2017, dir. Karel Janák), a film about the world-renowned opera singer and actress **Červená** (Červená, CZ/SK, 2017, dir. Olga Sommerová), the animated film **Little from the Fish Shop** (Malá z rybárny, CZ/SK/DE, 2015, dir. Jan Balej), **Filthy** (Špina, CZ/SK, 2017, dir. Tereza Nvotová) – a film about what rape means to a woman, and the first part of the **Garden Store** (Zahradnictví, CZ/SK/PL, 2017) trilogy entitled **The Family Friend** (Rodinný přítel).

- **Magic Box Slovakia** was the third largest publisher of domestic production on DVD. The romantic comedy **All or Nothing** (Všetko alebo nič, SK/CZ, 2017, dir. Marta Ferencová) was the best attended film in Slovak cinemas and also the company's bestselling DVD in 2017. The thriller **Kidnapping** (Únos, SK, 2017, dir. Mariana Čengel Solčanská) was also among the best attended films in cinemas. The company also issued the full-length animated film **Oddsockeaters** (Lichožrouti, CZ/SK/HR, 2016, dir. Galina Miklínová) and the animated series **The Tots** (Drobci, SK, 2016, dir. Vanda Raýmanová, Michal Struss) with 7 episodes: **Show** (Predstavenie), **Trip** (Výlet), **Cake** (Torta), **Race** (Preteky), **Hike** (Túra), **Mys-**

**tery** (Záhada) and **Playground** (Ihrisko), the documentary road movie **From Slovakia with Love** (S tebou ma baví Slovensko, SK, 2016, dir. Pavol Barabáš, Róbert Šveda), a story taking place during the Protectorate and completing the tetralogy by Jan and Zdeněk Svěrák **Barefoot** (Po strništi bos, CZ/DK/SK, 2017, dir. Jan Svěrák) which was issued on DVD but also on a 2-BD with the black and white director's cut on the second BD, and the biography of diplomat Jan Masaryk **A Prominent Patient** (Masaryk, SK/CZ, 2016, dir. Julius Ševčík) also on DVD and Blu-ray.

- AH production issued the road movie **Stanko** (SK, 2015, dir. Rastó Boroš); Atelier.doc the documentary **Steam on the River** (Para nad riekou, SK/CZ, 2015, dir. Robert Kirchoff) about three jazzmen (Laco Deczi, Ľubomír Tamašovič, Ján Jankeje) who defected from the occupied Czechoslovakia to the West; Hulapa film the adaptation of Monika Kompaníková's book **Little Harbour** (Piata loď, SK/CZ, 2017, dir. Iveta Grófová) which was issued separately on DVD but also together with the book and soundtrack; K2 Studio the documentary about the rise and decline of Slovak mountaineering in the Himalayas **Addicted to Altitude** (Vábenie výšok, SK, 2017, dir. Pavol Barabáš); and the Institute of Musicology of the Slovak Academy of Sciences and Žudro issued the full-length documentary about traditional Roma music **Heavy Heart** (Ťažká duša, SK, 2017, dir. Marek Šulík).

- The production of DVDs with children's songs and programmes was once again varied. Tonada issued the musical family comedy **Spievankovo and Queen Harmonia** (Spievankovo a kráľovná Harmónia, SK, 2017, dir. Diana Novotná). It was also issued separately as **The Spievankovo 1-6 Collection** (Kolekcia Spievankovo 1-6). Tony & Tina issued a fairy tale full of songs and dance **The Search for the Lost Circus** (Hľadanie strateného cirkusu, SK, 2017, dir. Mária Novák, Nina Novák Áčová), Galgan Music issued the disc **Miro Jaroš: DVD for (Dis)Obedient Children 2** (Miro Jaroš: DVD pre (ne)poslušné deti 2, SK, 2017), the DVD **Pat-a-Cake – Songs and Fairy Tales** (Paci Pac – Pesničky a rozprávky, SK, 2017) was issued in collaboration with TV Rik; and Spinaker issued the DVD with songs **Smejko and Tanculienka: Peekaboo, Hush!** (Smejko a Tanculienka: Kuk, ani muk!, SK, 2017).

- Short and mid-length films were also issued on DVD. Arolla film issued the second and third films of Erik Baláž's Tatra trilogy – **The Immortal Forest** (Nesmrtelný les, DE/SK, 2017) and **The Living River** (Živá rieka, DE/SK, 2017). In addition to the documentary **Heavy Heart** (Ťažká duša) the 3-DVD **Šilalo Paňori / Cold Water** (Šilalo paňori/Studená vodička, SK, 2017, dir. Jana Belišová, Marek Šulík, Zuzana Mojžišová) – 25 documentation videos about the link between mournful Roma songs and the destinies of the singers of these songs – is another output of the eponymous ethno-musicological project.

Two Slovak films were also issued on DVD in Poland. Agora issued **Spoor** on DVD and BD and ADD Media **All or Nothing** as an individual DVD and also together with the book. Bontonfilm issued the portrait of an authentic Czech neo-Nazi **The White World According to Daliborek** (Svět podle Daliborka, CZ/SK/GB, 2017, dir. Vít Klusák) in the Czech Republic; due to cinema distribution, sales of this film in Slovakia only started in April 2018.

- In 2017, only **eight video rental stores** were still in operation in Slovakia.
- In 2014, the Slovak Internet VoD portal Kinocola ([www.kinocola.sk](http://www.kinocola.sk)) came into operation; the production company Filmpark is behind this portal. It specialises in Slovak and Czech films. It has 22 fiction films, 17 documentary, 12 short films, 42 episodes of the documentary series **GEN.sk** (SK, 2008-2017, various directors), 6 episodes of the TV series **Mountain Rescue Team** (Záchranári, SK/CZ, 2003, dir. Vladimír Michálek) and 13 episodes of the TV series **Old Town Crime Tales** (Kriminálka Staré mesto, SK/CZ, 2010-2013, dir. Ján Sebechlebský).
- **The Association of Slovak Film Clubs** has offered its Video on Demand service ([www.asfkvod.sk](http://www.asfkvod.sk)) since June 2016. It had 16 titles on offer; more will gradually be added.
- Films can also be rented via digital television – e.g. **Magio** from T-Com and **Fiber TV** from Orange. Both offer an archive of the programmes broadcast. Magio offers a seven-day archive and FiberTV a 31-day archive. CME launched the **Voyo** portal in 2011 in Slovakia. It is a video-on-demand platform available not only on PCs but also on selected TV sets, tablets, Blu-ray players and smart phones. In addition to films, Voyo also offers access to the archives of the TV channels Markiza, Doma and Dajto. The **HBO GO** service has been available since 2013; it offers HBO subscribers unlimited access to films, TV series and documentaries, in particular from HBO original productions, but also to the latest Hollywood blockbusters on PCs, mobile phones, tablets and TVs with Internet connection.
- Since 2011 in Slovakia it has also been possible to buy or rent films on **iTunes**. In January 2016, the American company **Netflix** arrived on the Slovak market and from mid-December 2016, the **Prime Video** service has been competing with Netflix. **Amazon** has made it available in over 200 countries across the world, including Slovakia.

## CINEMAS

- In 2017, **152 cinemas with 249 screens** were in operation (in 2016, there were 145 cinemas with 241 screens). Of these, 97 were single-screen cinemas with 26,383 seats, 20 multiplexes (cinemas with 2 to 7 screens) with 80 screens and 12,385 seats, and 4 multiplexes (cinemas with 8 and more screens) with 40 screens and 6,821 seats, 21 open-air cinemas with 22,167 seats and 9 alternative spaces with 1,090 seats: Municipal Cultural Centre – FK Kassandra (Bánovce nad Bebravou), A4 – Space for Contemporary Culture (Bratislava), FK Kamel (Bratislava), Satori Stage (Bratislava), Klub Bombura (Brezno), FK Vas-macska-Jókai Theatre (Komárno), FK Priestor (Lučenec), Cinema Pocity (Prešov), Stanica (Žilina) and the 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 spring 2017, the digitised single-screen Cinema X in Stupava closed down. 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 Bra-

tislava, CINEMAX Arena Trnava and Mlyny Cinemas Nitra. The IMAX cinema also has immersive sound.

- As at 31 December 2017, **189 screens in 93 cinemas** and **3 open-air cinemas** were digitised with **D-Cinema** technology (185 screens in 90 cinemas and 3 open-air cinemas in 2016). In 100 digitised screens – of these, 36 in single-screen cinemas – **3D screening** was even possible.
  - As at 31 December 2017, 100% of screens in 24 multi-screen cinemas were digitised. Of the 97 single-screen cinemas in operation in 2017, 68.04% were digitised. The number of digitised single-screen cinemas (66) will probably not increase substantially now, as in 2017 only Cinema Hutník in Podbrezová applied for (but was not granted) support.
- (for details refer to the Table: **Cinemas in Slovakia as at 31 December 2017**)
- In 2010 – 2017, the Slovak Audiovisual Fund (AVF) granted support totalling **EUR 2,374,490** for the digitisation of 79 cinemas and screening rooms with **D-Cinema** technology.
    - While 15 screens in multi-screen cinemas were digitised with D-Cinema technology without AVF support, only eight of the almost one hundred single-screen cinemas managed to do so – Bánovce nad Bebravou, Bratislava (Klap), Dubnica nad Váhom (Lastovička), Martin (Moskva Cinema), Stropkov, Stupava, Šamorín (Tuli Cinema) and Ružomberok.
    - The renovation of the amphitheatre in Košice was financed from funds earmarked for the 2013 European Capital of Culture projects.
    - 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 and others will 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, **23 digitisation applications** were supported by the end of 2017: Pôtoň Theatre in Bátorovce, cinemas Múzeum SNP in Banská Bystrica, Dom kultúry in Bošany, A4 in Bratislava, Film Club in Bytča, Diamant in Dudince, Poľana in Hriňová, Tabačka Cinema in Košice, Akropola in Kremnica, Družba in Margecany, Film Club and Mestská scéna Cinema in Martin, Tatra in Nitra, Ostražica in Nižná, cinema Nováky, Osveta in Očová, KaSS in Prievidza, Apollo Cinema in Rožňava, Jašík in Turzovka, Tatra in Vráble, Žilina-Záriečie Station, Cinematograph and Cinematograph 2 mobile open-air cinemas in Bratislava and the open-air cinema in Vranov nad Topľou. In all, in 2013 – 2017, the AVF granted support for the digitisation of 23 cinemas with E-Cinema HD technology totalling **EUR 273,200** (EUR 11,878 per application on average). The Film Europe Cinema was digitised with E-Cinema technology without AVF support.
    - As the applications of most of the cinemas interested in digitisation and having funds available were already supported in 2014, the sub-programme **4.3 Modernisation of Equipment of Digitised Single-Screen Cinemas** was added to the AVF Development of Audiovisual Technologies Programme in Slovakia. In 2014 – 2017, 30 applications were supported with a total amount of **EUR**

**509,750** (EUR 16,992 per application on average). Cinemas mainly used the funds for modifications to seating, floors and screens, but also for the ticket reservation system.

- In 2010 – 2017, the AVF granted support to Programme **4 Development of Audiovisual Technologies in the Slovak Republic** totalling **EUR 3,182,440**. (For more details, refer to the chapter on the **SLOVAK AUDIOVISUAL FUND**.)
- The K3 screening room at Cinema Lumière with 36 seats is the only cinema in Slovakia which screens films predominantly from 35 mm copies, even in the era of digitisation. It is entitled **Filmothèque – Study Screening Room of the Slovak Film Institute**. Its programming is based on the rules determined by the International Federation of Film Archives (FIAP), of which the SFI has been a member since 2001.
  - As regards open-air cinemas, only Paľo Bielik's Amphitheatre in Banská Bystrica screens films from 35 mm copies; in 2016, the original 70 mm projectors were also put into operation here.
  - As at 31 December 2017, there were **21 open-air cinemas** (19 in 2016) in operation. In addition to the three open-air cinemas digitised with D-Cinema technology (Galanta, Košice, Trnava), films were also digitally screened in a further six open-air cinemas. The open-air cinemas in Krupina, Pezinok, Podhájska, Senec and Senica borrowed projectors from the local single-screen cinemas and in Trnovec from the Primáš Cinema in Myjava. A further 26 open-air cinemas (9 of them in Bratislava) screened films for free, so they are not included in the statistics. In 2017, two **drive-in cinemas** were in operation – Shopping Palace in Bratislava and Drive-in Cinema Orava in Námestovo where an admission fee was charged.
  - As at 31 December 2017, a total of **25 cinemas** in 18 cities (25 cinemas in 19 cities in 2016) formed part of the European cinema network, **Europa Cinemas** (2,806 screens in 1,126 cinemas in 680 cities in 43 countries). In 2017, X Cinema in Stupava dropped out of the Europa Cinemas network as it ceased operating, and Úsmev Cinema in Košice became a member of the network. And from 2016, Film Europe Cinema, Mladost', Nostalgie and Cinema Lumière in Bratislava, cinemas in Liptovský Mikuláš (Nicolaus), Martin (Strojár), Piešťany (Fontána), Rimavská Sobotka (Orbis), Ružomberok (Kultúra), Sereď (Nova), Spišská Nová Ves (Mier), Trenčín (Artkino Metro) and CINEMAX multiplexes in Banská Bystrica, Bratislava, Dunajská Streda, Košice, Nitra, Poprad, Prešov, Skalica, Trenčín, Trnava (Aréna + MAX) and Žilina remained within the Europa Cinemas network.



Cinemas in Slovakia as at 31 December 2017									
Multiscreens	Number of cinemas	Digital cinemas (cinemas with at least 1 digital screen)	%	Number of screens	Total number of digital screens	%	Total number of 3D screens	Cinemas with at least 1 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	1,295
CINEMAX Nitra	1	1	100.00	4	4	100.00	2	1	651
CINEMAX Poprad	1	1	100.00	3	3	100.00	2	1	851
CINEMAX Prešov	1	1	100.00	5	5	100.00	2	1	571
CINEMAX Skalica	1	1	100.00	3	3	100.00	1	1	433
CINEMAX Trenčín	1	1	100.00	4	4	100.00	2	1	639
CINEMAX Trnava	1	1	100.00	3	3	100.00	1	1	537
CINEMAX Trnava Aréna	1	1	100.00	5	5	100.00	3	1	614
CINEMAX Žilina	1	1	100.00	6	6	100.00	4	1	960
Star Zvolen (Europa Cinemas before)	1	1	100.00	2	2	100.00	2	1	381
Golden Apple Cinema	1	1	100.00	3	3	100.00	2	1	461
Mlyny Cinemas	1	1	100.00	5	5	100.00	5	1	678
Lumière	1	1	100.00	4	4	100.00	0	0	354
Star Lučenec	1	1	100.00	3	3	100.00	3	1	433
Ster Century Cinemas Košice	1	1	100.00	4	4	100.00	1	1	559
Ster Century Cinemas Prievidza	1	1	100.00	3	3	100.00	1	1	432
Ster Century Cinemas Spišská Nová Ves	1	1	100.00	3	3	100.00	1	1	474
Ster Century Cinemas Žilina	1	1	100.00	4	4	100.00	1	1	486
<b>Miniplexes (2-7 screens) TOTAL</b>	<b>20</b>	<b>20</b>		<b>80</b>	<b>80</b>	<b>100.00</b>	<b>40</b>	<b>19</b>	<b>12,385</b>
Cinema City Aupark	1	1	100.00	12	12	100.00	7	1	2,123
Cinema City Eurovea	1	1	100.00	9	9	100.00	6	1	1,568
Cinema City Polus	1	1	100.00	8	8	100.00	5	1	1,604
CINEMAX Bratislava	1	1	100.00	11	11	100.00	6	1	1,526
<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>24</b>	<b>4</b>	<b>6,821</b>
<b>Multiscreens TOTAL</b>	<b>24</b>	<b>24</b>	<b>100.00</b>	<b>120</b>	<b>120</b>	<b>100.00</b>	<b>64</b>	<b>23</b>	<b>19,206</b>
single screen	97	66	68.04	97	66	68.04	36	36	26,383
<b>CINEMAS TOTAL</b>	<b>121</b>	<b>90</b>	<b>74.38</b>	<b>217</b>	<b>186</b>	<b>85.71</b>	<b>100</b>	<b>59</b>	<b>45,589</b>
open air	21	3	14.29	21	3	14.29	0	0	22,167
alternative screening spaces	9	0	0.00	10	0	0.00	0	0	1,090
<b>as at 31 December 2017</b>	<b>151</b>	<b>93</b>	<b>61.59</b>	<b>248</b>	<b>189</b>	<b>76.21</b>	<b>100</b>	<b>59</b>	<b>68,846</b>
drive-in	1	0	0.00	1	0	0.00	0	0	85 parking spaces
<b>TOTAL</b>	<b>152</b>	<b>93</b>	<b>61.18</b>	<b>249</b>	<b>189</b>	<b>75.90</b>	<b>100</b>	<b>59</b>	<b>68,846</b>
<b>IMAX</b>	<b>1</b>	<b>1</b>	<b>100.00</b>	<b>1</b>	<b>100.00</b>	<b>100.00</b>	<b>1</b>	<b>1</b>	<b>472</b>

**Note:** besides the 3 digitised open-air cinemas (Galanta, Košice, Trnava), 5 other open-air cinemas (Krupina, Pezinok, Podhájska, Senec, Senica) screened films using a digital projector borrowed from a traditional cinema in summer and Trnovec borrowed the projector from Myjava.

