

REPORT ON THE SLOVAK AUDIOVISUAL SITUATION IN 2021



Creative
Europe
MEDIA

> CONTENT

| | |
|---|-----------|
| - Introduction | 03 |
| - Legislation | 04 |
| - Film Education | 05 |
| - Film Production | 07 |
| - Slovak Audiovisual Fund | 09 |
| - Literary Fund | 13 |
| - MEDIA | 14 |
| - Eurimages | 15 |
| - Cinema Distribution | 16 |
| - Videodistribution | 24 |
| - Cinemas | 25 |
| - Film Clubs | 28 |
| - Domestic Festivals and Reviews | 29 |
| - Awards for Slovak Films and Filmmakers in Slovakia | 31 |
| - Awards for Slovak Films and Filmmakers Abroad | 32 |
| - Slovak Film Institute | 35 |
| - Television | 38 |
| - In Memoriam 2021 | 42 |
| - Contact Points – Institutions, Companies and Other Organisations Operating in the Slovak Audiovisual Industry | 43 |

- This project has been co-funded by the European Union.
- This publication reflects the views only of the author.



**Co-funded by
the European Union**



► INTRODUCTION

- 2021 was the second year of the pandemic and, in many respects, it proved even more difficult for audiovision than 2020. We recorded further declines, either in film production and cinema attendances or in the number of film festivals and film events that took place.

- In 2021, only twenty-six Slovak full-length cinema films were made (in 2020, there were twenty-eight); of these fourteen were feature, ten were documentary and two were animated films. Slovakia was more focused on collaboration with foreign production companies, in particular with Czech companies; 57 % of all the films were minority co-productions. This ratio was even more pronounced for feature films where, out of fourteen films, only four were majority co-productions. It strikes a positive note that the majority co-production films were those which have been most successful, either on the international scene (*107 Mothers*) or in distribution (*And a Happy New Year 2* or *Perfect Strangers*). *Perfect Strangers* also marks another first: this is a previously unknown concept in the Slovak context as it is a remake of the Italian original *Perfetti sconosciuti* (it should be added that this film has already spawned more than twenty national versions). We recorded a slightly different ratio of co-productions in documentary production where, out of ten full-length cinema films, seven were majority (of these five were made in Slovak-Czech co-productions) and two were 100 % Slovak films. As regards animated films, Slovak companies and filmmakers participated in two minority co-production films. Despite all the declines, we should deem the film production results to be a near-miracle, taking into consideration the uncertain and dynamically changing circumstances in which they were made.

- In 2021, by decision of the state authorities, cinemas in Slovakia were closed down for 173 days (and multiplexes for even longer because, even though officially they could be open, sales of refreshments were banned). Despite the release of a number of blockbusters, postponed from 2020, we witnessed another decline in overall attendances and box office receipts. In 2021, Slovak cinemas

recorded 2,037,942 viewers (13.82 % down on 2020), while the box office recorded a slightly smaller decrease of 11.56 % to EUR 12,351,764. This was caused by an increase in the average ticket price (from EUR 5.91 to EUR 6.06). By contrast, the number of films screened in cinemas did not decline (648 films, the same number as in 2020) despite several films being released into the online space. It is a positive feature that a Slovak film, *Perfect Strangers*, was among the three best-attended films and it was ranked second (106,252 viewers, which is more than the James Bond movie *No Time to Die*).

- Of course, financial support institutions, the Slovak Audiovisual Fund (AVF) and the European Union's Creative Europe – MEDIA programme had to respond to the pandemic posing a general uncertainty and existential threat to the audiovisual sector, in particular, to cinemas and distribution. The AVF provided a special support scheme for cinemas together with the Ministry of Culture totalling EUR 1,582,000 and also transferred funds to support provided in the form of scholarships (the support of EUR 278,000 was the largest provided to date). It is a more complicated procedure to change the structure of support from the Creative Europe – MEDIA programme as the programme is approved at various EU levels in a comprehensive manner; nevertheless, measures were taken to mitigate the impacts of the pandemic, the budget was increased with automatic support for distributors and an advance payment for support for the following year was paid within Europa Cinemas.

- In the second half of 2021, we witnessed a revival of the whole of European audiovision, so we believe that we have already hit rock bottom and that the following year's results will confirm increasing trends in both production and distribution.

Vladimír Štric

Head of Creative Europe Desk Slovakia

► LEGISLATION

– On 1 January 2021, **Act No. 394/2020** amending and supplementing Act No. 308/2000 on Broadcasting and Retransmission and on the amendment of **Act No. 195/2000 on Telecommunications as amended**, and amending and supplementing **Act No. 220/2007 on Digital Broadcasting of Programme Services and the Provision of Other Content Services by Digital Means, and on the amendment and supplementation of certain Acts (Digital Broadcasting Act)** as amended became effective.

– The aim of the adopted legislation is, in particular, to deregulate the legal environment of radio broadcasting, facilitating a market transformation and consolidation whereby radios can have several programme services and better utilise the frequency spectrum, while maintaining the dual system of broadcasting and plurality of broadcasting. The legislation also liberalises the conditions for the provision of selected media commercial communications for radio broadcasters so as to be able to bring new sources of finance into this segment.

– Also on 1 January 2021, **Act No. 421/2020 on the Temporary Protection of Entrepreneurs in Financial Difficulties and on the amendment and supplementation of certain Acts** became effective.

– The Act aims to provide sufficient time to entrepreneurs in financial difficulties for the purpose of continuing their business. This legal instrument has been developed for entrepreneurs who have got in a very serious financial situation which jeopardises not only their current but also future possibility to run their business (going concern), jeopardises existing jobs, company know-how, the ability to pay the claims of creditors with regard to the operation of the company, and similar. An entrepreneur having the centre of their main interests within the territory of Slovakia is eligible to apply for the provision of temporary protection under the Act.

– On 1 January 2021, the Ordinance of the Ministry of Culture of the Slovak Republic No. 398/2020 amending the Ordinance of the Ministry of Culture of the Slovak Republic No. 165/2014 on the Film Project as amended by the Ordinance of the Ministry of Culture of the Slovak Republic No. 193/2017 became effective (subsequently “Ordinance No. 398/2020”).

– **Ordinance No. 398/2020 aims to regulate the system of support for the audiovisual system in Slovakia** by reducing the minimal amount of eligible costs expended in connection with the making of a film project pursuant to Section 22a par. 1 of Act No. 516/2008 on the Slovak Audiovisual Fund, and the amendment and supplementation of certain Acts as amended. With regard to the effort to continue increasing the competitiveness of support for the audiovisual industry in Slovakia, Ordinance No. 398/2020 regulates the minimal time-frame of a film project and the minimal amount of eligible costs expended in connection with the making of the film project. The minimal time-frame of the film project for which funds may be provided is determined, depending on whether it is a single- or multi-episode feature audiovisual work, single- or multi-episode documentary audiovisual work, or single- or multi-episode animated audiovisual work. At the same time, the minimal amount of eligible costs expended in connection with

the making of the film project is reduced so that the system is able to absorb projects that can be fulfilled with regard to the budget demands and thanks to which the support system will function more efficiently.

– With regard to the third wave of the COVID-19 pandemic, on **24 November 2021**, the National Council of the Slovak Republic adopted **an amendment to Act No. 13/1993** of the National Council of the Slovak Republic on **Art Collections** as amended (subsequently “the Act on Art Collections”).

– With this amendment the National Council extended the previously adopted change to 2022, which means that **authors of literary, music or art works still do not have to pay 2 % to the respective funds.**

– The Ministry of Culture of the Slovak Republic submitted to the legislative procedure the **Draft Act on Publishers of Publications and on a Media and Audiovisual Register and on the amendment and supplementation of certain Acts (Publications Act)** which should become effective as of **31 May 2022**. It should **repeal two laws**, specifically:

1. Act No. 212/1997 on Required Copies of Periodicals, Non-periodicals and Reproductions of Audiovisual Works and on the amendment and supplementation of certain Acts; and

2. Act No. 167/2008 on Periodical Press and News Agency Reporting and on the amendment and supplementation of certain Acts (Press Act).