## ► FILM CLUBS

- Film clubs in Slovakia are associated within the Association of Slovak Film Clubs (ASFK, [www.asfk.sk](http://www.asfk.sk)). As of 31 December 2017, there were a total of 59 film clubs with 5,390 members (in 2016, there were 57 film clubs with 6,789 members). Most of the film clubs operate on the premises of conventional cinemas; 42 of them, i.e. 71.19% are in cinemas digitised with D-Cinema technology according to DCI standards.
- In 2017, **115,362 viewers** attended screenings of art-house films in all cinemas in Slovakia (not solely in film clubs), which represents a year-on-year decline of 13.57%. After excluding the 6,547 viewers who came to see films at the Febiofest that are not ASFK distribution titles, but which the Union of Slovak Film Distributors (UFD) registers as ASFK films as the Association had purchased the rights to them, the number of viewers of club distribution films drops to **108,815**.
- Best attended was the Film Club at Cinema Lumière where 30,024 viewers came to films distributed by the ASFK. In 2017, art-house films constituted 1.7% of the total attendance at Slovak cinemas (2.4% in 2016).
- The total attendance in Slovak cinemas in 2017 amounted to 6,692,871 viewers.
- The average admission fee was EUR 2.64 (EUR 2.34 in 2016) for art-house films in all cinemas. Just for comparison, the average admission fee in all cinemas was EUR 5.16 in 2017.
- The most important events organised by ASFK in 2017 included the touring showcase Project 100 – 2017, the 24<sup>th</sup> International Film Festival Febiofest 2017 and the Film Cabinet for Kids.
- Within **Project 100 – 2017**, the following films were presented: **Brazil** (GB, 1985, dir. Terry Gilliam), **The Other Side of Hope** (Toivon tuolla puolen, FI/DE, 2017, dir. Aki Kaurismäki), **Happy End** (FR/DE/AT, 2017, dir. Michael Haneke), **The Salesman** (Forushande, IR/FR, 2016, dir. Asghar Farhadi), **Little Crusader** (Křižáček, CZ/SK, 2017, dir. Václav Kadrnka), **Lajka** (Lajka, CZ, 2017, dir. Aurel Klímt), **The Shop on Main Street** (Obchod na korze, CS, 1965, dir. Ján Kadár, Elmar Klos), **Afterimage** (Powidoki, PL, 2016, dir. Andrzej Wajda), Out (SK/HU/CZ, 2017, dir. György Kristóf), **The Tin Drum: The Director's Cut** (Die Blechtrummel: Director's Cut, DE/FR, 1979, dir. Volker Schlöndorff) and the short film **Yellow** (Žltá, SK, 2017, dir. Ivana Šebestová).
- The 24<sup>th</sup> International Film Club Festival Febiofest was held on 2 – 8 March 2017 in several cinemas in Bratislava: Lumière, Klap, Mladost', Foajé, Berlínka and Artkino za zrkadlom. It subsequently travelled from the capital to other Slovak cities from 4 March to 7 April. In all, 11,726 viewers saw 115 films in ten programme sections in eleven cities (Banská Bystrica, Bratislava, Levice, Kežmarok, Košice, Martin, Prešov, Prievidza, Trenčín, Trnava and, for the first time, in Poprad), in 17 cinemas, at 252 screenings.
- The laureates of the **ASFK 2016 Annual Awards** were announced at Febiofest for the ninth time. Iskra in Kežmarok became the best film club. **Freedom under Load** (Sloboda pod nákladom, SK, 2016, dir. Pavol Barabáš) was named the best club film. The Romanian director **Radu Jude** received the ASFK Annual

Award for his contribution to world cinema. The nestor of Czechoslovak film, dramaturge and screenwriter **Meir Lubor Dohnal** and Slovak writer, poet, surrealist, collagist, pataphysicist, essayist, screenwriter, dramaturge, visual artist, critic and translator **Albert Marenčin** took the **ASFK Annual Award for their contribution to Slovak cinema and the club movement**.

- In 2017, the ASFK brought 55 full-length films to cinemas; of these 15 were re-releases, and the short animated film **Yellow** (Žltá, SK, 2017, dir. Ivana Šebestová).
- The ASFK has also offered the Video on Demand service since June 2016 ([www.asfkvod.sk](http://www.asfkvod.sk)).
- **Ice Mother** (Bába z ledu, CZ/FR/SK, 2017, dir. Bohdan Sláma) became the best-attended art-house film in 2017 with **14,491** viewers. As many as three domestic titles were in the TOP 10 art-house films.
- **BEST ATTENDED FILMS OF ASFK**  
(1 January 2017 – 31 December 2017)  
**Ranking / Title of film / Number of viewers**

  1. **Ice Mother** (Bába z ledu, CZ/FR/SK, 2017, dir. Bohdan Sláma) **14,491**
  2. **Addicted to Altitude** (Vábenie výšok, SK, 2017, dir. Pavol Barabáš) **8,005**
  3. **Paterson** (US, 2016, dir. Jim Jarmusch) **6,897**
  4. **C'est la vie!** (Le sens de la fête, FR, 2017, dir. Éric Toledano, Olivier Nakache) **5,527**
  5. **Jackie** (US, 2016, dir. Pablo Larraín) **4,174**
  6. **Moonlight** (US, 2016, dir. Barry Jenkins) **3,890**
  7. **A Man Called Ove** (En man som heter Ove, SE, 2015, dir. Hannes Holm) **3,820**
  8. **Happy End** (Happy End, FR/DE/AT, 2017, dir. Michael Haneke) **2,723**
  9. **Richard Müller: This Is Not Me** (Nespoznany, SK/CZ, 2016, dir. Miro Remo) **2,716**
  10. **It's Only the End of the World** (Juste la fin du monde, CA/FR, 2016, dir. Xavier Dolan) **2,264**

- In 2018, the Association of Slovak Film Clubs will celebrate 25 years from the date of its establishment.

## ► DOMESTIC FESTIVALS AND REVIEWS

- In 2017, the international film festivals Art Film Fest in Košice, IFF Cinematik in Piešťany, IFF Bratislava and thanks to the Industry Days, also the IFCF Febiofest in Bratislava were once again the most significant events of the year.
- **The 25<sup>th</sup> International Film Festival Art Film Fest** ([www.artfilmfest.sk](http://www.artfilmfest.sk)) was held for the second time in Košice, this time on **16 – 24 June 2017**. The programme included 21 programme sections. 177 films from 51 countries were presented at 263 screenings. The drama **Glory** (Slava, BG/GR, 2016, dir. Kristina Grozeva, Petar Valchanov) won the main award, the Blue Angel for Best Film. The jury awarded the **Blue Angel for Best Actress** to Slovak actress **Dominika Mo-**

**rávková** for **Filthy** (Špina, CZ/SK, 2017, dir. Tereza Nvotová), **Baldur Einarsson** and **Blaer Hinriksson** won the **Blue Angel for Best Actor** for their roles in **Heartstone** (Hjartasteinn, DK/IS, dir. Guðmundur Amar Guðmundsson) and **Valeska Grisebach** won the **Blue Angel for Best Director** for **Western** (Western, DE/BG/AT, 2017).

- The Feature Film Jury also awarded two **Special Mentions** – to **The Eremites** (Die Einsiedler, DE/AT, 2016, dir. Ronny Trocker) and to **Barbora Bobulová** for her acting performance in **Pure Hearts** (Cuori puri, IT, 2017, dir. Roberto De Paolis) and **After the War** (Dopo la Guerra, FR/IT, dir. Annarita Zambrano).

- The people's choice award of **TV JOJ Cinema** aimed at European films went to **Filthy**.

- The fiction film **On the Origin of Fear** (ID, 2016, dir. Bayu Prihantoro Filemon) won the **international short film competition**.

- The traditional awards, the Actor's Mission (**Magda Vášáryová**, **Ondřej Vetchý**) and the Golden Camera Awards (**Jan Hřebejk**, **Dušan Trančík**) were also presented.

- On **23 – 26 June 2017** the **Park Film Fest** ([www.parkfilmfest.sk](http://www.parkfilmfest.sk)) was held at the original venue of the Art Film Fest, i.e. in Trenčianske Teplice. Two plates were added to the Bridge of Fame with the names of the laureates of the Artist's Mission Award – **Miroslav Žbirka** and **Tatiana Pauhoffová**. Czech director and producer Ondřej Trojan and Slovak documentary filmmaker Zuzana Piussi received the **Behind the Camera Awards** and Polish director Krzysztof Zanussi the **Award of the Mayor of Trenčianske Teplice**.

- The Slovak film **Little Harbour** (Piata loď, SK/CZ, 2017) won the main competition entitled "Her Sight" which is dedicated to women – directors. The film's director Iveta Grófová received the **Golden Eye Award**. **Beautiful Figure** (Szép Alak, HU, 2016, dir. Hajni Kis) won the student film section "Great Expectations"; the film received the **Golden Frog Award**.

- On **12 – 17 September 2017** the **12<sup>th</sup> IFF Cinematik** ([www.cinematik.sk](http://www.cinematik.sk)) was held in Piešťany in seven screening rooms. There were 104 films in the programme, of these 91 full-length films.

- The main prize of the Festival, the **Meeting Point Europe** selected by film critics from sixteen European countries went to the controversial film **Raw** (Grave, FR/BE/IT, 2016, dir. Julia Ducourmau).

- **A Hole in the Head** (Diera v hlave, SK/CZ, 2016, dir. Robert Kirchoff) won the **Literary Fund Award** in the **Cinematic.doc** competition for best direction of a Slovak documentary, **This Is Not Me** (Richard Müller: Nespoznaný, SK/CZ, 2016, dir. Miro Remo) won the **Award of the Mayor of Piešťany** and **The Art of Loving: The Story of Michalina Wislocka** (Sztuka kochania – Historia Michaliny Wislockiej, PL, 2017, dir. Maria Sadowska) won the **Audience Award**.

- **The 19<sup>th</sup> International Film Festival Bratislava** ([www.iffbratislava.sk](http://www.iffbratislava.sk)) was held on **9 – 16 November 2017**. Films were also screened in Malacky (Záhoran Cinema), Modra (Mier Cinema) and Senec (Mier Cinema).

- **Men Don't Cry** (Muškarci ne plaču, BA/SI/HR/DE, 2017, dir. Alen Drjević) won the Grand Prix in the First and Second Feature Film Competition. **Soleen Yusef** won the Best Director Award for **House Without Roof** (Haus ohne Dach,

DE/IQ/QA, 2016), **Laetitia Dosch** took the Best Actress Award for **Montparnasse Bienvenue** (Jeune Femme, FR/BE, 2017, dir. Léonor Serraille) and the film also won the **Student Jury Award**. **Navid Mohammadzadeh** took the Best Actor Award for **No Date, No Signature** (Bedoune Tarikh, Bedoune Emza, IR, 2017, dir. Vahid Jalilvand) and this film won the **FIPRESCI Jury Award**. **Meteors** (Meteorlar, NL/TR, 2017, dir. Gürcan Keltek) won the Best Documentary Award and **Islands** (Les Iles, France, 2017, dir. Yann Gonzalez) won in the Short Film Competition. **Amateurs** (IN, 2016, dir. Naveen Padmanabha) took the **Special Mention of the Jury of the Short Film Competition**.

- In 2017, the prominent European actor and distinctive director **Jean-Marc Barr** was presented, in person, with the **IFF Bratislava award for artistic excellence in world cinematography** and the significant Slovak actress **Božidara Turzonovová** became the **Laureate of the IFF Bratislava Award** and holder of the commemorative tile on the Film Walk of Fame for her long-standing artistic achievement.

- **The 24<sup>th</sup> International Film Club Festival Febiofest** ([www.febiofest.sk](http://www.febiofest.sk)) was held from **2<sup>nd</sup> March to 7 April 2017** in eleven cities (Bratislava, Banská Bystrica, Kežmarok, Košice, Levice, Martin, Poprad, Prešov, Prievidza, Trenčín, Trnava). Viewers had the chance to see 122 films at 235 screenings.

- The documentary essay **About My Sister** (O sestre, SK, 2016, dir. Barbora Slipeková) won the main prize in the Competition of Short Films from V4 Countries and the **Audience Award**.

- Two Polish films won the Special Mention of the Jury – the fiction film **Lockjaw** (Szczękościsk, PL, 2016, dir. Kordian Kądziera) and the documentary **Three Conversations on Life** (Trzy rozmowy o życiu, PL, 2016, dir. Julia Staniszweska). The Polish animated film **Début** (Debiut, PL, 2016, dir. Katarzyna Kijek) won the Award of the Jury of the International Federation of Film Societies, the Don Quixote Prize. This Jury granted Special Mentions to two short films: **Dialogue** (Dialogue, HU, 2016, dir. Gábor Fabricius) and **Fuck the Cancer!** (AT, 2016, dir. Thomas Renoldner). (For further awards, refer to the chapter on **FILM CLUBS**)

- At the **10<sup>th</sup> International Festival of Animations Fest Anča** ([www.festanca.sk](http://www.festanca.sk)), which took place from **29 June to 2 July 2017** in Žilina, **Sore Eyes for Infinity** (FI, 2016, dir. Elli Vuorinen) won the main prize, the Anča Award, and **Dolls Don't Cry** (Toutes les poupées ne pleurent, CA, 2017, dir. Frédérick Tremblay) won the Anča Award – Special Mention. Further awards: **Anča Student Award** – **Penelope** (EE, 2016, dir. Heta Jääliñoja), **Anča Student Award** – **Special Mention** – **Roommates** (US, 2016, dir. Jamie Wolfe), **Anča Music Video Award** – **The Unnatural** (CL, 2016, dir. Marcos Sánchez), **Anča Music Video** – **Special Mention** – **Sex Bruise** (US, 2016, dir. Conor Grebel), **Anča Kids' Award** – **The Little Bird and the Caterpillar** (CH, 2017, dir. Lena Von Dohren) and **Game Days Pitching Session** – **Joja** by the authors Ivan and Peťo Galdík.

- In place of the Slovak competition of animated films (Anča Slovak Award), a selection of films and video clips from the domestic production was screened; these were films made in the past three years in the Slovak Film Panorama Section. The special distribution award, Anča D Award, with the winner released in Slovak cinemas as a film shown prior to the full-length film, was not awarded.

- A record 7,584 viewers saw 499 films in 137 programme slots.
- **Further significant festivals, reviews and workshops in Slovakia by chronological order:**
- 9 September 2016 – 28 February 2017: **22<sup>nd</sup> Project 100 – 2016** (Film clubs: Bánovce Nad Bebravou, Banská Bystrica, Banská Štiavnica, Bátovce, Bratislava – Art Cinema Za Zrkadlom, Inak Cinema, Klap Cinema, Cinema Lumière, Kamel Club, Mladost' and S'LUK, Brezno, Bytča, Handlová, Hlohovec, Humenné, Kežmarok, Komárno, Košice – Tabačka Kulturfabrik and Úsmev Cinema, Kremnica, Levice, Levoča, Liptovský Mikuláš, Lučenec – Európa and Priestor, Malacky, Martin – Alternatíva and Scéna, Modra, Námestovo, Nitra, Nové Mesto Nad Váhom, Nové Zámky, Pezinok, Piešťany, Poprad, Považská Bystrica, Prešov, Prievidza, Púchov, Rimavská Sobota, Ružomberok, Sabinov, Senica, Sereď, Spišská Nová Ves, Stará Ľubovňa, Šafa, Trenčín, Trnava, Trstená, Turzovka, Vranov nad Topľou, Žilina-Záriečie, cinemas: Banská Bystrica – Cinemax, Bardejov Spa, Bratislava – kiná Cinemax, Lamač and Nostalgia, Brezno, Čadca, Dudince, Dunajská Streda, Galanta, Hriňová, Košice – Cinemax, Krupina, Liptovský Mikuláš, Michalovce, Myjava, Nitra – Cinemax and Mlyny Cinemas, Partizánske, Poprad, Prešov, Revúca, Skalica, Snina, Stropkov, Topoľčany, Trebišov, Trenčín – Cinemax, Trnava – Cinemax, Vrábľa, Zlaté Moravce, Zvolen, Žiar nad Hronom, Žilina – Cinemax) – www.asfk.sk;
- 19 – 21 January: **Iranian Film Festival** (Bratislava – Cinema Lumière) – www.kino-lumiere.sk, www.iranianfilmfestival.cz;
- 25 – 29 January: **3<sup>rd</sup> Scandi – Nordic Film Festival** (Bratislava, Banská Bystrica, Košice, Nitra, Trenčín, Martin, Trnava, Žilina, Bytča, Sereď, Poprad, Nové Mesto nad Váhom, Liptovský Mikuláš) – www.scandi.filmeurope.eu;
- 27 – 29 January: **Inak Cinema: IFFR Live 2017** (Bratislava – A4 – Space for Contemporary Culture) – www.a4.sk;
- 1 – 15 January: **Absolute Jarmusch** – all full-length works of the independent American director (Bratislava – Cinema Lumière) – www.kino-lumiere.sk;
- 22 – 24 February: **4<sup>th</sup> Israeli Film Festival KolNoa** (Bratislava – Cinema Lumière) – www.kino-lumiere.sk;
- 24 – 26 February: **6<sup>th</sup> Winter Seminar 4 Elements: Fate** (Banská Štiavnica) – www.4zivly.sk;
- 17 – 18 March: **13<sup>th</sup> Pezinok's Amateur Film Festival** (Pezinok – Cultural Centre) – www.festivalpaff.sk;
- 22 – 26 March: **18<sup>th</sup> Mountains and City – International Festival of Mountain Films and Adventure** (Bratislava – Cinema City Aupark) – www.horyamesto.sk;
- 22 – 29 March: **Crème de la crème 4** – French Film Week – www.cremedelacreme.filmeurope.eu;
- 3 – 9 April: **3<sup>rd</sup> Slovak Film Week** (Bratislava – Cinema Lumière) – www.tyzenfilmu.sk;
- 9, 11 April: **French Films in Tabačka** (Košice – Tabačka Kulturfabrik) – www.tabacka.sk;
- 10 April – 20 May: **Echoes of the Slovak Film Week** (Banská Bystrica – Film Club in the SNP Museum, Kežmarok – Iskra Cinema, Košice – Úsmev Cinema, Martin – Scéna Cinema, Nitra – Cinema Club Tatra, Partizánske – Hotel Azul, Spišská Nová Ves – Mier Cinema, Trnava – temporary cultural space Berliner, Žilina – Žilina-Záriečie Station) – www.tyzenfilmu.sk;
- 25 – 29 April: **6<sup>th</sup> Visegrad Film Forum** (Bratislava – FTF VŠMU, KC Dunaj) – www.visegradfilmforum.com;
- 1, 2, 8, 13 May: **Zoom Mia Hansen-Løve** (Bratislava – A4 – Space for Contemporary Culture) – www.a4.sk;
- 3 May – 21 June: **11<sup>th</sup> Minifestival of European Film 7x7** (Banská Bystrica, Bratislava, Košice, Trenčín, Poprad, Prešov, Žilina) – www.cedslovakia.eu;
- 18 – 20 May: **Slovak Film Fest** (Partizánske, Hotel Azul) – www.fsf.sk;
- 22 – 26 May: **IFF Ekotopfilm – Envirofilm** (Bratislava, Banská Bystrica) – www.ekotopfilm.sk;
- 5, 8 June: **Oberhausen on Tour** (Bratislava – A4 – Space for Contemporary Culture) – www.a4.sk;
- 6, 10, 13, 22 June: **Cinevitaj – Italian Film Showcase** (Bratislava – Aréna Theatre) – www.dolcevitaj.eu;
- 7 – 10 June: **23<sup>rd</sup> International Festival of Local TV Channels “Golden Beggar”** (Košice – Dom techniky and Úsmev Cinema) – www.kinousmev.sk;
- 9 – 11 June: **25<sup>th</sup> CINEAMA 2017** (Nitra – Mlyny Cinemas) – www.nocka.sk, www.kosnr.sk;
- 11 June: **19<sup>th</sup> Très Court Festival** (Košice – Tabačka Kulturfabrik) – www.tabacka.sk;
- 11, 12 June: **Films of the Czech Underground and New Wave of the 1970s and 1980s**: (Bratislava – A4 – Space for Contemporary Culture) – www.a4.sk;
- 15 – 18, 24 – 30 June: **Forgotten Golden Palms** – selection of winning films over the seventy years of the Cannes Film Festival (Bratislava – Kino Lumière) – www.kino-lumiere.sk;
- 15 June – 31 August: **European Films for One Euro** (several towns and cities in Slovakia) – www.asfk.sk;
- 20 June: **12<sup>th</sup> IF of Animations by Secondary School Students Animofest 2017** (Bratislava – Private Secondary Technical School of Animation) – www.uat.sk;
- 21 June: **2<sup>nd</sup> UAT FILM**, International Festival of Feature Films by Secondary School Students (Bratislava, Private Secondary Technical School of Animation) – www.uat.sk;
- 1 – 15 July: **Summer in Lumière: Road Movie** (Bratislava – Cinema Lumière) – www.kino-lumiere.sk;
- 1 July – 3 September: **15<sup>th</sup> Bažant Cinematograph 2017** – travelling festival of Slovak and Czech films (Trnava, Piešťany, Vrbové (Vrbové Winds), Nové Mesto nad Váhom, Partizánske, Považská Bystrica, Púchov, Žilina, Martin, Námestovo, Ružomberok, Zvolen, Nitra, Šenkvice, Trenčín, Prievidza, Handlová, Kremnica, Banská Bystrica, Liptovský Mikuláš, Kežmarok, Spišská Nová Ves, Poprad, Prešov, Bardejov, Košice, Rimavská Sobota, Nové Zámky, Hlohovec) – www.kinematograf.sk;

- 7 – 8 July: **2<sup>nd</sup> Cinerama Film Festival** (Banská Bystrica – Paľo Bielik Amphitheatre);
- 15 July – 18 August: **Bažant Cinematograph Open-Air Cinema** (Bratislava – Magio Beach) – [www.kinematograf.sk](http://www.kinematograf.sk), [www.magioplaz.sk](http://www.magioplaz.sk);
- 5 July – 6 September: **Film Europe Summer Cinema** (Bratislava – Café Berlinka SNG) – [www.filmeurope.sk](http://www.filmeurope.sk);
- 11 – 13 July: **Ukraine in Motion** (Bratislava – Cinema Lumière) – [www.kino-lumiere.sk](http://www.kino-lumiere.sk);
- 13 June – 31 August: **Finnish Summer: Aki Kaurismäki** (Bratislava – Cinema Lumière) – [www.kino-lumiere.sk](http://www.kino-lumiere.sk);
- 3 – 4 July: **Migration Film Festival** (Bratislava – Cinema Lumière) – [www.kino-lumiere.sk](http://www.kino-lumiere.sk);
- 6 – 8 July: **Pohoda Festival** (Trenčín) – [www.pohodafestival.sk](http://www.pohodafestival.sk);
- 28 – 30 July: **27<sup>th</sup> HAH Film Festival, Feature Amateur Humour – Humorous Amateur Film Festival** (Dolná Strehová) – <http://www.h-ios.sk/>;
- 9 – 13 August: **19<sup>th</sup> Summer Film Seminar 4 Elements** – theme: Faith (Banská Štiavnica) – [www.4zivly.sk](http://www.4zivly.sk);
- 31 August – 3 September: **Cinema Bus (Not Only) Film Festival** (Nová Dubnica, Dolná Súča, Valaská Belá, Chynorany) – [www.kinobus.sk](http://www.kinobus.sk);
- 1 – 3 September: **Lieskové Film Weekend** (Moravské Lieskové) – [www.lieskove.sk](http://www.lieskove.sk);
- 31 August – 3 September: **Panorex – Cinerama 70mm Film Showcase** (Nová Dubnica – Panorex Cinema) – [www.kinobus.sk](http://www.kinobus.sk);
- 7 September 2017 – 28 February 2018: **23<sup>rd</sup> Project 100 – 2017** – [www.asfk.sk](http://www.asfk.sk);
- 12 September – 20 December: **German Autumn** (Bratislava – Cinema Lumière) – [www.kino-lumiere.sk](http://www.kino-lumiere.sk);
- 27 September – 3 October: **Russian Film Days** (Bratislava, Piešťany) – [www.kino-lumiere.sk](http://www.kino-lumiere.sk);
- 30 September: **3<sup>rd</sup> Cinema Fest Šaľa** – <https://www.facebook.com/KinoFest-Safa-1680792928810719/>;
- 30 September – 4 October: **Chinese Film Days** (Bratislava – Mladost' Cinema) – [konfuciovinstitut.sk/](http://konfuciovinstitut.sk/);
- 3 – 7 October: **33<sup>rd</sup> Agrofilm IFF** (Nitra, Lužianky, Bratislava, Brezno, Košice, Zvolen) – [www.agrofilm.sk](http://www.agrofilm.sk);
- 4 – 10 October: **4<sup>th</sup> Be2Can Film Festival** (20 towns and cities in Slovakia) – [www.filmeurope.sk](http://www.filmeurope.sk), [www.be2can.eu](http://www.be2can.eu);
- 5 – 10 October: **32<sup>nd</sup> International Festival of Diving Films and Photography** (IFDF) (Hotel Pieris, Podbanské, High Tatras) – [www.mfpf.eu](http://www.mfpf.eu);
- 10 – 15 October: **8<sup>th</sup> Pocity Film Festival 2017** – Prešov Film Festival (Prešov) – [www.po-city.sk](http://www.po-city.sk);
- 11 – 15 October: **25<sup>th</sup> International Festival of Mountain Films Poprad** (Poprad, Kežmarok, Spišská Nová Ves) – [www.mfhf.sk](http://www.mfhf.sk);
- 12 – 15 October: **18<sup>th</sup> International Documentary Film Festival One World** (Bratislava, Košice) – <http://jedensvet.sk>;
- 18 – 21 October: **22<sup>nd</sup> Student Film Festival Áčko** (Bratislava) – [www.festivalacko.sk](http://www.festivalacko.sk);
- 21 October – 16 December: **Snow Film Fest** (43 towns and cities – Banská Bystrica, Banská Štiavnica, Bardejov, Bratislava, Brezno, Čadca, Dobšiná, Dojč, Galanta, Hanušovce nad Topľou, Hnúšťa, Humenné, Jelšava, Košice, Kremnica, Levice, Levoča, Liptovský Mikuláš, Malacky, Martin, Michalovce, Nitra, Nová Dubnica, Nové Mesto nad Váhom, Pezinok, Považská Bystrica, Prešov, Prievidza, Púchov, Rajec, Richvald, Rožňava, Ružomberok, Šaľa, Skalica, Solčany, Stropkov, Štúrovo, Šumiac, Trebišov, Trnava, Turčianske Teplice, Veľký Krtíš) – [www.pohora.cz/snow-film-fest/](http://www.pohora.cz/snow-film-fest/);
- 27 October: **World Day for Audiovisual Heritage** (Bratislava – Cinema Lumière) – [www.kino-lumiere.sk](http://www.kino-lumiere.sk);
- 25 October – 27 November: **11<sup>th</sup> Slovak Queer Film Festival** (Bratislava – Cinema Lumière: 25 – 29 October, Banská Bystrica – Independent Culture Centre Záhrada: 29 – 31 October, Žilina – Žilina-Záriečie Station: 7 – 8 November, Liptovský Mikuláš – Diera do sveta: 3 – 5 November, Nitra – Cinema Club Tatra: 6, 13, 20, 27 November) – <http://www.ffi.sk>;
- 6 – 23 November: **Freedom Festival 2017** (Bratislava – Cinema Lumière) – [www.festivalsobody.sk](http://www.festivalsobody.sk);
- 9 – 11 November: **12<sup>th</sup> Adventure Film Festival HoryZonty** (Trenčín – Hviezda Cinema) – [www.horyzonty.sk](http://www.horyzonty.sk);
- 24 – 28 November: **MittelCinemaFest 2017** – 15<sup>th</sup> Central European Italian Film Festival (Bratislava – Cinema Lumière) – [www.kino-lumiere.sk](http://www.kino-lumiere.sk), [www.iibratislava.esteri.it](http://www.iibratislava.esteri.it);
- 28 – 30 November: **13<sup>th</sup> International Festival of Documentaries and Features on Travelling, Landscape and Man Eurotour Piešťany** (Piešťany – KSC Fontána) – [www.eurotourpiestany.sk](http://www.eurotourpiestany.sk);
- 1, 2, 3 December: **Film & Music: Zdeněk Liška** (Bratislava – Cinema Lumière) – [www.kino-lumiere.sk](http://www.kino-lumiere.sk);
- 21 December: **Short Film Day** (Bratislava, Brezno, Košice, Kremnica, Liptovský Mikuláš, Martin, Modra, Púchov, Sereď) – [www.denkratkehofilmu.sk](http://www.denkratkehofilmu.sk).