– (Act No. 212/1997 on Required Copies of Periodicals, Non-periodicals and Reproductions of Audiovisual Works, as amended, which regulates the process of providing the required copies to the entities stipulated by law, specifically establishes the **obligation of the publisher** of periodicals and non-periodicals and producer of reproductions of audiovisual works to **provide a copy** of the periodical and non-periodical and reproduction of an audiovisual work to **designated legal entities** (e.g. the Ministry of Culture of the Slovak Republic, Slovak National Library etc.).

– One of the reasons for the proposed amendment (to the new Publications Act) is that the currently valid mechanism for the provision of required copies of publications intended for archiving, documentation and research purposes **needs to be updated and adapted to the new requirements** in the light of technological and social developments.

– On 24 November 2021, the National Council of the Slovak Republic gave a first reading to a draft act amending **Act No. 185/2015, the Copyright Act, as amended**. With regard to the Copyright Act in relation to the audiovisual environment, in particular the status of authors and producers of audiovisual works, several amendments were submitted. The Act was published in the Collection of Laws as **Act No. 71/2022 amending Act No. 185/2015, the Copyright Act, as amended**, with effect from 16 March 2022 and with full effect from 25 March 2022.

– **Act No. 126/2021** of 18 March 2021 amending **Act No. 340/2012 on the Payment for Public Services Provided by the Radio and Television of Slovakia and on the amendment and supplementation of certain Acts, as amended, and supplementing Act No. 461/2003 on Social Insurance, as amended**. This Act became effective on 1 July 2021.

- The Ministry of Culture of the Slovak Republic also submitted the **draft Act on Media Services and on the amendment and supplementation of certain Acts (Media Services Act)** to the legislative procedure. The draft Act on Media Services represents a new comprehensive legal regulation in the field of audiovisual media services, which will replace Act No. 308/2000 on Broadcasting and Retransmission and amending Act No. 195/2000 on Telecommunications, as amended (subsequently the **“Broadcasting and Retransmission Act”**) and Act No. 220/2007 on Digital Broadcasting of Programme Services and the Provision of Other Content Services by Means of Digital Transmission and on the amendment and supplementation of certain Acts (**Digital Broadcasting Act**), as amended. At the same time, it transposes Directive (EU) 2018/1808 of the European Parliament and of the Council of 14 November 2018 amending Directive 2010/13/EU on the Coordination of Certain Provisions Laid Down by Law, Regulation or Administrative Action in Member States Concerning the Provision of Audiovisual Media Services (Audiovisual Media Services Directive) into Slovak law to take account of changing market conditions. This law should become effective on 31 May 2022.

► FILM EDUCATION

- The youngest generation now has the opportunity to develop their creative potential at a number of elementary and secondary schools.

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

- Students of the **Academy of Arts in Banská Bystrica** can study audiovisual production at two faculties. **The Faculty of Fine Arts** (fvu.aku.sk) has the Department of Intermedia and Digital Media. Students can take courses in Documentary Production, Film Dramaturgy and Screenwriting and Acting at the **Faculty of Dramatic Arts** (fdu.aku.sk). **Ass. Prof. Mgr. art. Lubomír Viluda, ArtD.** is the Dean of the Faculty of Dramatic Arts. **Ass. Prof. Mgr. Martin Palúch, PhD.** was put in charge of heading the Department of Documentary Film Production. **PhDr. Kateřina Javorská** is Head of the Department of Film Dramaturgy and Screenwriting and **Mgr. art. Anna Gromanová, PhD.** is the Head of the Acting Department.

- In the 2020/2021 academic year, **17 students** studied in the Bachelor’s and Master’s programmes in Documentary Film Production and **16 students** studied

in the Bachelor’s and Master’s programmes in Film Dramaturgy and Screenwriting. In 2021, students of the Department of Documentary Film Production made **17 films**.

- However, the **Film and Television Faculty of the Academy of Performing Arts** (www.vsmu.sk, subsequently “FTF VŠMU”) in Bratislava continues to be responsible for providing a 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. Darina Smržová has been Dean of FTF VŠMU since June 2018.

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

1. **Screenwriting and Directing of Feature and Documentary Film** (Bachelor’s, Master’s and ArtD. degrees); guaranteed by the Screenwriting Studio (Head: Ass. Prof. Alena Bodingerová), Documentary Studio (Head: Prof. Ingrid Mayerová), Film and Television Directing Studio (Head: Ass. Prof. Róbert Šveda);
2. **Animation** (Bachelor’s, Master’s and ArtD. degrees); guaranteed by the Animation Studio (Head: Ass. Prof. Eva Gubčová);
3. **Cinematography and Visual Effects** (Bachelor’s, Master’s and ArtD. degrees); guaranteed by the Cinematography Studio (Head: Prof. Ján Ďuriš) and the Visual Effects Studio (Head: Prof. Ľudovít Labík);
4. **Editing and Sound Design** (Bachelor’s, Master’s and ArtD. degrees); guaranteed by the Editing Studio (Ass. Prof. Štefan Švec) and the Sound Design Studio (Prof. Peter Mojžiš);
5. **Audiovisual Art Production** (Bachelor’s, Master’s and ArtD. degrees); guaranteed by the Production and Distribution Department (Head: Ass. Prof. Ján Oparty);
6. **Audiovisual Studies** (Bachelor’s, Master’s and PhD. degrees); guaranteed by the Audiovisual Studies Department (Head: Mgr. art. Zuzana Mojžišová PhD.).

- In the **2020/2021** academic year, **80 students graduated from FTF VŠMU** (of whom 1 was a foreign graduate): 47 Bachelors (of whom 1 was a foreign graduate) and 28 masters (of whom none were foreign graduates). In addition, 3 full-time and 2 external post-graduate students graduated – all of them Slovak.

- As at **31 December 2021**, there were **312 students at FTF VŠMU**, of whom 23 were foreign students. There were **195** students in the Bachelor’s (of whom 15 were foreign students) and 97 in the Master’s programmes (of whom 8 were foreign students). Together with 10 full-time and 10 external post-graduate students there were a total of 312 students at FTF VŠMU.

- FTF VŠMU also co-organised in 2021 a number of workshops, masterclasses and a series of lectures which were, however, held only online. These were, for example, CEEA The Beginning of the Journey. First Steps of Animation Film with Poliektova Sisters (23 March 2021), AT THE BEGINNING OF THE JOURNEY: Presentation of Students’ and Professional Animated Projects (24 March 2021), International Visual Effects and Game Design Conference Bratislava 2021

(8-9 April 2021), Masterclass of the winner of the Student Academy Award for her animated film *Daughter*, Daria Kashcheeva (19 October 2021), Ivana Laučíková's lecture: *Animated Space* (30 November 2021), Masterclass of director of photography Martin Štrba (26 November 2021) and Katarína Štrbová – Bieliková's Masterclass (10 December 2021).

- The **25th Student Film Festival Āčko** (<https://festivalacko.sk/>) was held on 20 – 23 October 2021 online and in person on the premises of FTF VŠMU. **Rheum** (Ospalky, SK, 2021) by Kateřina Hroníková won the Best Film, Best Feature Film, Best Screenplay, Best Cinematography, Best Sound and Best Production Design Awards. Anna Žembova's **People Who Can't Shout** (Ľudia, ktorí nevedia kricať, SK, 2021) won the Best Documentary and Best Editing Awards, **The Knife** (Nož, SK, 2021) by Timotej Lukovic won the Best Animation Award and **The Gods** (SK, 2021, dir. Lukas Jankovic, Tomas Hotovy) the Best Visual Effects Award. **Liars, Tramps and Thieves** (Klamari, tulaci a zlodeji, SK, 2021, dir. David Benedek) won the Audience Award.

- Films made by FTF VŠMU students in 2021 were screened at 82 festivals and showcases in 33 countries. All in all, they won 10 awards – 9 abroad and 1 at domestic festivals. This overview does not include the Āčko Festival as, in the past few years, only films made by FTF VŠMU students have competed.

- **Rheum** became the most successful film of 2021; it was chosen for as many as three A-list festivals – it was presented within the non-competition Future Frames: Generation NEXT of European Cinema section at the 55th Karlovy Vary IFF (Czech Republic), in the international short student films competition at the 69th San Sebastian IFF (Spain) and in the Shorts Special section at the 37th Warsaw Film Festival (Poland).