## ► AWARDS FOR SLOVAK FILMS AND FILMMAKERS IN SLOVAKIA

- Thanks to an increased film production in the past few years after the Statute was amended, the **8<sup>th</sup> National Sun in a Net Awards** ([www.slnkovsieti.sk](http://www.slnkovsieti.sk)) were awarded on 6 April 2018 for the second time not for the period of two years, but only for films made in 2017. **The Line** (Čiara, SK/UA, dir. Peter Bebjak) won the Best Feature Film Award. Out of the other thirteen nominations (Best Feature Film, Best Director, Best Screenplay, Best Cinematography, Best Editing, Best Sound, Best Score, Best Art Direction – Set Decoration, Best Costume Design, Best Make-Up, Best Supporting Actress: Kristína Kanátová, Best Actor in a Leading Role: Tomáš Mašťalír and Best Supporting Actor: Andy Hryc) **Peter Bebjak** also took the Best Director Award, **Marek Kráľovský** the Best Editor Award, **Vik-**

**tor Krivosudský** the Best Sound Award, **Slavo Solovic** the Best Score Award and **Tomáš Maštálir** the Best Actor in a Leading Role Award. **Little Harbour** (Piata loď, SK/CZ, 2017, dir. Iveta Grófová) won the second highest number of awards. It had ten nominations in the following categories: Best Feature Film, Best Director, Best Screenplay, Best Cinematography, Best Editing, Best Sound, Best Score, Best Art Direction – Set Decoration, Best Costume Design, Best Actress in a Leading Role: Vanessa Szamuhelová, and it won the Best Screenplay Award (**Iveta Grófová** and **Marek Leščák**), the Best Cinematography Award (**Denisa Buranová**) and Best Art Direction – Set Decoration Award (**Denisa Buranová**, **Iveta Grófová**, **Miroslav Král**, **Iva Němcová**). Several films won one award each: **Little Crusader** (Křížáček, CZ/SK, 2017, dir. Václav Kadrnka) – **Katarína Štrbová Bieliková** the Best Costume Design Award, **Kidnapping** (Únos, SK, 2017, dir. Mariana Čengel Solčanská) – **Martin Jankovič** and **Zuzana Paulini** the Best Make-Up Award, **Ice Mother** (Bába z ledu, CZ/FR/SK, 2017, dir. Bohdan Sláma) – **Zuzana Kronerová** the Best Actress in a Leading Role Award, **Out** (SK/HU/CZ, dir. György Kristóf) – **Judit Bárdos** for Best Supporting Actress and **Nina** (SK/CZ, 2017, dir. Juraj Lehotský) – **Robert Roth** for Best Supporting Actor.

- **A Hole in the Head** (Diera v hlave, SK/CZ, 2016, dir. Robert Kirchoff) won the Best Documentary Award and **Hero Daddy** (Ocko Hrdina, SK/PL, 2017, dir. Katarína Kerekesová) from the TV series **The Websters** (Websterovci) the Best Animated Film Award. Set designers **Viliam J. Gruska** and **Roman Rjachovský** won the Sun in a Net Award for their exceptional contribution to Slovak cinema.
- The non-statutory Sun in a Net Audience Award went to **Spievankovo and Queen Harmonia** (Spievankovo a kráľovná Harmónia, SK, 2017, dir. Diana Novotná).
- The **28<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 2016** – went to:
  - Igric for life-time contribution to Slovak cinema: Slovak animation personality and pioneer of puppet film **František Juríšič**;
  - Feature films for theatrical release: **Martin Štrba** for the cinematography of **A Prominent Patient** (Masaryk, CZ/SK, 2016, dir. Julius Ševčík);
  - The Jury decided not to grant an Igric in the television drama category.
  - Film and television documentaries: **Miro Remo** for directing the documentary **This Is Not Me** (Richard Müller: Nespoznaný, SK/CZ, 2016, dir. Miro Remo);
  - Animated works: **Vanda Raýmanová** for directing the animated series **The Tots** (Drobci, SK, 2016, dir. Vanda Raýmanová, Michal Struss);
  - Best actress in a film or television work: **Zuzana Mauréry** for the role of the teacher, Mária Drazdechová, in **The Teacher** (Učiteľka, SK/CZ, 2016, dir. Jan Hřebejk);
  - Best actor in film or television work: **Ivan Romančík** for the role of Jan in the student film **Husband Jan and Family** (Manžel Ján s rodinou, SK, 2016, dir. Pavol Čížmár).
  - The Special Prizes for Creativity went to: **Stanislav Párnický** for directing the film **Miraculous Nose** (Zázračný nos, SK/CZ, 2016) in the TV Drama category; **Peter Hledík** for directing the documentary series **Golden Lyre** (Zlatá lýra, SK, 2016) and **Erik Praus** for directing the documentary **When Land Is Looking for**

**Its Heaven** (Zem, ktorá hľadá svoje nebo, SK, 2016) in the Film and Television Documentaries Category;

- **Martina Mikušová** for directing **Chilli** (Chilli, SK, 2016) and **Jan Bubeníček** for directing **Murderous Tales** (Smrtné historky, CZ/SK, 2016) in the Animated Works Category;
- **Zuzana Kronerová** for the role of the archivist, Marika Kovačičová, in **The Red Captain** (Červený kapitán, SK/CZ/PL, 2016, dir. Michal Kollár) and **Anna Šišková** for the role of Mária Horváthová in the TV series **Secret Lives II** (Tajné životy II, SK, 2016, dir. Ján Sebechlebský) in the Best Actress in a Film or Television Work Category;
- **Marián Geišberg** for the role of Edo Burger in **The Red Captain** and **Vladimír Jedlovský** for the role of the psychologist, Jozef Valent, in the TV series **Secret Lives II** in the Best Actor in a Film or Television Work Category. **Ladislav Chudík** won the Special Mention of the Jury for the role of the priest, Janetka, in **The Red Captain**.
- As for other film and television works, the Special Prizes for Creativity went to: **Jana Bučka** for directing the documentary **FEMALE FIRST: Izabela Textorisová** (PRVÁ: Izabela Textorisová, SK, 2016, dir. Jana Bučka) and **Juraj Nvota** for directing the documentary **Make-Up: Juraj Steiner** (Masky: Juraj Steiner, SK, 2016, dir. Juraj Nvota).
- The Jury decided not to grant a Special Prize for Creativity in the Audiovisual Theory and Critique Category.
- The Ján Fajnor Prize for young filmmakers up to the age of 35 years went to: **Pavol Čížmár** for directing **Husband Jan and Family** for feature film and television works, **Pavel Smejkal** and **Peter Zakuťanský** for directing the documentary **Music for 5 Engineers** (Iná hudba, SK, 2016) for documentary film and television works and **Eva Sekerešová** for directing the animated film **Strawberry Days** (Jahodové dni, SK, 2016) in the Animated Works Category.
- Radio and Television of Slovakia (RTVS)** received the Special Mention for a Producer with regards to the documentary series **Golden Lyre**.
- The **25<sup>th</sup> Slovak Film Critics' Prizes for audiovisual works, publishing activities and film distribution in 2016** 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 2016 went to **The Teacher** by director **Jan Hřebejk**; the prize for the best Slovak full-length documentary premièred in cinemas in 2016 went to **Pavol Barabáš's** documentary **Freedom Under Load** (Sloboda pod nákladom, SK, 2016, dir. Pavol Barabáš) and **Zuzana Mojžišová** received the award for film publication and audiovisual activities.
- **Son of Saul** (Saul fia, HU, 2015, dir. László Nemes) won the award for best foreign film in Slovak cinemas in 2016. **Film Europe Media Company** won the award for the distribution of this film.
- The Czech film of a Slovak director **Czech Allah** (Český Alláh, CZ, 2017, dir. Zuzana Piussi) won the Best Slovak Documentary Award at the **18<sup>th</sup> International Documentary Film Festival One World**.
- **Freedom Under Load** won the Grand Prix for the Best Film at the 18<sup>th</sup> Inter-

national Festival of Mountain Films – Mountains and City.

- The Association of Slovak Cinematographers (ASC) awarded the Camera 2007 Awards in collaboration with the Literary Fund. The awards went to: feature film – **Martin Žiaran** for **The Line**; short film – **Timotej Križka** for **Duet** from the omnibus film **DOGG** (SK, 2017, dir. Jonáš Karásek, Enrik Bistika, Slavomír Zrebný, Vilo Csino); TV series – **Martin Rau** for the TV series **Behind the Glass** (Za sklom, SK, 2016, dir. Peter Bebjak, Róbert Šveda, Zuzana Marianková, Michal Blaško); documentary film – **Anna Smoroňová** for the short film **ICONS – Square vs. Circle** (IKONY – Štvorec vs. Kruh, SK, 2016, dir. Kristína Leidenfrostová); student film – **Michal Fulier** for **Yours** (SK, 2016, dir. Pavol Čížmár); and advertisement and video clip – **Denisa Buranová** for the TV commercial **Baťa Insolia**. “The most worldly of Slovak cinematographers”, **Igor Luther**, received the Life-time Achievement Award and a significant native of Slovakia, **Ivan Puřora**, took the Award for Technological Contribution.
- In 2017, for the first time, Awards from the **Association of Slovak Film Editors (ASFE)** were granted for films made in 2015 – 2016. The Awards went to – **Viera Čákanová**, **Maroš Šlapeta**, **Matej Beneš**, **Peter Morávek** for the editing of the fiction film **Koza** (Koza, SK/CZ, 2015, dir. Ivan Ostrochovský), **Marek Kráľovský** for the editing of the documentary **This Is Not Me** (Richard Müller: Ne-spoznaný, SK/CZ, 2016, dir. Miro Remo), **Peter Sedláček** for the editing of the student film **Fear** (Strach, SK/CZ, 2015, dir. Michal Blaško) and **Róbert Karovič** for the editing of a TV audiovisual work for **FEMALE FIRST: Zora Jesenská** (PRVÁ: Zora Jesenská, SK, 2015, dir. Róbert Šveda). The editor, **Maximilián Remeň**, received the Life-Time Achievement Award posthumously.
- Over the course of 2017, several dozen awards went to Slovak creators in the area of audiovision. The most significant were:
  - **Tibor Búza** – Award of the Minister of Culture for his outstanding personal input and contribution to the institutional development of RTVS, to the stabilisation of the Slovak audiovisual environment even in the international producers’ context, to effective presentation.
  - **Lujza Garajová-Schrameková** – Best Actress Award – 18<sup>th</sup> TV Personality Awards, OTO.
  - **Iveta Grófová** – Main Prize in the Audiovisual Works, Film, TV and Radio Category for directing *Little Harbour* – 22<sup>nd</sup> Tatrabanka Foundation Awards for Art, 2017.
  - **Martin Huba** – 2017 Slovak Identification Code Award.
  - **Jana Hubinská** – 2017 Slovak Identification Code Award.
  - **Michal Hudák** – Best Actor Award – 18<sup>th</sup> TV Personality Awards, OTO.
  - **Vladimír Ješina** – Order of the White Double Cross, 2nd Class – the state medal awarded on the occasion of the 25<sup>th</sup> anniversary of the establishment of the Slovak Republic.
  - **Ján Koleník** – Favourite Actor – “TV of the Year” poll.
  - **Milan Kňažko** – Hall of Fame Award – 18<sup>th</sup> TV Personality Awards, OTO.
  - **Jozef Kroner** – Pribina Cross 1<sup>st</sup> Class, posthumously – state medal awarded on the occasion of the 25<sup>th</sup> anniversary of the establishment of the Slovak Republic.
  - **Zuzana Kronerová** – Ľudovít Štúr Order, 1st Class – state medal awarded on the occasion of the 25<sup>th</sup> anniversary of the establishment of the Slovak Republic.

- **Juraj Lexman** – Peter Mihálik Prize.
  - **Albert Marenčín** – 2016 ASFK Annual Award for his contribution to Slovak cinema and the club movement.
  - **Tomáš Mašťalír** – 2017 Crystal Wing for his exceptional acting performance in *The Line*.
  - **Zuzana Mauréry** – winner of the Art and Culture Category – Slovak of the Year poll of the weekly *Slovenka* and RTVS.
  - **Zuzana Mauréry** – 2016 Crystal Wing – in the Theatre and Audiovisual Art Category awarded on 29 January 2017.
  - **Zuzana Mauréry** – Favourite Actress – “TV of the Year” poll.
  - **Dominika Morávková** – Blue Angel for Best Actress for her performance in *Filthy* (Špina, CZ/SK, 2017, dir. Tereza Nvotová) – 25<sup>th</sup> Art Film Fest Košice.
  - **Tereza Nvotová** – 2017 Crystal Wing – nomination in the Theatre and Audiovisual Art Category.
  - **Tereza Nvotová** – Special Award for Young Filmmakers up to 35 Years in the Audiovisual Works, Film, TV and Radio Category for directing *Filthy* – 22<sup>nd</sup> Tatrabanka Foundation Awards for Art 2017.
  - **Stanislav Párnický** – 2016 Award of the Minister of Culture for long-term exceptionally significant directing contribution to the area of audiovision via a large number of successful films and television works, for his work over many years as a teacher who contributed to the forming of a new generation of creators in audiovision.
  - **Tatiana Pauhofová** – Artist’s Mission Award – Park Film Fest Trenčianske Teplice.
  - **Zuzana Piušši** – Behind the Camera Award – Park Film Fest Trenčianske Teplice.
  - **Dušan Trančík** – Golden Camera Award – 25<sup>th</sup> Art Film Fest Košice.
  - **Božidara Turzonovová** – commemorative tile on the Film Walk of Fame in front of the P. O. Hviezdoslav City Theatre in Bratislava. The commemorative tile was awarded to her at the 2017 IFF Bratislava for life-long contribution to art.
  - **Magda Vášaryová** – Actor’s Mission Award – 25<sup>th</sup> Art Film Fest Košice.
  - **Ilja Zeljenka** – Ľudovít Štúr Order, 1st Class – state medal awarded on the occasion of the 25<sup>th</sup> anniversary of establishment of the Slovak Republic.
  - **Martin Žiaran** – 2017 Crystal Wing – nomination in the Theatre and Audiovisual Art Category.
- 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

- Slovak films were successful not only with domestic audiences, attracting almost 1.5 million viewers, but also at festivals abroad. With the exception of the Venice Film Festival, almost all the most prestigious festivals selected Slovak films for inclusion in their programmes, and the films and filmmakers received awards from many of them. And if we also add the European Film Award for Best

Actress, it seems likely that the record year of 2017 will prove very difficult to beat.

- In 2017, Slovak films were presented at several festivals: Rotterdam – **Filthy** (Špina, CZ/SK, 2017, dir. Tereza Nvotová) and **The Wolf from Royal Vineyard Street** (Vlk z Královských Vinohrad, CZ/SK, 2016, dir. Jan Němec); Berlin – **Little Harbour** (Piata loď, SK/CZ, 2017, dir. Iveta Grófová) – Crystal Bear for Best Film in the Generation Kplus competition section, **Spoor** (Pokot, PL/DE/SE/CZ/SK, 2017, dir. Agnieszka Holland, Kasia Adamik) – Silver Bear – the Alfred Bauer Prize, **A Prominent Patient** (Masaryk, SK/CZ, 2016, dir. Julius Ševčík) in the Berlinale Special section; and **Marta Prokopová** took part in the Berlinale Talents. **Out** (SK/HU/CZ, 2017, dir. György Kristóf) was screened in the Un Certain Regard section at the Cannes IFF and **Atlantis, 2003** (Atlantída, 2003, SK/CZ, 2017, dir. Michal Blaško) was screened in the Cinéfondation section. **Katarína Krnáčová** was Slovakia's representative in the Producers on the Move programme of the European Film Promotion. The following films were screened at the 52<sup>nd</sup> Karlovy Vary IFF (Czech Republic): Main Competition – **Little Crusader** (Křížáček, CZ/SK, 2017, dir. Václav Kadrnka) – Grand Prix – Crystal Globe, and **The Line** (Čiara, SK/UA, 2017, dir. Peter Bebjak) – Best Director Award for **Peter Bebjak**; Documentary Film Competition – **This Is Not Me** (Richard Müller: Nespoznáný, SK/CZ, 2016, dir. Miro Remo) and **The White World According to Daliborek** (Svět podle Daliborka, CZ/SK/GB, 2017, dir. Vít Klusák); East of the West competition – **Nina** (SK/CZ, 2017, dir. Juraj Lehotský); Future Frames: Ten New Filmmakers to Follow section **Atlantis, 2003**; Czech Films 2016 – 2017 section – **Ice Mother** (Bába z ledu, CZ/FR/SK, 2017, dir. Bohdan Sláma), **Červená** (Červená, CZ/SK, 2017, dir. Olga Sommerová), **Oddsocketeaters** (Lichožrouti, CZ/SK/HR, 2016, dir. Galina Miklínová), **A Prominent Patient**, **Out**, **Little Harbour**, **Spoor** and **Filthy**; and People Next Door section – **Blind Loves** (Slepé lásky, SK, 2008, dir. Juraj Lehotský). The upcoming film by director Peter Kerekes, **The Censor** (Cenzorka) won the Works in Progress Award. **Freedom** (Freiheit, DE/SK, dir. Jan Speckenbach) received its world première at the 70<sup>th</sup> Locarno IFF (Switzerland); this film was also screened at the 33<sup>rd</sup> Warsaw IFF (Poland) together with **Nina** – FIPRESCI Award, and the short animated film **39 Weeks, 6 Days** (39 týždňov, 6 dní, SK, 2017, dir. Joanna Kožuch, Boris Šima). The short film **Magic Moments** (SK, 2016, dir. Martina Buchelová) received its world première in the competition at the Toronto IFF (Canada) where **Nina** was also included in the programme. Bohdan Sláma won the Best Screenplay in an International Narrative Feature Film Award at the 16<sup>th</sup> Tribeca Film Festival in New York (USA) for **Ice Mother** and **The Teacher** (Učiteľka, SK/CZ, 2016, dir. Jan Hřebejk) won the SIGNIS Award – Special Mention of the Jury at the 41<sup>st</sup> Hongkong IFF.
- The Slovak Film and Television Academy (SFTA) nominated **The Line** for the Academy Awards in the Best Foreign Language Film category. **Ice Mother** was nominated by the Czech Republic and **Spoor** by Poland.
- The SFTA nominated the fiction film **Little Harbour** by Iveta Grófová and the documentary **A Hole in the Head** (Diera v hlave, SK/CZ, 2016, dir. Robert Kirchhoff) for the European Film Awards.
- As many as three Slovak films were entered in the prestigious selection of

the 51 best European films of the previous year. **The Teacher** (even though it was not nominated by the SFTA), the Czech nomination **Ice Mother** and the Polish nomination **Spoor**.

- **Alexandra Borbély**, a Hungarian actress of Slovak origin, won the **European Film Award for Best Actress** for her performance in **On Body and Soul** (Testről és lélekről, HU, 2017, r. Ildikó Enyedi).
- **Spoor**, **The Line**, **Little Harbour** and **Filthy** were the most requested and the most awarded full-length films of 2017.

In addition to the Silver Bear from Berlin, **Spoor** also won awards at the 42<sup>nd</sup> Gdynia Polish Film Festival (Poland) – Best Director and Best Make-Up, at the 62<sup>nd</sup> Valladolid IFF (Spain) – Best Actress for Agnieszka Mandat-Grabka, and at the Fantasia International Film Festival Montreal (Canada) – Grand Prix, and Katarzyna Lewińska won the European Film Award for Best European Costume Designer.

- After winning the Best Director Award at the 52<sup>nd</sup> Karlovy Vary IFF, **The Line** embarked on a journey across festivals and won, for example, the Grand Jury Prize and Young Gaze Award at the 18<sup>th</sup> Arras Film Festival (France) and the Best Art Direction Award at the 53<sup>rd</sup> Chicago IFF (USA).
- After winning the Crystal Bear at the Berlinale, **Little Harbour** won the Grand Prix for Best Film of the Year – ex aequo with **Bye Bye Germany** (Es war einmal in Deutschland..., DE, 2017, dir. Sam Garbarski) and **Salesman** (Forushande, IR/FR, 2016, dir. Asghar Farhadi) at the 4<sup>th</sup> Silk Road IFF, Fuzhou and Xi'an (China) and the Australian Film Critics Association (AFCA) Award for Best Feature-Length Film (together with **Filthy**) at the 5<sup>th</sup> Czecho-Slovak Film Festival in Australia – Melbourne, Canberra, Perth, Sydney; the Grand Prix and Youth Jury Best Film at the 21<sup>st</sup> Black Nights FF Tallinn – JUST FILM, Estonia.
- **Filthy** won the Best Full-Length Fiction Film Award in the Meeting Point section, the competition for first and second fiction films, at the 62<sup>nd</sup> Valladolid IFF (Spain), the Australian Film Critics Association (AFCA) Award for Best Feature-Length Film (together with **Little Harbour**) at the 5<sup>th</sup> Czecho-Slovak Film Festival in Australia – Melbourne, Canberra, Perth, Sydney; the Youth Jury Award and Audience Award at the 30<sup>th</sup> Exground Filmfest, Wiesbaden (Germany) and the Golden Lynx Award for Best Feature-Length Fiction Film at the 13<sup>th</sup> FEST – New Directors New Films Festival (Festival Novos Realizadores / Novo Cinema), Espinho (Portugal).
- **5 October** (SK/CZ, 2016, dir. Martin Kollar) won the Pavel Koutecký Award for Feature-Length Documentary at the 11<sup>th</sup> Pavel Koutecký Awards (Prague, Czech Republic), **Červená** the Grand Prix at the 54<sup>th</sup> Golden Prague International Television Festival (Czech Republic), **Oddsocketeaters** the Children's Jury Award – Berron Teddy Bear as part of the Trilobite Awards – awards of the Czech Film and Television Union, FITES (Czech Republic), **Nina** the Bronze Pyramid for Best First or Second Fiction Film of a Director at the 39<sup>th</sup> Cairo IFF (Egypt), **Barefoot** (Po stništi bos, CZ/SK, 2017, dir. Jan Svěrák) the Audience Award at the 27<sup>th</sup> Cottbus Film Festival (Germany), **From Slovakia with Love** (S tebou ma baví Slovensko, SK, 2016, dir. Pavol Barabáš, Róbert Šveda) the Bronze Award at the 4<sup>th</sup> Baku International Tourism Film Festival (Azerbaijan), **Seven Sins of Civilisation** (Sedem hriechov civilizácie, SK, 2016, dir. Ľubomír Viluda, Ivan Kršiak) the Platinum



Award in the Full-Length Documentary Film Category and the Gold Award for Best Sound at the World Documentary Awards IFF in Indonesia.

- As regards short and mid-length films, in 2017, for instance **Atlantis, 2003** won several awards – Best Screenplay Award and Student Jury Award at the 40<sup>th</sup> Poitiers Film Festival (France) and the Grand Prix in the Short Fiction Film competition at the 27<sup>th</sup> Cottbus Film Festival (Germany). The animated film **Fongopolis** (SK, 2013, dir. Joanna Kožuch) won the Special Mention in the Across the Polish Border Category, ex aequo with **Black** (Czerń, JP/PL, 2016, dir. Tomasz Popakul) at the Polish Animation Film Festival “O!PLA”. **The Immortal Forest** (Nesmrtelný les, SK, 2017, dir. Erik Baláž) won one of the main prizes – Best Film in the Beauty of Nature Category at the 43<sup>rd</sup> Ekofilm IFF, Brno (Czech Republic). **The Test** (Skúška, SK, 2016, dir. Gregor Valentovič) won the Best Fiction Film Award at the 1st BEAST International Film Festival, Porto (Portugal), **The Swan** (SK, 2017, dir. Jonáš Karásek) won four awards at the Canada Shorts Film Festival – Best Short / Grand Prize Winner, Best International Short, Best Director, Best Sci-Fi – and **Yellow** (Žltá, SK, 2017, dir. Ivana Šebestová) the Jury Award at the 10<sup>th</sup> Small Animation Festival (Piccolo Festival Animazione, Italy).
- The films made by **Pavol Barabáš** have a tradition of being successful. **Freedom Under Load** (Sloboda pod nákladom, SK, 2016, dir. Pavol Barabáš) won most of the twelve foreign awards – for instance the Grand Prix from the 22<sup>nd</sup> Mountain Film Festival Łądek-Zdrój (Poland), from the 2<sup>nd</sup> Ulju Mountain Film Festival International, Ulsan (Republic of Korea) and from the 5<sup>th</sup> IFFT-film Ostrava 201 (Czech Republic), and also the Honorary Mention at the Tegernsee International Mountain Film Festival (Germany) and the Best Mountain Culture Film Award at the 20<sup>th</sup> Vancouver International Mountain Film Festival (VIMFF) (Canada).
- **Spoor** won the Bronze Grape Award at the 46<sup>th</sup> Lubuskie Film Summer in Lagow (Poland).
- On 10 March 2018, the 25<sup>th</sup> Annual **Czech Lion Awards** were awarded for 2017. Slovak co-production films had 51 nominations – **Ice Mother** (15), **Barefoot** (13), **Little Crusader** (9), **Filthy** (8), **Garden Store: The Family Friend** (Zahradnictví: Rodinný přítel, CZ/SK/PL, 2017, dir. Jan Hřebejk) (4) and **8 Heads of Madness** (8 hlav šílenství, CZ/SK, 2017, dir. Marta Nováková), **Červená, The Lust for Power** (Mečiar, SK/CZ, 2017, dir. Tereza Nvotová), **The White World According to Daliborek** and **Garden Store: Deserter** (Zahradnictví: Dezertér, CZ/SK/PL, 2017, dir. Jan Hřebejk) had one nomination each. In addition to these films, also two Slovak filmmakers were nominated: **Martin Štrba** – Best Cinematography for **Milada** (CZ, 2017, dir. David Mrnka), **František Lipták** – Best Set Designer (together with Aurel Klimt and Martin Velíšek) for **Lajka** (CZ, 2017, dir. Aurel Klimt), and **Peter Bebjak** directed the nominated TV mini-series **Justice** (Spravedlnost, CZ, 2017).
- **Ice Mother** won the most awards (6) – Best Film, Best Director (Bohdan Sláma), Best Screenplay (Bohdan Sláma), Best Actress in a Leading Role (Zuzana Kronerová), Best Actor in a Leading Role (Pavel Nový), Best Supporting Actress (Petra Špalková). **Barefoot** won the second highest number of awards (3) – Best Supporting Actor (Oldřich Kaiser), Best Cinematography (Vladimír Smutný) and

Best Sound (Jakub Čech, Claus Lyngø); and **Červená** (Best Documentary), **Filthy** – Best Editing (Jiří Brožek, Michal Lánský, Jana Vičková) and **Little Crusader** – Best Score (Irena and Vojtěch Havel) won one Czech Lion Award each.

- Non-Slovak films with the participation of Slovak filmmakers also won awards – the animated film **Lajka** for Best Set Design (Aurel Klimt, Martin Velíšek, **František Lipták**) and **Justice** (dir. **Peter Bebjak**) for Best TV Film or Mini-Series. Non-statutory awards went to: **Barefoot** – Best Film Poster and Film Fan Award and **Atlantis, 2003** – Magnesia Award for Best Student Film.
- The 8<sup>th</sup> **Czech Film Critics' Awards for 2017** were presented on 27 January 2018. All the films gaining awards, with one exception, were made in co-production with Slovakia – **Filthy** – Best Film, **This Is Not Me** – Best Documentary, **Little Crusader** – Best Director (Václav Kadrnka), **Ice Mother** – Best Screenplay (Bohdan Sláma), Best Actress (Zuzana Kronerová), **A Prominent Patient** – Best Actor (Karel Roden), **8 Heads of Madness** – Best Audiovisual Work (Anna Krtičková, Marta Nováková) and the Innogry Award for Best Discovery of the Year – **Tereza Nvotová** for **Filthy**.
- The Golden Kingfisher for Best Feature-Length Fiction or Animated Film at the 30<sup>th</sup> Festival of Czech Films “Finale Plzeň” (20 – 26 April 2017) went to **I, Olga Hepnarová** (Já, Olga Hepnarová, CZ/PL/SK/FR, 2016, dir. Petr Kazda, Tomáš Weinreb) and the Golden Kingfisher for Best Documentary went to **5 October**.
- Over the course of 2017, Slovak creators won several awards in audiovision abroad. The most significant went to:
  - **Peter Bebjak** – Best Director Award – 52<sup>nd</sup> Karlovy Vary IFF (Czech Republic)
  - **György Kristóf** – Best Director Award for Out – 16<sup>th</sup> Festival of European Film Cinedays, Skopje (Macedonia)
  - **Zuzana Kronerová** – Best Actress – Bridge of Arts – 3<sup>rd</sup> International Motivational Film and Sport Festival, Rostov-on-Don (Russia)
  - **Zuzana Kronerová** – Best Actress – Sakhalin International Film Festival “On the Edge”, Yuzhno-Sakhalinsk (Russia)
  - **Matej Mináč** and **Patrik Pašš** – the Raoul Wallenberg Medal awarded by the International Raoul Wallenberg Foundation for spreading the message of decency in their films about Sir Nicholas Winton who saved hundreds of children.
  - **Vanessa Szamuhelová** – the City of Zlín Award – for Best Child Performance in a Feature Film for Children Category for the role of Jarka in **Little Harbour** – 57<sup>th</sup> Zlín Film Festival (Czech Republic)
  - **Vanessa Szamuhelová** – Best Actress Award for **Little Harbour** – 14<sup>th</sup> Nisa Film Festival on the German-Czech-Polish border
  - **Emília Vášáryová** – Trilobite Award for the title role in Marko Škop's **Eva Nová** (SK/CZ, 2015, dir. Marko Škop) – awarded by the Czech Film and Television Union, FITES (Czech Republic)

## ► SLOVAK FILM INSTITUTE

- **The Slovak Film Institute** (SFI, www.sfu.sk) is the sole state organisation operating in the area of audiovision in Slovakia.
- The SFI has been a member of the International Federation of Film Archives

(FIAF) since 2001 and of European Film Promotion since 2006.

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

- The principal tasks of the SFI include the storage, protection and restoration of the audiovisual heritage, its processing and enhancement, the development and distribution of knowledge in the field of audiovisual culture and, in particular, the cinematography and audiovisual art of the Slovak Republic. The basic activities include the professional storage, treatment, preservation and restoration of the audiovisual heritage, rendering the audiovisual heritage available to the public for study, educational and scientific purposes, searching for, obtaining, collecting, cataloguing and preserving originals or copies of audiovisual works and audiovisual recordings and making them available to the public, including documentary and informational materials relating to audiovisual works and audiovisual recordings, theoretical and conceptual, scientific, research, documentation, coordination, education, bibliographic, search, methodological and consulting activities and editorial activities, including the publishing of periodical and non-periodical publications and media with Slovak audiovisual works; the creation and operation of an information system, the organisation of cultural events, reviews and festivals, the promotion of audiovision and cinematography, including the promotion of the audiovisual heritage, fulfilling the role of the national filmotheque and collaboration with international organisations in the field of audiovision and cinematography, and representing the Slovak Republic in those organisations.

- The SFI exercises the copyrights for audiovisual works produced by public organisations operating in audiovision which exerted these rights on the basis of generally binding regulations in effect prior to 1997. With regard to these works, the SFI exercises the rights of performing artists to artistic performances in such works; the SFI is the producer of their audiovisual recording and enhances the property rights with its activities.

- The SFI exercises public administration in the area of protection of the audiovisual heritage, provides methodological guidance for cataloguing activities, protection and restoration of the audiovisual heritage and assesses the audiovisual value of audiovisual works, audiovisual recordings and audio recordings pursuant to Section 22 of the Audiovisual Act.