- The following films were also shown at A-list festivals: **1.35** (1.35, SK, 2003, dir. Milan Balog) in the Special Archive Programme at the 67th Oberhausen International Short Film Festival (Germany) and **Fur** (Kozuch, SK, 2021, dir. Kristina Bajanikova) in the Family Cinema Weekend – Shorts for Kids section at the 37th Warsaw Film Festival (Poland).

- The feature film **Sami** (Sami, SK, 2020, dir. Ondrej Hraška) was shortlisted for the GSA BAFTA Student Awards (United Kingdom) from among 680 candidates from 34 countries.

- Peter Hofera won the Most Promising Director Award at the 23rd Tel Aviv International Student Film Festival for directing the film **Greetings from Nigeria** (Pozdrav z Nigerie, SK, 2020).

- The animated film **On the Hill** (On the Hill, SK, 2020, dir. Lukas Āurica, Juraj Masiar) was the most successful film at festivals in 2021. It was presented at a total of 9 festivals and showcases.

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

- The **Slovak Audiovisual Fund (AVF)** provides significant support to the production of FTF VŠMU students' films. In 2021, the AVF approved support for 17 film projects with a total of EUR 50,000 (in 2020, it was 17 film projects with a

total of EUR 44,800). The total amount of support approved by the AVF for FTF VŠMU projects in 2021 was **EUR 75,300.**

- The Ministry of Education, Science, Research and Sport supported the **VEGA** project: **“Contemporary Film Theories, New Frameworks, Other Problems”** under Prof. Jelena Paštekova which will end with the publication **Contemporary Film Theories, New Frameworks, Other Problems**; and the **KEGA Project** entitled **Deepening and Expanding the Possibilities of the Teaching Process in Optics and Image Reproduction Chain in the Area of Analysis and Testing of the Quality and Properties of Optical Systems in Cinematography in the Study Programme Cinematographer Production and Visual Effects.** Ass. Prof. Štefan Komorny, ArtD. is responsible for this project.

- A new KEGA project started – under Ass. Prof. Katarina Molakova, ArtD. – entitled **“AT THE BEGINNING OF THE JOURNEY” Preparation of Students' Animated Projects for Professional International Presentation as Part of the Internationalisation of the Teaching Process at FTF VŠMU.**

- The international **ERASMUS+** project entitled **“Open Innovative Resources for Filmmaking Education and Training”** with the participation of the Editing Studio (on behalf of FTF VŠMU) and film schools from Prague, Lodz and Zagreb, should originally have been concluded on 30 April 2021; however, the deadline was postponed to 31 December 2021. All the planned events have now been held.

- **Two top teams** continued their activities at FTF VŠMU: the top team of the Film Production Studio under Prof. Martin Šulik and Visual Effects Studio under Prof. Ľudovit Labik. Together they received a grant of EUR 30,129 from the Ministry of Education, Science, Research and Sport in 2021.

- The **Tatrabanka Foundation** supported 9 student films in the Art Category with a total amount of EUR 16,300.

- For the second year in succession, the pandemic prevented the **Visegrad Film Forum** from being held; it was postponed to 2022.

- FTF VŠMU also operated the **KLAP Cinema** which was digitised by D-Cinema technology, with a 4K projector and DD 7.1 sound processor provided from their own resources; however, in 2021, no commercial projections open to the public were presented in the cinema.

- 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.

- On 17 – 18 December the **Short Film Festival** was held with the aim of popularising short films in cinemas. However, this time it was only accessible in the Cinema Lumiere virtual screening room denoted as “Online Cinema at Home” (www.kino-doma.sk).

- The 1st Prize at the **16th International Animated Film Festival of Secondary Schools Animofest 2021** was not awarded. **Muse** (Muza, SK, 2021, dir. Dominika Kimlickova) and **Cycle** (Kolobeh, SK, 2021, dir. Veronika Valentova) from the Private Secondary Art School of Animation in Bratislava won the 2nd Prize. This school also organised the **6th UAT FILM**, the International Festival of Feature Films by Secondary School Students. **What If** (Co ak, SK, 2021, dir. Rastislav

Milan Fabian) from the Private Secondary Art School of Animation in Bratislava won 1st Prize.

– For further awards to student films, refer to: **DOMESTIC FESTIVALS AND REVIEWS, AWARDS FOR SLOVAK FILMS AND FILMMAKERS IN SLOVAKIA and AWARDS FOR SLOVAK FILMS AND FILMMAKERS ABROAD.**

► FILM PRODUCTION

– 2021 was the second successive year to be affected by the pandemic. 2019 culminated with 44 **Slovak full-length cinema films** being produced. In 2020, this number declined to 28 and then in **2021, to 26**. However, with regard to the pandemic and the related regulations imposed by Slovakia's Public Health Authority, this remains a respectable number.

– These included **14 feature, 10 documentary and 2 animated films**. 57% of the films were made as minority co-productions. Ten full-length films were directed by debuting filmmakers.

– Of the 14 feature films (11 in 2020), four were 100% Slovak or majority co-productions: **107 Mothers** (Cenzorka, SK/CZ/UA, 2021, dir. Peter Kerekes) from the women's prison environment in Odessa in Ukraine where the prisoners take care of their children born during their imprisonment, **Kryštof** (Kryštof, SK/CZ, 2021, dir. Zdeněk Jiráský) – the story of a monk on the run after Operation K of April 1950 during which the communist regime raided and occupied monasteries in what was then Czechoslovakia, **And a Happy New Year 2** (Šťastný nový rok 2: Dobro došli, SK, 2021, dir. Jakub Kroner) – loosely described as a sequel to the hugely successful romantic comedy, **Perfect Strangers** (Známi neznámi, SK/CZ, 2021, dir. Zuzana Marianková) – one of the more than twenty national versions of the Italian tragicomedy **Perfect Strangers** (Perfetti sconosciuti, IT, 2016, dir. Paolo Genovese).

– As many as ten feature films (seven in 2020) were made in minority co-productions: **Absence** (Absence, IR/CZ/SK, 2021, dir. Ali Mosaffa) – the story of a middle-aged Iranian searching for his father's youth that he experienced in communist Prague, **Bird Atlas** (Atlas ptáků, CZ/SI/SK/FR, 2021, dir. Olmo Omerzu) – a drama intertwining complex family relations with the world of modern communication technologies, **Emma in Love** (Chyby, CZ/SK, 2021, dir. Jan Prušinovský) – about the mistakes each one of us makes and which can later catch up with us, **Wild Roots** (Iná svorka/Külön falka, HU/SK, 2021, dir. Hajni Kis) – a drama about a father and daughter who embarked on a journey of discovery and forgiveness, **Blood Kin** (Lidi krve, CZ/SK, 2021, dir. Miroslav Bambušek) – an experimental drama about how important it is not to forget the past of your ancestors and to be able to come to terms with it, **Martin and the Magical Forest** (Mazel a tajemství lesa, CZ/SK/DE, 2021, dir. Petr Oukropec) – a children's film from a scout summer camp which is expected to disappear forever due to planned mining activity, **Sleeping City** (Spící mesto, CZ/SK, 2021, dir. Dan Svátek) – a children's fantasy in which everyone who ever had a child falls asleep and mayhem breaks out everywhere, **Saving One Who Was Dead** (Zpráva o záchraně mrtvého, CZ/SK, dir. Václav Kadrnka) – a reflection on departure from life and

experiencing human finiteness, **Wrap Up and Disappear** (Ubal a zmiz, CZ/SK, 2021, dir. Adam Hobzík) – a fresh genre début from Žižkov in Prague made in the Guy Ritchie gangster comedy style, **Zátopek** (Zátopek, CZ/SK, 2021, dir. David Ondříček) – a film about the legendary athlete whose performance at the 1952 Olympics has never yet been surpassed.