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

- The scope of the SFI's activities was extended by the adoption of the new Act. The new tasks primarily include maintaining a list of Slovak audiovisual works pursuant to Section 3 of the Act, maintaining a list of persons operating in audiovision pursuant to Section 6 of the Act, providing for the activities of the information offices of the European Union's and the Council of Europe's programmes, and performing scientific and research activities. The application of the new provisions of the Act required changes and additions to the SFI's organisational structure which entered into effect on 1 January 2016.

- In 2017, the SFI implemented the following priority projects: **Statutory Repository – treatment of original reproduction and security film materials, Presentation of Slovak Cinema and Audiovision Abroad, Scientific and Research Activities, Slovak Film Week** (in collaboration with the Slovak Film and Television Academy and Radio and Television of Slovakia), the **147<sup>th</sup> Eurimages Meeting in Slovakia and SK CINEMA Information System**. In addition, a project within bilateral collaboration on the basis of a mandate from the International Cooperation Section of the Ministry of Culture – **Russian Film Days in Bratislava** was implemented.

- **The National Digital Audiovision project** was implemented from 2011 within the Operational Programme “Information Society” – Priority Axis 2, Development of Memory and Fund Institutions and Restoration of Their National Infrastructure. The Slovak Film Institute implemented the project in collaboration with its partner – Radio and Television of Slovakia (RTVS). The project was physically finished, i.e. the project activities were completed on 30 November 2015 when all the measurable indicators were successfully fulfilled, and in financial terms the project was closed on 22 June 2016, hence the entire project was completed. On 23 June 2016 the project entered into its sustainability phase which will last for five years from the end of the project; the SFI has made a commitment to digitise at least 50 film items per year during this period. The Digital Audiovision project is maintained on behalf of the SFI by the staff of the Digital Audiovision (DA) Department on the premises of the digitisation workplace. This workplace was constructed in the first half of 2014 and it constitutes a comprehensive functional and systematic unit for the digitisation and digital restoration of the film heritage with direct ties to the complete process of preservation of the Slovak audiovisual heritage and rendering it accessible. In 2017, 72 films (animated, documentary, feature, newscast films) were digitised within it.

- The 147<sup>th</sup> and, at the same time, historically the first meeting of the Board of Management of the Eurimages Fund in Slovakia, was a significant event in 2017. Representatives of 38 European countries and Canada, as the first non-European Member State of the Fund, took part in the meeting held in Bratislava, including Roberto Olla, the Executive Director of the Eurimages Fund, and Catherine Trautmann, the President of the Council of Europe's Eurimages Fund. At the meeting EUR 7,104,340 was allocated among 27 film projects.

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

- **SK CINEMA Information System** (project approved by the Ministry of Culture of the Slovak Republic, hereinafter referred to as the “MC SR”) – by the end of 2017, the total number of recordings in the system attained 555,994 which represents an increase of 21,879 recordings over the course of 2017. The SFI databases (Slovak Film Database, SFI Catalogue, SFI Thesaurus) are also available to the general public on the Internet via the SK CINEMA portal at [www.skcinema.sk](http://www.skcinema.sk). It was launched in 2013 and 186,147 searches were made in it in 2017.

- **Systematic Restoration of the Slovak Audiovisual Heritage Project** In 2017, the long-term Systematic Restoration of the Slovak Audiovisual Heritage Project continued, aimed at preservation and restoration. The project began in 2004 and has been continuously supported by the Slovak Government since

2006. Among other aims, it focuses on the renewal and rescue of SFI film collections from tri-acetate and nitro-cellulose to polyester. The complete production of 35 mm film materials was performed in the Film Laboratories of Ateliery Bonton Zlín. The works were carried out under the special technical supervision of the staff of the SFI's Film Archive Department. (For more information, refer to the chapter on **LEGISLATION**.)

- **Presentation of Slovak Cinema Abroad** (project approved by the MC SR) – this project has been implemented by the National Cinematographic Centre since 2009. In 2017, the project was implemented in an updated version for the period of 2016 – 2018 with financial support from the Ministry of Culture. Its aim is to increase the extent and quality of the presentation of Slovak cinema and audio-visual abroad and, at the same time, to contribute to rendering it more visible. Representing Slovakia in the Council of Europe's Cinema Support Fund – Eurimages – has been part of the project since 2014.

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 2017.

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

- The basic organisational units are the **National Film Archive** (NFA) and the **National Cinematographic Centre** (NCC).

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

- The **National Cinematographic Centre** (NCC) coordinates the Audiovisual Information Centre, the Department of Film Events, the Publications Department, the Film.sk editorial office and the information offices of the EU and Council of Europe programmes.

Its main role is to collate and provide comprehensive up-to-date information, statistics and information services relating to Slovak cinematography, as well as the promotion and presentation of Slovak film at home and abroad. The activities of the NCC, which focus, in particular, on the current creation and production of Slovak audiovisual works, are thus a natural supplement of the NFA activities, focused primarily on archiving, cataloguing and making the audiovisual heritage available. Since 2009 the NCC has been in charge of the implementation of the priority project entitled Presentation of Slovak Cinematography Abroad.

- The **Audiovisual Information Centre** (AIC) acts as an information centre on events entailing audio-visual in Slovakia and abroad. The AIC collates, processes

and publishes the information which arrives at the Ministry of Culture or the SFI from the area of audio-visual, and is intended for experts in Slovak cinema and audio-visual. 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 audio-visual (e.g. Slovak Films 16 – 17).

- In accordance with Section 21 subpar. (1) letter u) of Act No. 40/2015 on Audio-visual, the SFI shall “ensure the activities of the information offices of the European Union and Council of Europe programmes for the support of audio-visual”. On 1 January 2014 the Creative Europe Desk Slovakia was established in connection with the adoption of the new Creative Europe Programme for 2014 – 2020 (Regulation No. 1295/2013 of the European Parliament and of the Council of 11 December 2013). The previous Cultural Contact Point and MEDIA Desk Slovakia were subsumed into it. The role of the Creative Europe Desk is to provide for the dissemination of information on the Creative Europe Programme and to provide administrative support for project promoters. (For more information, refer to the chapter on **MEDIA Sub-programme**.)

- The SFI has operated **Cinema Lumière** since September 2011. Films are currently screened in four screening rooms with digital projection technology to DCI standards with the following capacities: K1 – 195 seats, K2 – 79 seats, K3 – 36 seats and K4 – 44 seats. Screening room K3 entitled Filmotheque – Study Screening Room of the SFI, screens mainly archived foreign and Slovak films and the films are predominantly projected on 35 mm prints. In 2017, **107,387 viewers** attended screenings at the cinema which represents a 57% increase on the previous year.

- The only **specialised film library** in Slovakia (14,465 books, 208 CDs, 1,997 scripts and 2,386 archived periodicals) and a **mediatheque** (25,901 films, of these 3,481 Slovak titles) form part of the SFI.

- The SFI has issued **Film.sk**, the monthly on film events in Slovakia, since 2000. In 2017, a special English edition of Film.sk was published for the fifth 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 ASFK.

- In 2017, the SFI issued four publications: **Invisible History of Documentary Filmmakers** (Neviditeľné dejiny dokumentaristov) by Rudolf Urc; **German Autumn** (Nemecká jeseň) in connection with the eponymous film review that lasted several months in Cinema Lumière, in collaboration with the Association of Slovak Film Clubs; an essay in the form of a letter, **Out of Darkness** (Sortir du noir) which the French philosopher and art historian Georges Didi-Huberman addresses to Hungarian director László Nemes; and the SFI also participated in the publication of Martin Palúch's book **Censorship and Documentary Film after 1989** (Cenzúra a dokumentárny film po roku 1989) issued by the publishing house Drevô a Srd.

- In 2017, the SFI also obtained the important qualification certificate for the performance of research and development which is issued by the Slovak Centre of Scientific and Technical Information at the Ministry of Education, Science, Research and Sport of the Slovak Republic.
- As regards films, the SFI issued **Forget Mozart** (Zabudnite na Mozarta, CS, 1985, dir. Miloslav Luther) on DVD, the 2-DVD **Magical World of Animated Film** (Čarovný svet animovaného filmu) in collaboration with ALEF Film & Media Group, the Italian-Slovak version of Peter Solan's film **The Barnabáš Kos Case** (Prípád Barnabáš Kos, CS, 1964) presented at Sapienza University in Rome, and a DVD collection with 5 DVDs and ten episodes of the documentary series **FEMALE FIRST** (PRVÁ). The issue of the Blu-ray collection **Best of Viktor Kubal** included the animated films **Brigand Jurko** (Zbojník Jurko, CS, 1976), **The Bloody Lady** (Krvavá pani, CS, 1980) and a selection of the author's short animated films. (For more details, refer to the chapter on **VIDEODISTRIBUTION**.)
- The SFI's outlet **Klapka.sk** offers a wide assortment of filmological literature, CDs and DVDs and other film materials. In total, 1,102 publications, 5,310 DVDs and 298 BDs were sold in 2017 (in 2016 it was 1,077 publications and 5,183 DVDs).
- The SFI continues to conclude **licence agreements for the sale of television broadcasting rights**. In 2017, licence agreements for broadcasting full-length fiction films were concluded with Radio and Television of Slovakia, TV Markíza, TV JOJ, Czech Television, CS Film and R+L, spol. s r. o. which provides broadcasting of the regional TV channel TV RAJ on behalf of the licence-holder, Raj Production, s.r.o. Contractual collaboration with TA3 also continued as regards the broadcasting of film newsreels (Week in Film newsreels from 1957, 1958, 1967 and 1968). Collaboration with TV Markíza continued within the **VOYO** Internet service in the form of Subscription Video on Demand (SVOD) and also with **02 Czech Republic a.s.** within **Video on Demand** services. Audiences could thus view selected Slovak films from the SFI's archive in videotheques at [www.o2tv.cz](http://www.o2tv.cz) and [www.voyo.markiza.sk](http://www.voyo.markiza.sk). In 2017, licence agreements for 116 films entered into effect.
- The preparation and stipulation of the conditions of the public tender for licensing TOP films for the Slovak territory in accordance with the conclusions of the working meeting, which took place in the SFI on 1 March 2017 with the presence of the General Directors and Directors of the four largest Slovak broadcasters (RTVS, TV Markíza, TV JOJ, TA3), was one of the most demanding tasks in 2017. This meeting was initiated by the General Director of the Media, Audio-visual and Copyright Section of the MC SR. The TOP 45 include, in particular, films from the lists of best-attended films in 2012 – 2016 and, as regards the genre, fairy tales are the most frequently licensed titles.
- Every year the SFI has a part in the production of new Slovak films by entering into co-production projects. As a co-production partner, it usually provides archive film materials.
- As of 31 December 2017, the SFI archived **3,728,138 metres of Slovak films** (the length of the individual works and fragments expressed in metres of film material). The SFI holds **21,121,169 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 2017, 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 2017 were: **Rotterdam IFF** with **Filthy** (Špina, CZ/SK, 2017, dir. Tereza Nvotová) in the Bright Future Section, **67<sup>th</sup> Berlin IFF** (Germany) – in addition to Slovakia taking part in the EFM, **Little Harbour** (Piata loď, SK/CZ, 2017, dir. Iveta Grófová) won the Crystal Bear for Best Film in the Generation Kplus competition section and **Spoor** (Pokot, PL/DE/CZ/SE/SK, 2017, dir. Agnieszka Holland, Kasia Adamik) won the Silver Bear – the Alfred Bauer Prize. **A Prominent Patient** (Masaryk, SK/CZ, 2016, dir. Julius Ševčík) also received its international première. **Vilnius IFF – Kino Pavasaris** (Lithuania), **17<sup>th</sup> goEast Wiesbaden** (Germany), **8<sup>th</sup> Anifilm Třeboň** (Czech Republic), **Filmfest Zlín** (Czech Republic), **Meeting Slovak Culture in Sevilla** (Spain), **Cannes IFF** (France) where, in addition to the film market, Marché du Film, Slovak films were also represented in the Un Certain Regard section – **Out** (SK/HU/CZ, 2017, dir. György Kristóf), and **Atlantis, 2003** (Atlantída, 2003, SK/CZ, 2017, dir. Michal Blaško) received its world première in the Cinéfondation short film competition. After a year's absence, Slovakia again had its representative, **Katarína Krnáčová** (production company Silverart), at the prestigious **Producers on the Move** programme of the European Film Promotion.
- The **19<sup>th</sup> Cinema on the Border**, Cieszyn (Poland) and **Český Těšín** (Czech Republic), expressed interest in Slovak films as well as the **30<sup>th</sup> Finale Pizeň** (Czech Republic) with 25 Slovak and co-production films in the programme.
- Thirteen feature-length Slovak and co-production films were presented in the programme of the **52<sup>nd</sup> Karlovy Vary IFF** (Czech Republic) – **The Line** (Čiara, SK/UA, 2017, dir. Peter Bebjak – Main Competition, Best Director Award), **Nina** (SK/CZ, 2017, dir. Juraj Lehotský – East of the West competition), **Little Crusader** (Křížáček, CZ/SK, 2017, dir. Václav Kadrnka – Main Competition, Grand Prix – Crystal Globe), **The White World According to Daliborek** (Svět podle Daliborka, CZ/SK/GB, 2017, dir. Vít Klusák – Documentary Film Competition), **This Is Not Me** (Richard Müller: Nespoznaný, SK/CZ, 2016, dir. Miro Remo – Documentary Film Competition).
- **Blind Loves** (Slepé lásky, SK, 2008, dir. Juraj Lehotský) was presented in the People Next Door section and the short film **Atlantis, 2003** (Atlantída, 2003, SK/CZ, 2017, dir. Michal Blaško) in the Future Frames: Ten New Filmmakers to Follow section. The SFI also co-organised Pitch & Feedback for selected projects in the development stage.
- **43<sup>rd</sup> Summer Film School Uherské Hradiště** (Czech Republic) with the following sections – Guests: Magda Vášáryová and Guests: Miro Remo, **46<sup>th</sup> Lubuskie Film Summer, Lagow** (Poland), **5<sup>th</sup> Czecho-Slovak Film Festival** in the Australian cities of Melbourne, Canberra, Sydney and Perth, **10<sup>th</sup> Central and Eastern European Film Festival "CinEast"** (Luxembourg), **21<sup>st</sup> IDFF Jihlava** (Czech Republic), **33<sup>rd</sup> Warsaw Film Festival** (Poland) where **Nina** (SK, 2017, dir. Juraj Lehotský) took the FIPRESCI Award, **Cine Europa** Manila and other ci-

ties (The Philippines), **Toronto IFF** (Canada), **Cairo IFF** (Egypt) with eight Slovak films, **Cottbus FF** (Germany) and 2017 was concluded with the significant Slovak and Central European Cinema Event, **Rencontres du Cinéma Slovaque et d'Europe Centrale** in Cran Gévrier (France).

- **Summary of events with Slovak films with SFI participation in 2017**
- **Number of events: 107** (182 in 2016)
  - **of these: domestic: 15** (16 in 2016)
  - **foreign: 92** (166 in 2016)
- **Number of films presented: 149** (141 in 2016)
- **Number of states** (excl. Slovakia): **36** (46 in 2016)
- The films most in demand out of the new productions in 2017 were **Little Harbour** by Iveta Grófová, **Filthy** by Tereza Nvotová and **The Teacher** (Učiteľka, SK/CZ, 2016) by Jan Hřebejk, and from the archives **Birdies, Orphans and Fools** (Vtáčkovia, siroty a blázni, CS/FR, 1969) by Juraj Jakubisko, **The Boxer and Death** (Boxer a smrť, CS, 1962) by Peter Solan and **The Sun in a Net** (Slnko v sieti, CS, 1962) by Štefan Uher. The world première of Viktor Kubal's digitally restored animated film **The Bloody Lady** (Krvavá pani, CS, 1980) at the prestigious festival of archive films, the Lumière Grand Lyon Film Festival, was the most significant event.
- In April 2018, the SFI will celebrate the 55<sup>th</sup> anniversary of its establishment.

## ► TELEVISION

- The Slovak television broadcasters' share of the viewing audiences declines year on year. In 2017, Radio and Television of Slovakia (RTVS) with its two channels (Jednotka and Dvojka) and private broadcasters TV Markíza, DOMA, DAJTO, TV JOJ, Plus, WAU and TA3 had a **63.59% daytime share** (65.5% in 2016, 66.6% in 2015, 68.0% in 2014, 69.7% in 2013, 71.3% in 2012, 72.7% in 2011, 74.2% in 2010, 86.3% in 2009) and **72.48% for prime time** (74.0% in 2016, 75.0% in 2015, 75.3% in 2014, 77.0% in 2013, 78.3% in 2012, 78.9% in 2011, 79.7% in 2010, 87.8% in 2009).
- According to the Council for Broadcasting and Retransmission (www.rvr.sk), over the course of 2017, there were 223 valid licences for television broadcasting (226 in 2016); of these, 11 were for multi-regional broadcasting (which may be received by more than 30% and less than 80% of the population), 14 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), 38 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 160 licences for digital television broadcasting.
- There were also 168 registered retransmission licence-holders (168 in 2016); of these, 144 licences were for providing retransmission in cable distribution networks (KDS, IPTV), 11 via the MMDS system, 2 via the MVDS system, 3 via GSM and UMTS, and 8 via DVB-T transmitters.
- At the beginning of 2017, the Markíza group ended its free-to-view terrestrial

broadcasting, which immediately resulted in a decline in its audience share, despite the ending of the broadcasting of some of the "rival" Czech TV channels distributed in the Slovak territory.

- As a result, TV JOJ assumed the leading position in terms of audience share in Slovakia. In 2017, its audience share increased from 14.92% in 2016 to 16.42% for daytime and from 20.25% to 22.03% for prime time. TV Markíza was second with a 17.49% daytime market share (20.0% in 2016) and 19.02% at prime time (22.48% in 2016). Jednotka (1st channel of RTVS) was third once again; its daytime audience share increased from 10.8% to 11.48%, and from 13.4% to 14.36% for prime time.
- Public **RTVS** is the sole broadcaster mandated to provide programmes under the law, with a mission to provide a public service in the area of broadcasting. In 2017, it broadcast on Jednotka and Dvojka. **Jednotka** – in 2017, cinematographic works, TV series of domestic and foreign origin, entertainment and sports constituted the basis of its programme structure. **Dvojka** – its broadcasting was directed towards minority, demanding audiences and specific target groups, Slovak regions and national minorities. The daytime audience share of Dvojka was 2.8% and 2.56% for prime time.

The **Slovakia – Latvia match in the 2017 Ice Hockey World Championships** achieved the highest viewing figures on Jednotka (20.77% rating) and the **Russia – Slovakia match in the quarter-finals in the Ice Hockey Under-18 World Championships** on Dvojka (9.08%).

- RTVS co-produced thirteen feature-length fiction films – **Ice Mother** (Bába z ledu, CZ/FR/SK, dir. Bohdan Sláma), **The Line** (Čiara, SK/UA, dir. Peter Bebjak), **Nina** (SK/CZ, 2017, dir. Juraj Lehotský), **Out** (SK/HU/CZ, 2017, dir. György Kristóf), **Little Harbour** (Piata loď, SK/CZ, 2017, dir. Iveta Grófová), **Barefoot** (Po strništi bos, CZ/DK/SK, 2017, dir. Jan Svěrák), **Spievankovo and Queen Harmonia** (Spievankovo a kráľovná Harmónia, SK, 2017, dir. Diana Novotná), **Filthy** (Špina, CZ/SK, 2017, dir. Tereza Nvotová), **Kidnapping** (Únos, SK, 2017, dir. Mariana Čengel Solčanská), **The Flower Shop** (La fleurière, BE/SK, 2017, dir. Ruben Desiere) and the **Garden Store** (Zahradnictví (CZ/SK/PL, 2017, dir. Jan Hřebejk) trilogy – **The Family Friend** (Rodinný přítel), **Deserter** (Dezertér) a **Suitor** (Nápadník), and two feature-length documentaries for theatrical release – **Heavy Heart** (Ťažká duša, SK, 2017, dir. Marek Šulík) and **Addicted to Altitude** (Vábenie výšok, SK, 2017, dir. Pavol Barabáš), which consists of edited versions of two mid-length films – **Addicted to Altitude, Part One: Ivan Gálfy** (Vábenie výšok: Ivan Gálfy) and **Addicted to Altitude, Part Two: Cruel Everest** (Vábenie výšok: Krutý Everest). The mid-length documentary **Varga** (SK/CZ, 2017, dir. Soňa Maletzová) was also screened in cinemas.
- Within their own drama production, RTVS produced, for example, 13 episodes of the TV series **Secret Lives II** (Tajné životy II, SK, 2017, dir. Ján Sebechlebský), the two-part mini-series **Maria Theresa** (Mária Terézia, CZ/AT/HU/SK, 2017, dir. Robert Dornhelm) and also the 10-part TV series **Carpathian Stories** (Príbehy spod Karpát, SK, 2017, dir. Ján Sabol).
- Several children's programmes were also made: e.g. **Take Your Time** (Daj si čas, SK, 2017, dir. Martin Kákoš) – 27 episodes, **Fidlibum** (Fildibum, SK, 2017,

dir. Ivan Hansman) – 21 episodes, **Fidlibum's Fairy Tales** (Fidlibumove rozprávky, SK, 2017, dir. Ivan Hansman) – 20 episodes, **Park** (SK, 2017, dir. Vladimír Kriško, Peter Baláž, Michael Angelov) – 36 episodes, **Dwarfs** (Trpaslíci, SK, 2017, dir. Andrea Horečná) – 21 episodes, **Miracle Studio** (Zázračný ateliér, SK, 2017, dir. Diana Novotná, Ján Sabol) – 42 episodes.

– Animated films were also made: in co-production with Fool Moon and Studio Miniatur Filmowych, four episodes of the TV series **The Websters** (Websterovci) entitled **The School Monster** (Horor v škole, SK/PL, 2017, dir. Katarína Kerekesová), **Shopping Mania** (Nákupná mánia, SK/PL, 2017, dir. Katarína Kerekesová), **Hero Daddy** (Ocko Hrdina, SK/PL, 2017, dir. Katarína Kerekesová) and **The Cabriolet** (Kabriolet, SK/PL, 2017, dir. Katarína Kerekesová); in co-production with objectif, the episode entitled **Egg** (Vajce, SK, 2017, dir. Vanda Raýmanová, Michal Struss) from the TV series **The Tots** (Drobci); and in co-production with Super film the episode entitled **Sand Storm** (Piesočná búrka, SK, 2017, dir. Veronika Kocourková) from the TV series **Ka-Boom!** (Tresky Plesky).

– As regards documentary production, in addition to the feature-length films for theatrical release mentioned above, in 2017, RTVS also made or co-produced four other full-length documentaries – **They Were There** (Boli pri tom, SK, 2017, dir. Tomáš Hučko), **The Black Madonna** (Čierna madona, SK, 2017, dir. Bernadeta Tokárová), **Ten Minutes of Love** (Desať minút lásky, SK, 2017, dir. Pavol Korec), **Martin Ľapák** (SK, 2017, dir. Marek Ľapák), **New Life** (Nový život, SK, 2017, dir. Tina Diosi) and several mid-length documentaries, for instance, **March or Die** (Pochoduj alebo zomri, CZ/SK, 2017, dir. Michael Kaboš), **Andrej Radlinský** (SK, 2017, dir. Ján Mančuška), **The Oath** (Chlapec, ktorý chcel byť prezidentom, SK, 2017, dir. Dušan Hudec), **Jozef Miloslav Hurban** (SK, 2017, dir. Fedor Bartko), **Flowers for Europe** (Kvety pre Európu, SK, 2017, dir. Adam Hanuljak), **Native school** (Materinská škola, SK, 2017, dir. Jozef Banyák), **The First Deportation** (Prvý transport, SK, 2017, dir. Milan Homolka), **The Mysterious Carpathians – The Living River** (Tajomné Karpaty – Živá rieka, SK, 2017, dir. Erik Baláž), **That's Not Possible Anymore** (To sa už u nás nedá, SK, 2017, dir. Marek Kuboš), **The Danube Is My Life** (Žijem Dunajom, SK, 2017, dir. Branislav Molnár), six new episodes of the **GEN.SK** series – **Marek Hamšík** (SK, 2017, dir. Soňa Ferancová), **Zita Furková** (SK, 2017, dir. Juraj Nvota), **Dušan Jamrich** (SK, 2017, dir. Jozef Chudík), **MUDr. Jozef Šóth, CSc** (SK, 2017, dir. Jaro Vojtek), **Katarína Ráčová-Lokšová** (SK, 2017, dir. Laura Siváková-Paššová), **RNDr. Martin Kundrát, PhD.** (SK, 2017, dir. Peter Hledík), the documentary TV series **The Houses of God with Vandal** (Božie domy s Vandalom, SK, 2017, dir. Martin Kákoš), **Twilight of the Bosses** (Súmrak bossov, SK, 2017, dir. Tibor Szilvási), **Slovak Archaeologists in Guatemala** (Slovenskí archeológovia v Guatemale, SK, 2017, dir. Jozef Chudík), the documentary series **The Six Senses of Paris** (Šesť zmyslov Paríža, SK, 2017, dir. Bibiana Beňová, Peter Kerekes) and short documentaries **White Night** (Biela noc, SK, 2017, dir. Rado Dúbravský), **We Are Building Slovakia** (Budujeme Slovensko, SK, 2017, dir. Bibiana Beňová), **Genius Loci** (Genius loci, SK, 2017, dir. Ján Stračina), **Searching for Lost Worlds – The Terrible Night in Pukanec** (Hľadanie stratených svetov – Hrozná noc pukanská, SK, 2017, dir. Pavel Dvořák), **Musicians – Miroslav Bázlik** (Hudobníci – Miroslav

Bázlik, SK, 2017, dir. Martin Šulík), **Jan Svěrák: A Film Lecture** (Jan Svěrák: Lekcia filmu, SK, 2017, dir. Juraj Krasnohorský), **A Country with the Scent of Honey** (Krajina s vôňou medu, SK, 2017, dir. Zdeno Vlach), **Pictures of Martin Luther's Life** (Obrazy zo života Martina Luthera, SK, 2017, dir. Fedor Bartko), **European Ground Squirrels** (Sysle, SK, 2017, dir. Branislav Molnár) and **Government Air Squadron** (Vládne nebo, SK, 2017, dir. Ivan Janko).

– RTVS dominated the OTO Awards in the **Entertainment Programme** Category with five nominations: this year, the entertaining quiz show **I Love Slovakia** (Milujem Slovensko) did not win for the fifth consecutive year in the Entertainment Programme Category and had to relinquish first place to the folklore show **The Earth Is Singing** (Zem spieva). **Family Feud** (5 proti 5), **Do I Know?** (Čo ja viem) and **Duel** (Duel) were also nominated.

– After occupying first place for a long time, **TV Markíza** was not the market leader in 2017 – it ranked second. Drama programmes, entertainment and journalistic programmes were those mostly represented within its programme structure. As for original programmes, the most popular with audiences were TV series: the fifth season of the TV series **Back of Beyond** (Horná Dolná, SK, 2017, dir. Tomáš Jančo, Karel Janák, Csaba Molnár, Zuzana Marianková), the 13-episode crime series **Rex** (SK, 2017, dir. Peter Bebjak, Róbert Šveda, Michal Blaško) and **Family Cases** (Rodinné prípady) – all of these were nominated for the OTO Award in the TV Series of the Year Category. **Extreme Makeover** (Extrémne premeny), **10 Years Younger** (O 10 rokov mladší) and **Fort Boyard** (Pevnosť Boyard) were nominated for the OTO Award in the Programme of the Year Category and **Good to Know!** (Dobre vedieť) in the Show of the Year Category.

– In 2017, the daytime audience share of TV Markíza was 17.49% and 19.02% for prime time.

– The **Weather Forecast** (Počasie) broadcast on 1 January 2017 achieved the highest rating (14.53%) on TV Markíza in 2017.

– **DOMA** – is a TV channel belonging to the broadcaster MARKÍZA – SLOVAKIA, spol. s r. o. profiled for female audiences. It has been broadcasting since 31 August 2009. It mainly presented drama programmes, but entertainment and news reports were also represented. In 2017, its daytime market share was 4.2% and 4.73% for prime time. The episode of the TV series **Broken Pieces III** (Paramparča, TR, 2014, dir. Cevdet Mercan) broadcast on 13 March 2017 achieved the highest rating (5.81%).

– **DAJTO** – is the third TV channel belonging to the broadcaster MARKÍZA – SLOVAKIA, spol. s r. o. It offers films, TV series and programmes for men. It has been broadcasting since 20 August 2012. The **Sports News** broadcast on **19 June 2017** achieved the highest rating (7.77%).

– **TV JOJ** became the leader in 2017. Drama programmes dominated its schedules. These were supplemented with news programmes, reports and entertainment programmes. In January 2017, TV JOJ began broadcasting the 10-episode TV series **Summer Holidays** (Prázdniny, SK, 2017, dir. Ivan Predmerský) and its first episode achieved the highest rating of original TV series of all TV channels (13.9%). However, the second season (8 episodes) of the crime series **Behind the Glass** (Za sklom, SK, 2017, dir. Peter Bebjak, Róbert Šveda, Zuzana Marian-

ková, Michal Blaško) and the 13-episode TV series **1890** (SK, 2017, dir. Peter Beġányi) were nominated for the OTO Award in the TV Series of the Year Category. The TV programme **Seventh Heaven** (V siedmom nebi) was nominated for the OTO Award in the Programme of the Year Category and Incognito (Inkognito) in the Show of the Year Category.

- The 10-episode crime series **Shadow of the Ferns** (Svět pod hlavou, CZ/SK, 2017, dir. Marek Najbrt, Radim Špaček) was made by TV JOJ based on the original BBC series **Life on Mars** in co-production with Czech TV and Bionaut. The daytime market share of TV JOJ in 2017 was 16.42% and 22.03% for prime time.

- **Three Wishes for Cinderella** (Tři oříšky pro Popelku, CS/DE, dir. Václav Vorlíček) achieved the highest rating (20.67%).

- **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 market share in 2017 was 3.37% and 3.44% for prime time. The music show **Everything I Like** (Všetko čo mám rád) broadcast on 30 December 2017 achieved the highest rating (4.43%).

- **WAU** – is the third channel belonging to the JOJ Group aimed at younger female audiences and, from summer 2016, also directed at younger audiences attractive to advertising and marketing. It was launched on 15 April 2013.

- In 2017, its daytime market share was 2.56% and 2.49% for prime time. **The Courtroom** (Súdna sieň) broadcast on 29 December 2017 achieved the highest rating (3.43%).

- **RiK** – the fourth channel belonging to the JOJ Group, commenced broadcasting on 1 January 2015. It is the first children's TV channel broadcasting exclusively in Slovak language. No rating data are available.

- **Ťuki TV** – the fifth channel belonging to the JOJ Group and the second TV channel for children broadcasts programmes for young audiences aged 3 to 10 years exclusively in Slovak language. Unlike RiK it is available for customers of only one Slovak operator (Slovak Telekom). It has been in operation from 1 June 2015. No rating data are available.