– In 2021, ten feature-length cinema documentaries were also made (seven in 2020). Seven of these were 100% Slovak or majority co-productions: **How I Became a Partisan** (Ako som sa stala partizánkou, SK/CZ, 2021, dir. Vera Lacková) – a film dealing with the unexplored history of the Roma anti-fascist resistance, **Architect of Brutal Poetry** (Architekt drsnej poetiky, SK/CZ/BR, 2021, dir. Ladislav Kaboš) – a portrait of the brutalist architect Hans Broos, a Carpathian German from Slovakia who made a name for himself in Brazil, **Lines** (Čiary, SK, 2021, dir. Barbora Sliepková) – a film essay in the urban symphony style situated in the environment of an exemplary post-socialist city – contemporary Bratislava, **At Full Throttle** (Láska pod kapotou, SK/CZ, 2021, dir. Miro Remo) – a charismatic portrait of a determined fifty-something-year-old who has two passions in life: fast cars and his school sweetheart who, after a messed-up marriage, gave him hope once again and the desire to carry on, **On Your Marks!** (Na značky!, SK/CZ, 2021, dir. Mária Pinčíková) – about the preparations for a mass gymnastic performance linking up to the 160-year Sokol movement tradition, **Ordeal** (Očista, SK/CZ, 2021, dir. Zuzana Piušsi) – a film closely following the story of the efforts to cleanse the judiciary and initiate its reform which should lead to the delivery of justice, **The Sailor** (The Sailor, SK, 2021, dir. Lucia Kašová) – the life-story of a sailor who lived an unconfined life, never settled down on land and now is eighty years old and neither he nor his ship are able to set sail any longer.

– Three documentaries (four in 2020) were made as minority co-productions: **Housing Against Everyone** (Bydlet proti všem, CZ/SK, 2021, dir. Tomáš Hlaváček) – a film telling a story spread over several years of a city in which the City Hall decided to try one of the new ways of combating the “poverty business”, the so-called Rapid Rehousing, **Every Single Minute** (Každá minuta života, CZ/SK, 2021, dir. Erika Hníková) – a film about a married couple who spend every minute of their four-year-old son's life raising him to become a successful top athlete and a “high-quality person” in every aspect, **Reconstruction of the Occupation** (Rekonstrukce okupace, CZ/SK, 2021, dir. Jan Šikl) – found professional and amateur footage capturing the invasion of Czechoslovakia by Warsaw Pact forces, confronted with memories of what this moment left in us.

– Unlike in 2020, when no full-length animated film or bloc was made, in 2021, as many as two were made. Minority co-productions for Slovakia: **My Sunny Maad** (Moje slunce Mad, CZ/FR/SK, 2021, dir. Michaela Pavlátová) – the story of a young Czech woman who falls in love with Nazir, an Afghan, and chooses to leave for his homeland with him and **Even Mice Belong in Heaven** (Myši patří do nebe, CZ/FR/PL/SK, dir. Denisa Grimmová, Jan Bubeníček) – the adaptation of the eponymous book by Iva Procházková about a mouse and fox.

– A feature-length film was also made by the K2 Studio in co-production with RTVS which was not released into distribution – **Dhaulagiri Is My Everest** (Dhaulagiri je můj Everest, SK, 2021).

- In addition to the films listed above, several dozens of short films were also made. For example, feature films: **Goodbye** (Dovidenia, SK, 2021, dir. Zuzana Jacková), **Liquid Bread** (Chlieb náš každodenný, SK, 2021, dir. Alica Bednáriková), **Liars, Tramps and Thieves** (Klamári, tuláci a zloději, SK, 2021, dir. David Benedek), **The Knife** (Nôž, SK, 2021, dir. Timotej Lukovič), **Rheum** (Ospalky, SK, 2021, dir. Kateřina Hroníková), **I Am Opening the Door and I Don't Know What's Wrong** (Otváram dvere a neviem, čo sa s nimi deje pomaly vŕzgajú oči sa dívajú, SK, 2021, dir. Kristián Grupač), **Views** (Pohľady, SK, 2021, dir. Roman Pivovarník), **Maverick (Of Hen and Men)** (Samorast (O sliepkach a ľudoch), SK, 2021, dir. Peter Hoferica);

- documentaries: **Awohali** (Awohali, SK, 2021, dir. Dominika Kováčková), **Da Mihi Animas** (Da Mihi Animas, SK, 2021, dir. Matúš Ďurana), **People Who Can't Shout** (Ľudia, ktorí nevedia kričať, SK, 2021, dir. Anna Žembová), **Memoria** (Memória, SK, 2021, dir. Peter Podolský), **Long Live Death** (Nech žije smrť, SK, 2021, dir. Róbert Mihály), **Project Motherhood** (Project Motherhood, SK/ES, 2021, dir. Lea Hanzelová, Michal Babinec), **Samantha** (Samantha, SK/GB, 2021, dir. Mária Pinčíková), **Purple Is a Nice Colour** (Si aj to, čo si nepamätáš, SK, 2021, dir. Dorota Vlnová);

- and, as regards animated films, we can mention, for example: **Once There Was a Sea...** (Bylo sobie morze..., PL/SK, 2021, dir. Joanna Kožuch), **Donna Bella** (Donna Bella, SK, 2021, dir. Emma Virág Csuport), **I Am Sorry Whale** (I Am

Sorry Whale, SK, 2021, dir. Veronika Kocourková), **Fur** (Kožuch, SK, 2021, dir. Kristína Bajaničková), **Love, Dad** (Milý tati, CZ/SK, 2021, dir. Diana Cam Van Nguyen), **Miro Jilo / My Heart** (Miro Jilo / Moje srdce, SK, 2021, dir. Dávid Popovič), **r a u u** (r a u u, SK, 2021, dir. Zlata Golecová), **The Gods** (The Gods, SK, 2021, dir. Lukáš Jankovčín, Tomáš Hotový), **Tomato Hairytage** (Tomato Hairytage, SK, 2021, dir. Laura Kočanová). After the two episodes made in 2020, a further four episodes of the third season of **The Websters** (Websterovci, SK/CZ, 2021, dir. Katarína Kerekesová) were made and also the last ten episodes of the 55-episode TV series **The Inklings** (Chochmesovci, SK, 2021, dir. Róbert Šveda).

- Radio and Television of Slovakia also had some part in the production of ten full-length cinema films – four feature films (**107 Mothers**, **Kryštof**, **Saving One Who Was Dead**, **Zátopek**) and six documentaries (**How I Became a Partisan**, **Lines**, **At Full Throttle**, **On Your Marks!**, **Ordeal**, **Reconstruction of the Occupation**). It continues to be the biggest producer in the area of documentary production, whether on its own or in collaboration with independent producers (refer to the chapter on **TELEVISION**). You can find a list of the awards presented to the above and other films in the chapters on **DOMESTIC FESTIVALS AND REVIEWS**, **AWARDS FOR SLOVAK FILMS AND FILMMAKERS IN SLOVAKIA** and **AWARDS FOR SLOVAK FILMS AND FILMMAKERS ABROAD**.

Slovak and co-production feature-length films made in 2021

| | 100 % Slovak share | Slovak majority | Parity (50/50) | Slovak minority | TOTAL |
|--------------------|--------------------|-----------------|----------------|-----------------|-----------|
| Fiction | 1 | 3 | 0 | 10 | 14 |
| Documentary | 3 | 4 | 0 | 3 | 10 |
| Animations | 0 | 0 | 0 | 2 | 2 |
| TOTAL | 4 | 7 | 0 | 15 | 26 |

► SLOVAK AUDIOVISUAL FUND

- The Slovak Audiovisual Fund (AVF, www.avf.sk) has provided support since 2010. As an independent public institution established by a separate Act, it is the main source of financial support for audiovision in Slovakia. Its aim is to support all parts of the filmmaking, film production and distribution process, film festivals, education, research, publication activities and technological development, particularly in the area of cinema digitisation. The financial sources of the Fund consist of a contribution from the national budget and contributions from entities which use audiovisual works in their business activities: the broadcaster of the television programme service in the public interest (5 % of revenues from advertisements), private television broadcasters (2 % of revenues from advertisements), cinemas (1 % of the price per ticket sold), distributors of audiovisual works (1 % of revenues from distribution outside of cinemas), retransmission operators (1 % of retransmission revenues), and operators of the audiovisual on-demand media service (0.5 % of revenues for provision of the service).

- The law requires the AVF's support activities to be divided into two independent parts – **support for audiovisual culture** (grants, scholarships and loans) and **support for the audiovisual industry** (as of 1 January 2020, grants of **33 %** 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 first established; the AVF supported the first project in the audiovisual industry in 2016.

- In 2021, the results of AVF activities and its support activities in standard statistical indicators were markedly negatively affected by the situation related to the COVID-19 pandemic. Due to the measures deployed against this pandemic, cinemas were repeatedly closed in Slovakia in the past year, and several cultural events had to be postponed or had to adapt their programme to the current situation.

- **The national budget contribution budgeted at EUR 11,720,000**, i.e. at an amount corresponding to the agreement concluded between the Slovak Audiovisual Fund and the Ministry of Culture of the Slovak Republic, constituted the basic income source in the Fund's 2021 budget. Under the agreement, EUR 6,000,000 was earmarked for the support of audiovisual culture and EUR 5,720,000 was specifically earmarked for support of the audiovisual industry. In 2021, the Fund concluded an addendum to the agreement. **By Addendum No. 1 of 15 December 2021**, the contribution to the support for audiovisual culture was increased by **EUR 1 million**; the Fund used this amount to support cinema operators affected by the crisis caused by the COVID-19 epidemic.

- The total contribution received from the national budget for 2021 earmarked for support of audiovisual culture was EUR 7,000,000 and the total amount for the support of the audiovisual industry was EUR 5,720,000. Hence, the contribution to the Fund from the national budget totalled **EUR 12,720,000** in 2021. In 2021, the AVF provided **EUR 306,329** more for support of audiovisual culture than in the previous year, representing a year-on-year increase of 3.30 %.

Year-on-year comparison of current transfers granted within the Slovak Audiovisual Fund's support activities (EUR)

| | 2020 | 2021 | Index in % |
|-------------------------|-------------------|-------------------|--------------|
| Support for AV culture | 9,266,280 | 9,572,609 | 3.30 |
| Support for AV industry | 2,290,030 | 5,585,009 | 143.88 |
| TOTAL | 11,556,310 | 15,157,618 | 31.16 |

Basic recapitulation of data relating to the Fund's support activities from 2010 to 2021 (support for audiovisual culture)

| Overview of support for audiovisual culture | 2010–2019 average | 2020 | 2021 |
|---|-------------------|-------------------------|------------|
| Number of applications submitted | 549 | 673 | 593 |
| Number of applications supported | 313 | 416 | 347 |
| Volume of funds requested | 28,155,770 | 28,013,829 | 27,792,493 |
| Volume of funds provided | 7,850,386 | 10,035,089 ¹ | 9,839,565 |
| Provided / requested ratio | 27.88 % | 35.82 % | 35.40 % |
| Average support per application | 24,844 | 24,123 | 28,356 |
| Share of supported applications | 57.01 % | 61.81 % | 58.52 % |

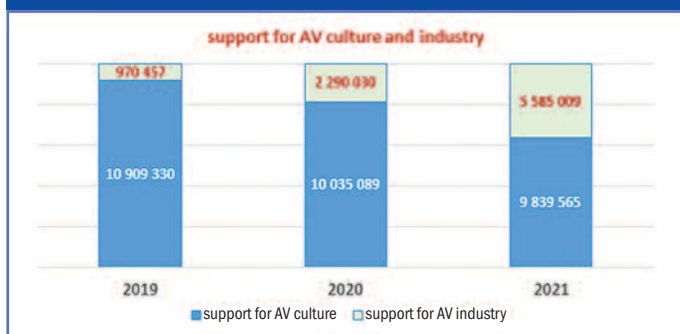
¹ Including the increase in the grants from Call No. 9/2020 which occurred by the end of 2021.

| Division of AVF support activities – 2021 overview and comparison with previous period | | | |
|--|--------------------------------|-------------------------|-------------------|
| Overview of AVF support activities | 2010–2019 average ² | 2020 | 2021 |
| PROGRAMME 1 | 6,107,378 | 5,529,400 | 8,038,600 |
| feature films | 4,085,266 | 3,278,200 | 5,177,500 |
| documentary films | 841,517 | 808,500 | 1,330,100 |
| animated films | 485,668 | 589,900 | 530,500 |
| school films | 64,977 | 51,800 | 50,000 |
| minority co-productions | 629,950 | 801,000 | 950,500 |
| PROGRAMME 2 | 1,303,392 | 3,974,839 | 1,365,655 |
| Sub-programme 2.1 | 415,460 | 738,500 | 525,100 |
| Sub-programme 2.2 | 612,641 | 1,064,000 | 356,750 |
| Sub-programme 2.3 | 275,291 | 2,172,339 ¹² | 483,805 |
| PROGRAMME 3 | 217,658 | 282,700 | 254,010 |
| PROGRAMME 4 | 367,454 | 248,150 | 181,300 |
| AV CULTURE SUPPORT TOTAL | 7,995,882 | 10,035,089 | 9,839,565 |
| PROGRAMME 5³ | 492,170 | 2,290,030 | 5,585,009 |
| TOTAL | 8,488,052 | 12,325,119 | 15,424,574 |

² In Sub-programme 2.3 and Programme 5, the average has been calculated only for the years in which the support was actually provided.

³ Programme 5 includes data on funds actually disbursed. All the other programmes and sub-programmes include data on approved grants.

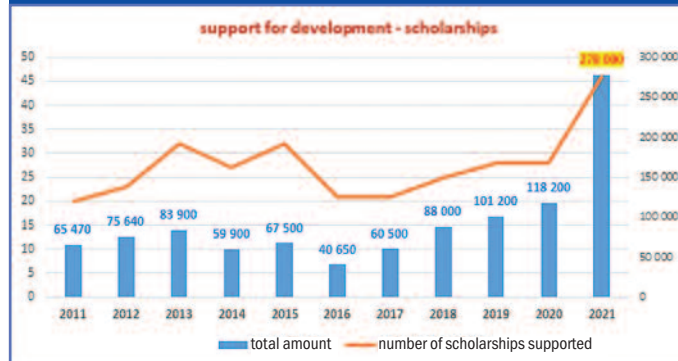
| Shares of the individual programmes (only support for audiovisual culture) | | | |
|--|-------------------|---------|---------|
| | 2010–2019 average | 2020 | 2021 |
| PROGRAMME 1 | 76.38 % | 55.10 % | 81.70 % |
| PROGRAMME 2 | 16.30 % | 39.61 % | 13.88 % |
| PROGRAMME 3 | 2.72 % | 2.82 % | 2.58 % |
| PROGRAMME 4 | 4.60 % | 2.47 % | 1.84 % |

Comparison of total amount of support for audiovisual culture and industry


- In respect of the above figures, it should be emphasised that, **since 2017, the Slovak Audiovisual Fund has operated a procedure for multi-annual projects whereby the decision on the total amount of support for the project is taken in the respective budgetary year, but this total amount is then allocated over the course of several budgetary years.** Hence, the table for 2021 contains information on the total amount of support resulting from the decisions made.

- During the COVID-19 pandemic, **support for the development of audiovisual works** was also an important area of support. In 2021, the Fund **earmarked the largest total amount in a single year for scholarships – EUR 278,000** which represents a year-on-year increase of 135%. The average scholarship also attained a historical record (EUR 6,043).

- **The Fund started to grant scholarships** in Programme 1 focused on support for the creation of audiovisual works **in 2011. Since then, it has supported 303 applications with almost EUR 1.04 million in this form.**

Overview of support for creative scholarships for the development of audiovisual works


- **The situation due to the COVID-19 pandemic** over the course of 2021 has altered the growth trend experienced up until then and **resulted in uncertainty or an economic crisis, particularly in the areas of film distribution and cinema operation.** Entities operating in this area could have partially drawn on support offered to companies in a crisis and provided by state authorities also having competences for other branches of the economy. But not even a temporary opening of cinemas or public cultural events brought about the required revival of the film market affected by the tough measures. Accordingly, **the Fund and the Ministry of Culture provided special support to cinema operators in 2020 and 2021, in a total of EUR 1,582,000.** Beneficiaries were also able to use the funds so provided for presentation and promotion of the film programme and communication with audiences, for compliance with measures to prevent the spread of COVID-19, as well as for their operating costs, including the period in which the cinemas had to be closed.