- **JOJ Cinema** – the sixth channel belonging to the JOJ Group, commenced broadcasting on 1 June 2015. The channel broadcasts films on the basis of a Czech licence; the acquisition content of the channel has been legally endorsed for the territory of the Czech and Slovak Republics. No rating data are 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.

- **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 2017, its daytime market share was 1.85% and 0.85% for prime time. The

**TA3 News** broadcast on 7 March 2017 was the most watched programme in 2017 (5.28%).

- Digital terrestrial television broadcasting (DVB-T) commenced in the territory of Slovakia in 2004.

- In 2017, the content of the individual multiplexes was as follows:

**Multiplex 1** – commercial: WAU, TV Lux, TV8 as part of the free-to-view offer, Prima Plus, Sport1, ČT1, ČT2 – as part of the paid offer;

**Multiplex 2** – commercial: JOJ, JOJ Plus, TA3, Barrandov Family, Info Channel;

**Multiplex 3** – public: Jednotka, Jednotka HD, Dvojka, Dvojka HD;

**Multiplex 4** – paid TV service Plustelka: Markíza HD, Doma, Dajto, Eurosport1, Eurosport 2, Sport 2, Viasat Nature, Viasat History, Viasat Explorer, Spice, Film+, VH-1, Nickelodeon, JOJ HD, JOJ Cinema HD, RiK, Eroxxx.

- In 2017, several changes were made in the structure of the programme services offered by the individual multiplexes, due to the Markíza Group leaving the free-to-view terrestrial broadcasting and its subsequent return to the paid offer in the programme service retransmission regime in the terrestrial network. The TV channels Barrandov and Prima confirmed their entry into terrestrial broadcasting with programme services for the Slovak market. At the same time, the coverage of the network by Multiplex 1 was increased to over 90% of the population. It seems that in 2018 auxiliary broadcasting services on the hybrid television platform (HbbTV) will be expanded, and TV archives and other content-oriented services will be made available, which means that terrestrial broadcasting is beginning to compete with other distribution platforms as far as comfort is concerned.

- The awards in the Audiovisual Journalism and Photojournalism Category at the **13<sup>th</sup> Annual Journalist Awards 2016** went to: Pavol Fejér (RTVS) – Best Report: The State in Cahoots with Crime; Michal Havran (RTVS) – Best Interview, Conversation, Discussion: Dinner with Havran; Pavol Fejér (RTVS) – Best Investigative Contribution: National Cycling Crater.

- The awards at the **23<sup>rd</sup> International Festival of Local TV Channels “Golden Beggar”** in Košice (7 – 10 June 2017) went to:

**Golden Beggar – Production Company category – Spring Flood** (Springtij, BE, 2015, dir. Jeannice Adriaansens);

**Golden Beggar – Local Television category – Strokes** (RS, 2016, dir. Vladimír Perović);

**Golden Beggar – Young Author category – Wintry Spring** (Rabie Chetwy, EG, 2015, dir. Mohamed Kamel).

The awards of the mayors of Rožňava, Spišská Nová Ves and Michalovce were new at this edition of the festival. One-day reviews of films from the previous years were held, for the first time in the Festival's history, in these three towns.

- In March 2018, the TV Personality Awards **OTO 2017** were awarded for the eighteenth time. The winners were: **Kristína Kövešová** – TV Journalism Personality, **Lubomír Bajaník** – TV News Anchor, **Jozef Kubáni** – TV News Reporter, **Marcel Merčiak** – TV Sports Reporter, **Marcel Merčiak** – TV Sports Anchor, **Adela Vinczeová** – TV Programme Anchor, **Michal Hudák** – Best Actor, **Lujza Garajová-Schrameková** – Best Actress, **The Earth Is Singing** – Entertainment Programme,

**Our Family** – TV Series of the Year, **Extreme Makeover** – TV Programme of the Year, **Incognito** – Weekly Plus 7 dní Award, **Ondrej Kandrác** – Best Male Singer of the Year, **Mária Čirová** – Best Female Singer of the Year, **IMT Smile** – Best Band of the Year, **Milan Kňažko** – induction into the Hall of Fame. **Adela Vinczeová** became the Absolute OTO for the fourth time in a row.

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

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

Share of Slovak TV market in 2017 (daytime and at prime time) – Ind 12+ (1 January 2017 – 31 December 2017)

Time >> TV channel	Daytime Share	Prime Time 19.00 – 22.00 Share
Jednotka	11.48 %	14.36 %
Dvojka	2.80 %	2.56 %
TV Markíza	17.49 %	19.02 %
TV JOJ	16.42 %	22.03 %
TA3	1.85 %	0.85 %
Plus	3.37 %	3.44 %
DOMA	4.20 %	4.73 %
DAJTO	3.42 %	3.00 %
WAU	2.56 %	2.49 %

Source: PMT/TNS SK





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

**- PRODUCTION COMPANIES**

**- ARTILERIA**

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

**- Azyl Production**

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

**- BFILM**

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

**- Hulapa film**

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

**- JMB Film & TV production**

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

**- K2 studio**

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

**- MARFAFILM**

Na bateriích 7/823, CZ-162 00 Praha 6  
+420 603 313 429  
marfa.cz@gmail.com

**- 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

**- nutprodukcja**

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

**- Peter Kerekes**

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

**- Promea Communication**

Tvarožkova 8, SK-811 03 Bratislava  
+421 910 810 300  
promea@promea.sk  
http://promea.sk/

**- 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

**- sentimentalfilm**

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

**- SOKOL KOLLAR**

Šulekova 32, SK-811 03 Bratislava  
+421 945 629 990  
michal@fogndesirefilms.com  
www.sokolkollar.sk

- **Tonada**  
Studenohorská 2075/28, SK-841 03 Bratislava  
+421 907 656 246  
spievankovo@gmail.com  
www.spievankovo.sk
  - **Ultrafilm**  
Ukrajinská 10, SK-831 02 Bratislava  
+421-903 513 206  
maros.berak@gmail.com
  - **Wandal Production**  
Mikulášska 1/A, SK-811 01 Bratislava  
+421 905 101 803  
wanda@wandal.sk  
www.wandal.sk
  - **Žudro**  
Dražická 20, SK-841 01 Bratislava  
+421 915 955 017  
zudro@zudro.sk  
www.zudro.sk
- Note: only Slovak producers and production companies of feature-length theatrical films made in 2017*
- **DISTRIBUTION COMPANIES**
  - **Asociácia slovenských filmových klubov (ASFK)  
Association of Slovak Film Clubs (ASFK)**  
Brianska 33, SK-811 04 Bratislava  
+421 2 5465 2018, asfk@asfk.sk, www.asfk.sk
  - **Bontonfilm**  
Na Vrátkach č. 1F, SK-841 01 Bratislava  
+421 2 204 204 52, 204 204 55
  - **CinemArt SK**  
Lamačská cesta 97, SK-841 03 Bratislava  
+421 2 3301 4235, office@cinemart.sk, www.cinemart.sk
  - **Continental film**  
P. O. Box 48, SK-830 05 Bratislava  
+421 2 2085 1911, cofilm@cofilm.sk, www.continental-film.sk
  - **FILM EUROPE MEDIA COMPANY**  
Matúškova 10, SK-831 01 Bratislava  
+421 2 5463 0049, info@filmeurope.eu, www.filmeurope.sk
  - **FILMTOPIA**  
Vtáčnik 1, SK-831 01 Bratislava  
+421 907 626 627, ek@filmtopia.sk, www.filmtopia.sk
  - **Forum Film Slovakia**  
Eurovea, Pribinova 8, SK-811 09 Bratislava  
+421 2 4911 3116, office@forumfilm.sk, www.forumfilm.sk
  - **GARFIELD FILM**  
Pernek 346, SK-900 53 Pernek  
+421 905 202 601, garfieldfilm@garfieldfilm.sk, www.garfieldfilm.sk
  - **ITA Agentúra (Itafilm)**  
Čajakova 4033/13, SK-811 05 Bratislava  
+421 911 201 075, itafilm@itafilm.sk, www.itafilm.sk
  - **Magic Box Slovakia**  
Trenčianska 47, SK-821 09 Bratislava  
+421 2 5465 0274, magicbox@magicboxslovakia.sk, www.magicbox.sk
  - **PubRes**  
Grösslingová 63, SK-811 09 Bratislava  
+421 2 5263 4203, pubres@pubres.sk, www.pubres.sk
  - **Saturn Entertainment**  
Považská 48, SK-831 03 Bratislava  
+421 2 5479 1939, saturn@saturn.sk, www.saturn.sk
  - **FILM SCHOOLS**
  - **Akadémia filmovej tvorby a multimédií  
Academy of Film and Multimedia**  
Vlastenecké nám. 1, SK-851 01 Bratislava,  
+421 2 6241 1668, aftam@aftam.sk, www.aftam.sk
  - **Fakulta dramatických umení Akadémie umení (FU AKU)  
Faculty of Dramatic Arts, The Academy of Arts (FU AKU)**  
Homá 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 / Department of Arts and Intermedia, The Faculty of Arts, The Technical University**  
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 Košice**  
Tomášikova 30 C, SK-821 04 Bratislava +421 2 2085 5100, artfilmfest@artfilmfest.sk, www.artfilmfest.sk  
June
- **Art in Park**  
Občianske združenie Cultura, o.z.  
Partizánska 424/9, SK-914 51 Trenčianske Teplice  
info@cultura.sk, www.artinpark.sk  
June
- **Bienále animácie Bratislava (BAB) – Medzinárodný festival animovaných filmov pre deti / Biennial of Animation Bratislava (BAB) – International Festival of Animated Films for Children**  
BIBIANA, Panská 41, SK-815 39 Bratislava +421 2 2046 7141-2, bab@bibiana.sk, www.bab-slovakia.sk  
October 2018 – biennial
  
- **Cinematik – Medzinárodný filmový festival Piešťany International Film Festival Piešťany**  
Bitúnková 23, SK-900 31 Stupava +421 948 445 565, info@cinematik.sk, www.cinematik.sk  
September
- **Ekotopfilm – Envirofilm – Medzinárodný festival filmov o trvalo udržateľnom rozvoji a životnom prostredí / International Festival of Sustainable Development Films**  
Zadunajská cesta 12, SK-851 01 Bratislava +421 903 651 987, info@ekotopfilm.sk, www.ekotopfilm.sk  
May
- **Etnofilm Čadca – Medzinárodný festival dokumentárnych filmov venovaný problematike etnológie, sociálnej a kultúrnej antropológie International Documentary Film Festival of Ethnology and Anthropology**  
Kysucké kultúrne stredisko, Moyzsova 50, SK-022 01 Čadca +421 41 4331 250-3, silvia.petrekova@vuczilina.sk, www.kultura.e-kysuce.sk  
October 2018 – biennial
- **Eurotour Piešťany – Medzinárodná prehliadka hraných a dokumentárnych filmov o cestovaní, krajine a človeku International Festival of Fiction and Documentary Travel Films**  
Mestské kultúrne stredisko mesta Piešťany, Beethovena 1, SK-921 01 Piešťany +421 33 7718 990, kino@fontana-piestany.sk, www.eurotourpiestany.sk  
November
- **Febiofest – Medzinárodný festival filmových klubov International Festival of Film Clubs**  
Asociácia slovenských filmových klubov, Brnianska 33, SK-811 04 Bratislava +421 2 5465 2018, dubecka@asfk.sk, www.febiofest.sk  
March – April
- **Fest Anča – Medzinárodný festival animovaného filmu International Animation Festival**  
Štefánikova 16, SK-811 04 Bratislava (kancelária / office) maros@festanca.sk, www.festanca.sk  
June – July
- **Filmový festival inakosti / Slovak Queer Film Festival**  
Iniciatíva Inakosť, Rajska 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 Mountains and City – International Festival of Mountain Films and Adventure**  
Fedákova 24, SK-841 02 Bratislava +421 908 704 412, info@horyamesto.sk, www.horyamesto.sk  
April

- **Jeden svet – Medzinárodný festival dokumentárnych filmov**  
**One World – International Documentary Film Festival**  
Človek v ohrození, Baštová 5, SK-811 03 Bratislava  
+421 907 688 688, nora.benakova@clovekvohrozeni.sk, www.jedensvet.sk  
October
- **Medzinárodný festival horských filmov Poprad**  
**International Festival of Mountain Films Poprad**  
Horský film Poprad, Nábrežie Jána Pavla II. 2802/3, SK-058 01 Poprad  
+421 52 7721 060, horskyfilm@slovanet.sk, www.mfjf.sk  
October
- **Medzinárodný festival lokálnych televízií**  
**International Festival of Local Televisions**  
CITY TV FOUNDATION, Jesenského 12, SK-040 01 Košice  
+421 905 966 649, eva@festival.sk, www.festival.sk  
June
- **Medzinárodný festival potápačských filmov**  
**International Festival of Diving Films**  
PK Vodnár Poprad, Námestie sv. Egídia 3/5, SK-058 01 Poprad  
+421 903 607 025, svitanek.p@gmail.com, www.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
- **Medzinárodný filmový festival Park Film fest Trenčianske Teplice**  
**Park Film fest International Film Festival Trenčianske Teplice**  
Občianske združenie IFF Trenčianske Teplice, Moyzesova 4,  
SK-811 05 Bratislava, +421 915 754 666,  
zuzana.hackerova@festivalteplce.sk, produkcia@festivalteplce.sk,  
www.festivalteplce.sk, www.iffst.sk  
June
- **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 Slovensko / 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 retransmisíu**  
**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)**  
Brniarska 33, SK-811 04 Bratislava  
+421 2 5465 2018, asfk@asfk.sk, www.asfk.sk
  - **Asociácia slovenských kameramanov (ASK)**  
**Association of Slovak Cinematographers (ASK)**  
Norbert Hudec, ASK, FTF VŠMU, Svoradova 2, SK-813 01 Bratislava  
+421 905 758 057, ask@ask.eu.sk, hudec.norbert@chello.sk,  
www.ask.eu.sk
  - **Asociácia tvorcov animovaných filmov na Slovensku (ATAFS)**  
**Association of Slovak Animation Film Creators (ATAFS)**  
Dlhá 13, SK-900 28 Ivanka pri Dunaji  
+421 903 748 188, malik@vsmu.sk
  - **Klub filmových novinárov (KFN) / Club of Film Journalists (KFN)**  
Háľkova 34, 831 03 Bratislava  
+421 910 995 531, vrastiak@slovanet.sk, www.kfn.estranky.cz
  - **LITA, autorská spoločnosť / LITA, Society of Authors**  
Mozartova 9, SK-811 02 Bratislava  
+421 2 6720 9301, lita@lita.sk, www.lita.sk
  - **LOToS – Spolok lokálnych televíznych staníc Slovenska**  
**Association of Local Television Stations of 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.markiza.sk
  - **MEGA MAX MEDIA**  
Channel: ducktv, Ševčenkova 34, SK-851 01 Bratislava  
+421 911 665 535, ducktv@ducktv.tv, ivana.polakova@ducktv.tv,  
www.ducktv.tv
  - **RTVS – Rozhlas a televízia Slovenska**  
**RTVS – Radio and Television Slovakia**  
Channels: Jednotka, Dvojka, Mlynská dolina, SK-845 45 Bratislava  
+421 2 6061 1111, vsv@rtvs.sk, www.rtvs.org
  - **Slovenská produkčná**  
Channels: JOJ Group: TV JOJ, PLUS, WAU, RiK, Ťuki TV, JOJ Cinema,  
JOJ Family, P. O. BOX 33, SK-830 07 Bratislava  
+421 900 112 612, joj@joj.sk; www.joj.sk
  - **TV LUX**  
Channel: TV LUX, Prepoštská 5, SK-811 01 Bratislava  
+421 2 2129 5555, tvlux@tvlux.sk, www.tvlux.sk

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