- Since this type of support began to be provided in **Sub-programme 2.3, the Fund allocated in 2020 and 2021 what was unambiguously the largest support, totalling EUR 2,656,144 for the two years together.**

Overview of support for cinema attendance

| | 2016 | 2017 | 2018 | 2019 | 2020 | 2021 |
|---|---------|---------|---------|---------|-----------|------------------|
| Total amount in EUR | 217,488 | 188,048 | 538,478 | 157,150 | 1,130,139 | 1,526,005 |
| Number of applications supported | 38 | 33 | 48 | 25 | 113 | 118 |
| Average per application in EUR | 5,723 | 5,698 | 11,218 | 6,286 | 9,914 | 12,932 |

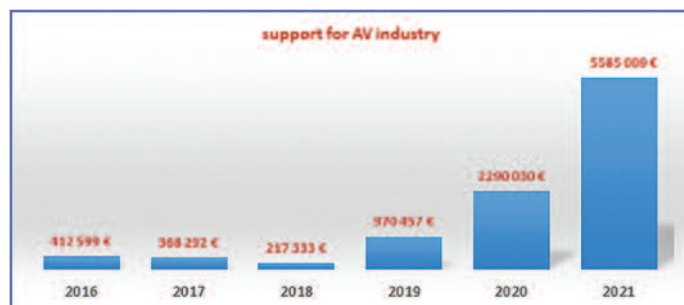
- For more information about the support activities in Programme 4 – Development of Audiovisual Technologies in the Slovak Republic and about other AVF activities related to cinemas, refer to the chapter on **CINEMAS**.
- **Support for the audiovisual industry** in Programme 5 also recorded an increase in 2021. Within this programme, the Fund granted support amounting to **EUR 5,585,009** to 41 projects in total, which represents **the historically largest amount since this programme was established** (2016).

- In this regard, it is necessary to emphasise that, with effect from 1 January 2020, the conditions of support for the audiovisual industry have been regulated by legislation and **the original grant rate of 20% of eligible costs was adjusted to 33%**. Due to this, the number of registered film projects increased significantly over the course of 2020 and 2021, and also the total amount of support disbursed to the audiovisual industry increased year-on-year. The Fund **registered a further 63 new film projects** in 2021; these are gradually being implemented or will be implemented in 2022 to 2024.

Table and diagram: Overview of support for the audiovisual industry (Programme 5)

| Year | Number of projects registered | Number of projects supported | Number of beneficiaries | Support disbursed in EURO | Average per project in EURO | Investments in Slovakia in EURO ⁴ |
|------|-------------------------------|------------------------------|-------------------------|---------------------------|-----------------------------|--|
| 2018 | 30 | 2 | 2 | 217,333 | 108,667 | 1,086,665 |
| 2019 | 28 | 12 | 11 | 970,457 | 80,871 | 4,852,285 |
| 2020 | 45 | 19 | 16 | 2,290,030 | 120,528 | 8,641,623 |
| 2021 | 61 | 41 | 39 | 5,585,009 | 136,220 | 16,924,270 |

⁴ An estimate of the total amount of investments in 2021 at an applied aid rate of 33% of eligible expenditures paid from 1 January 2020.



Overview of projects which obtained financial support in excess of EUR 100,000 in 2021:

Sub-programme 1.1 – Feature Audiovisual Works

amount endorsed (EUR) – name of project – applicant

- 450,000 – **Invalid / Invalid** – AZYL Production s.r.o.
- 400,000 – **I Lived with a Good Communist / Žila som s dobrým komunistom** – PubRes s. r. o.
- 400,000 – **THE FLOOD / POTOPA** – Silverart, s.r.o.
- 400,000 – **Iveta Grófová's film EMMA AND THE DEATH'S HEAD / Film Ivety Grófovej EMA A SMRTIHLAV** – PubRes s. r. o.
- 350,000 – **Caravan / Karavan** – nutprodukcia s.r.o.
- 300,000 – **Dawn / Úsvit** – D.N.A. s.r.o.

270,000 – **Finally, We Have a Republic / Konečne máme republiku** (working title) – B PRODUCTION s.r.o.

230,000 – **LIGHTS / SVETIELKA** – AZYL Production s.r.o.

200,000 – **A Sensitive Man / Citlivý človek** – Punkchart films s.r.o.

190,000 – **Jozef Mak** – D.N.A. s.r.o.

190,000 – **On a Bicycle with Zoli Turek / Na bicykli so Zolim Turekom** – MPhilms s.r.o.

190,000 – **THE PETROVAC BOYS / PETROVSKÍ CHLAPCI** – ANGRY TIGER s.r.o.

180,000 – **Lover not Fighter / Milovník, nie bojovník** (MINIMAL) – NINJA film s.r.o.

141,130 – **No One Loves Me / Nikto ma nemá rád** – ARYTMIA s.r.o.

140,000 – **33 STEPS / 33 KROKOV** (minimal) – escadra

120,000 – **Heroine's Journey / Cesta Hrdinky** – MIRAFOX, s.r.o.

120,000 – **Delirious / Blouznivci** (working title) – MPhilms s.r.o.

100,000 – **Black on a White Horse / Čierne na bielom koni** (post-production) – LIPSTICK s.r.o.

Sub-programme 1.3 – Animated Audiovisual Works

amount endorsed (EUR) – name of project – applicant

125,000 – **DIPLODOCUS / DIPLODOKUS** – Dayhey, s.r.o.

104,500 – **THE WEBSTERS / WEBSTEROVCI 4 (episodes 20-22)** – Fool Moon, s. r. o.

Sub-programme 2.2 – Public Cultural Events with the Involvement of Audiovisual Works in the Slovak Republic

amount endorsed (EUR) – name of project – applicant

170,000 – **14th and 15th International Festival of Animation Fest Anča 2021 and 2022** – ANČA

Sub-programme 2.3 – Support for Attendance of Slovak Cinematographic Works – Call for Proposals 1/2020

amount endorsed (EUR) – name of project – applicant

198,342 – **Support for attendance of Slovak cinematographic works**
– CINEMAX, a.s.

Note: all data, diagrams and tables have been taken from the Slovak Audiovisual Fund's 2021 Annual Report (Bratislava, April 2021)

- The **Slovak Film Commission (SFC)** (www.filmcommission.sk) has been a separate organisational unit of the AVF since 2018. The main tasks of the SFC are, in particular, the intensive promotion and marketing of Slovakia as a competitive film country with appropriate conditions for audiovisual production, the presentation and mediation of creative, work and business opportunities for Slovak professionals in audiovisual culture and industry with an emphasis on all stages of the development and production of audiovisual works, the presentation of related services and individual regions of Slovakia in order to increase the employment of the general populace and professionals in the audiovisual field, and to enhance demand for suppliers of film production services (technology rental, production and post-production services, animation, production of decorations, sound production, accommodation, transportation, catering, etc.).
- The SFC's primary mission is to attract the producers of feature, documentary and animated audiovisual works to Slovakia and its regions, and to progressively streamline the benefits of audiovisual production for the Slovak regions and for both foreign and domestic producers or investors. Its secondary objective is to support tourism in individual regions.
- A **database of filming locations and a production database** can be found on the SFC's website. Both serve as the basic information portal when communicating with those interested in making films in Slovakia. At the same time, a "Made in Slovakia" list has been drawn up – a summary of foreign films made in Slovakia.
- **By means of the SFC, the Slovak Republic has become one of the partner countries of the international Green Screen project** (www.interregeurope.eu/greenscreen), focused on the greening of the audiovisual industry.
- In 2021, the SFC successfully accomplished its objectives by **active presentation in Slovakia as well as on the international film market**. Due to persisting measures deployed against the COVID-19 pandemic, these activities were performed in the form of presentations in person and virtual meetings – participation in selected film markets and festivals in collaboration with the Slovak Film Institute (European Film Market in Berlin and Marché du Film Cannes), and also in the form of separate virtual and in-person attendances at other international events.
- **The SFC functions as the first point of contact for questions about the film infrastructure in Slovakia where foreign filmmakers will obtain compact information in one spot**; it is also intensively working on the **establishment of regional film offices in Slovakia**.

► LITERARY FUND

- The mission of the Literary Fund (LF, www.litfond.sk) is to support the development of artistic, scientific and technical literature, journalistic and creative activities in the areas of theatre, film, radio and television. It did not lose sight of this mission in 2021 when, due to the financial situation related to the abolition of the mandatory 2 % contribution, it was forced to suspend or reduce some forms of its support activities. The 2 % contribution from royalties and performing artists' fees constitutes the basis of its income, which is returned in the form of support to creators and artists. By making this contribution, they can have a significant impact on the financial capacities of the individual LF committees. In 2021, the Literary Fund's Committee of the Section for Creative Work in Television, Film and Video supported, via 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 appraised film and television productions made in 2021 and rewarded 15 successful filmmakers via the Igric Awards, Ján Fajnor Awards and Literary Fund Premiums with a total amount of EUR 6,300 and 4 Slovak filmmakers with EUR 1,000 at international festivals, such as the Mountains and City IFF – Literary Fund Award granted to Rastislav Hatier for **Unwanted Self-Portrait** (Nechcený autoportrét, SK, 2020), IFF Cinematik Piešťany – Cinematik.doc Award – Literary Fund Award granted to Miro Remo for **At Full Throttle** (Láska pod kapotou, SK/CZ, 2021), Student Film Festival ÁČKO – LF Awards granted for Best Animation for **The Knife** (Nôž, SK, 2021) to Timotej Lukovič and Best Screenplay of **Rheum** (Ospalky, SK, 2021, dir. Kateřina Hroníková) to Kateřina Hroníková and Kristína Žilinčárová. Within the Igric Awards, the Literary Fund's Committee of the Section for Radio, Theatre and Entertainment Arts also granted awards and premiums for acting performances in a total amount of EUR 2,600. In 2021, the Literary Fund's Committee of the Section for Creative Work in Television, Film and Video provided EUR 38,706.57 for care for creative staff and artists. This year the Committee had to work with a considerably lower budget; nevertheless, it also granted contributions to support the creative journey and more than half of this amount, i.e. **EUR 22,600 was disbursed to 27 people in the form of creative scholarships**.

► MEDIA

- 2021 was the first year of the new generation of the European Union's Creative Europe programme for the support of the cultural, creative and audiovisual sectors. It was not an easy year as the pandemic slowed down the entire procedure of approval of the new programme by more than half a year and, at the same time, all European Union programmes moved to a new system for the submission, evaluation and general administration of all applications in all support schemes on a new portal.
- The new generation of the Creative Europe programme for 2021-2027 only received approval in May 2021 and the first calls were published at the beginning of June. Accordingly, the results of most of the 2021 calls will be published over the course of 2022.
- The European Commission introduced the MEDIA sub-programme support schemes in a new structure; they are divided into three areas:

Content cluster (European Co-development, European Slate Development, European Mini-slate Development, Video Games and Immersive Content Development, TV and Online Content);

- Business cluster (Talent and Skills, Markets and Networking, MEDIA 360°, European Film Distribution, European Film Sales, Innovative Tools and Business Model);
- Audience cluster (Networks of European Cinemas, Networks of European Festivals, European Festivals, European VOD Networks and Operators, Films on the Move).
- The only 2020 call for which we have the results at the time of completing this report is the Distribution: Automatic Support scheme, with a deadline in September 2020, and we also have the amount of support for Slovak cinemas paid in 2021, which is made up of an advance payment and a top-up payment for 2020.

Support for Slovak entities within the MEDIA Sub-programme in 2021

| Call | Company | Amount (EUR) |
|--|----------------------------------|-------------------|
| CREA-1-2020, Distribution: Automatic Scheme | Association of Slovak Film Clubs | 54,400.00 |
| CREA-1-2020, Distribution: Automatic Scheme | Bontonfilm, a.s. | 94,371.00 |
| CREA-1-2020, Distribution: Automatic Scheme | CinemArt SK, s.r.o. | 30,000.00 |
| CREA-1-2020, Distribution: Automatic Scheme | Continental Film, s.r.o. | 102,024.90 |
| CREA-1-2020, Distribution: Automatic Scheme | Film Europe, s.r.o. | 27,194.70 |
| CREA-1-2020, Distribution: Automatic Scheme | Magic Box Slovakia, s.r.o. | 132,222.00 |
| Europa Cinemas (26 Slovak cinemas in the network) | | 215,417.00 |
| TOTAL | | 655,629.60 |

EURIMAGES

- Eurimages (www.coe.int/en/web/eurimages), the cinematographic fund of the Council of Europe, is the sole European fund supporting trans-national co-productions of feature-length films. The fund has been operational since 1988 and Slovakia joined it on 15 April 1996. Prof. Zuzana Gindl-Tatárová represents Slovakia in Eurimages. At the end of 2021, Eurimages had **40 Member States** out of the total number of 47 countries in the Council of Europe plus **one Associate Member** – Canada (since 13 March 2017). In 2021, the fund supported 85 feature, 14 documentary and 11 animated feature-length films, in a total amount of EUR 25,779,000. From its establishment in 1988 up to 31 December 2021, the fund had supported 2,273 European co-productions to the extent of EUR 649 million.
- In 2021, **12** Slovak projects applied for support from Eurimages, of which 6 were successful.
- The original Slovak majority project **Emma and the Death's Head** (Ema a smrťhlav, SK/CZ/HU) based on the eponymous novella by Peter Kríšťúfek which was adapted and directed by Iveta Grófová, was presented as a Slovak-Czech co-production with a total budget of EUR 2,087,000. The co-production scheme also includes the Hungarian company Campfilm in the Czech co-production formation: 71.92% belongs to the Slovak production company PubRes s.r.o. (delegated producer Ľubica Orechovská) and 28.08% to the Czech side (Total HelpArt T.H.A., co-producer Ondřej Trojan together with Campfilm Produkciós és Szolgáltató Kft., represented by Sára László). The project **received support of EUR 330,000**.
- Another Slovak supported project, a minority one within the co-production scheme, is the animated omnibus film **Of Unwanted Things and People** (O nepotřebných věcech a lidech, CZ/FR/SK/SI) which will be directed by four directors representing their individual countries, namely: David Sůkup from the Czech Republic, Jean-Claude Rozec from France, Patrik Pašš Jr. from Slovakia and Leon Vidmar from Slovenia. The co-production scheme of this project with a total budget of EUR 2,375,363 is divided as follows: 25.78% belongs to the Czech company Maur Film s.r.o. (delegated producer Alena Vadasová), 31.74% to the French company Les Productions Vivement Lundi! SARL (co-producer Valérie Amour Malavieille), 21.42% to the Slovak company ARTICHOKE s.r.o. (co-producer Juraj Krásnohorský) and 21.06% to the Slovenian company ZVVIKS (co-producer Kolja Saksida). The project **was supported with EUR 380,000**.
- The minority feature-length documentary project of director Štěpán Pech **Jan Mancuska: You Will Never See It All** (Jan Mančuška (Chybění), CZ/SK) about the world-renowned artist Ján Mančuška who came from Slovakia, was presented in a Czech-Slovak co-production with a total budget of EUR 133,394. The co-production scheme includes 79.80% on the Czech side (Mannschaft, delegated producer Marek Dusil) and 20.20% on the Slovak side (filmsomnia s.r.o., co-producer Anna Mach Rumanová). The project **received the requested support of EUR 30,000**.
- The full-length project **Caravan** (Karavan, CZ/IT/SK) of debuting director Zuzana Kirchnerová with a total budget of EUR 2,261,560 is a minority project for Slovakia. Its scheme includes three co-producing countries: 36.05% belongs to the Czech production company MasterFilm (delegated producer Dagmar Sedláčková), 33.93% to the Italian company Tempesta (co-producer Carlo Cresto-Dina) and 30.02% to the Slovak company nutprodukcia, s.r.o. (co-producer Jakub Viktorin). The project was **supported with EUR 250,000**.
- The Slovak minority full-length children's project **Beanie** (Kapa, SI/LU/SK/HR) by director Slobodan Maksimovič with an overall budget of EUR 1,877,585 was presented in the following scheme: 51.33% belongs to the Slovenian company Senca Studio (delegated producer Ida Weiss), 28.56% to the Luxembourgian company Wady Films SARL (co-producer Adolf El Assal), 10.07% to the Slovak company objectif s.r.o. (co-producer Vanda Raýmanová) and 10.05% to the Croatian company Studio Dim (co-producer Marina Andree Škop). The project was **supported with EUR 205,000**.
- The minority co-production collaboration of the newly established Slovak production company Super film, s.r.o. **Ordinary Failures** (Běžná selhání, CZ/SK/HU/IT) of the Hungarian-Romanian director Cristina Grosan with a total budget of EUR 1,623,643 was contracted by Eurimages in the following scheme: 66.80% belongs to the Czech company Xova Film s.r.o. (delegated producer Marek Novák) and the Slovak production company Super film s.r.o. (co-producer Monika Lošťáková), 12.00% to the well-known Hungarian production house Laokoon Cinema Kft (co-producer Judit Stalter) and 21.20% to the Italian company Rosamont S.r.l. (co-producer Marica Stocchi). As Italy has signed but not yet ratified the new European Convention on Cinematographic Co-Production, the Slovak 5% co-production contribution remains within the Czech majority in the formation. The project **received support of EUR 250,000**.
- In 2021, Slovakia's contribution to the fund was **EUR 222,086.96**.
- In 2021, Slovak co-production projects received **EUR 1,445,000** in total, which is the second greatest amount since Slovakia became a member of Eurimages.
- From the date that Slovakia acceded to Eurimages up to 31 December 2021, **65 projects** had received support; in these projects, Slovak production companies functioned as either majority or minority co-producers.

► CINEMA DISTRIBUTION

– The pandemic affected cinema distribution in 2021 also. In order to protect the health of cinema-goers, cinemas in Slovakia were required to be closed from 19 December 2020 up to 16 May 2021. And on 25 November 2021 they were closed again. All in all, cinemas were closed for 173 days in 2021, i.e. almost half a year. This was, accordingly, reflected in cinema attendances. And that even despite the fact that most of the blockbusters expected in 2020 came back into the release plan, and so the historically lowest **share of American films in the Slovak attendance** (42.80 % in 2020) returned to normal and **71.47 % of viewers watched** them. Hence, the share of European and domestic films in the total cinema attendance naturally dropped. The share of European films excluding Slovak films dropped from 28.98 % in 2020 to 18.33 % in 2021. And the **share of domestic films in the attendance** (including non-première films and minority co-productions) **dropped** from 32.79 % in 2020 to **9.89 %** in 2021. However, on the other hand, this is still twice as high as it was in 2018.

– According to preliminary results, the Czech Republic is ranked first in Europe within this indicator with a 41.90 % share. By contrast, Turkey, the traditional leader, whose share of domestic films in the total attendance achieved as much as 80 % in 2020, recorded a decline to 23.10 %.

– Even though a revival could be observed in most of the markets for which the European Audiovisual Observatory obtained preliminary data, there were marked differences between the individual territories. These were mainly caused by the numbers of days for which cinemas were in operation and the particularities of the restrictive measures applied to various markets.

– In 2021, **2,037,942 visitors** attended all the films screened in Slovak cinemas, i.e. 13.82 % fewer than in 2020, which is the lowest number of viewers since 1993. The total gross box office takings declined by 11.56 % year-on-year to **EUR 12,351,764**.

– While, in 2020, Slovakia was among the countries with a decline in attendance lower than the European average, in 2021 Slovakia had the third largest year-on-year decline in total cinema attendances, after Estonia and The Netherlands. By contrast, Romania recorded the largest increase (90.90 %). Cinema attendances in the European Union and in the United Kingdom increased year-on-year by 28 % to 383.2 million viewers. Excluding the United Kingdom, the year-on-year increase within the EU was 27.21 %. However, these gratifying figures are still far below those of the pre-pandemic times when, for example, in 2019, 1.4 billion viewers attended European cinemas.

– We recorded the most moderate decline in the statistics of Slovak cinemas for the number of screenings, which only declined by 0.76 % from 98,714 in 2020 to 97,962 in 2021. However the **average attendance per screening** declined by 13.16 % – from 23.96 viewers in 2020 to **20.80** in 2021. At the same time, the **average admission fee** increased by 2.62 % from EUR 5.91 to **EUR 6.06**. That is the highest average admission fee since Slovakia achieved independence and it exceeded six euros for the first time.

– In 2021, 648 films were screened in Slovak cinemas (the same number as in 2020), of which 171 (147 in 2020) were premières brought in by **13 distribution companies**. There were also 30 Slovak full-length films and blocks of films (of these one was a re-release) among the première films, which is 50 % more than in 2020.

– During the lockdown of cinemas, the distribution releases were moved to the online platform. Hence, in 2021, as many as three Slovak films received their distribution online première – **Shadow Country** (Krajina ve stínu, CZ/SK, 2020, dir. Bohdan Sláma) and **The Commune** (Komúna, SK/CZ, 2020, dir. Jakub Julény). Unlike the documentary **Libertas** (Libertas, SK, 2020, dir. Boris Vereš) which could only have been viewed on its website, the other two titles were also released into cinema distribution.

– CinemArt SK (39) had the most premières, followed by Continental film (23) and the Association of Slovak Film Clubs together with Film Europe (20).

– **Paw Patrol: The Movie** (US/CA, 2021, dir. Cal Brunker) became the best-attended film of 2021 with 107,306 viewers. Second-ranked was a domestic film, **Perfect Strangers** (Známi neznámi, SK/CZ, 2021, dir. Zuzana Marianková) with 106,252 viewers. The Bond movie **No Time to Die** (GB/US, 2021, dir. Cary Joji Fukunaga) with 104,292 viewers only ranked third. Eight of the top ten movies were American movies. **The Auschwitz Report** (Správa, SK/CZ/DE, 2020, dir. Peter Bebjak) was the second-best-attended Slovak film which was ranked 17th with 39,063 viewers. It is pleasing that three domestic documentaries were ranked among the Top 100 – **Everest – The Hard Way** (Everest – najťažšia cesta), **Every Single Minute** (Každá minúta života, CZ/SK, 2021, dir. Erika Hníková) and **The Sailor** (The Sailor, SK, 2021, dir. Lucia Kašová).

– **Karel** (Karel, CZ, 2020, dir. Olga Malířová Špátová) about the singer Karel Gott became the most successful documentary of the year in Slovak cinemas. Even though it was screened for only two weeks before the fourth cinema lockdown on 25 November, 25,816 viewers watched the film. And **Zátopek** (Zátopek, CZ/SK, 2021, dir. David Ondříček) became the most successful minority co-production with 15,547 viewers.

– **All Slovak films including minority co-productions were viewed last year in cinemas by 201,629 viewers** (in 2020, this number was 775,487 viewers and in 2019, 1,075,129 viewers). Accordingly, the interest of viewers in domestic production dropped year-on-year by 74.0 %. This was also due to the fact that the expected blockbusters did not arrive. The planned releases of the romantic comedies **Till the Summer Comes** (V lete ti poviem, ako sa mám, 2022, dir. Marta Ferencová) and **And a Happy New Year 2** (Šťastný nový rok 2: Dobro došli, 2021, dir. Jakub Kroner) were postponed to spring 2022.

– In addition to thirty full-length feature films, three short Slovak animated films were also released in Slovak cinemas in 2021 and screened prior to the main films.

– **Run, He's Coming** (Utekajme, už ide!, CS-SK, 1986) by director Dušan Rapoš was re-released; the film was digitally restored in the Slovak Film Institute.

Table: Overview of the number of premiered Slovak films in cinemas in Slovakia

| Year | Total premières | Slovak majority films | Minority co-productions | Share of minority co-productions |
|--------------------------|-----------------|-----------------------|-------------------------|----------------------------------|
| 2010 | 9 | 4 | 5 | 55.56 % |
| 2011 | 14 | 10 | 4 | 28.57 % |
| 2012 | 17 | 12 | 5 | 29.41 % |
| 2013 | 28 | 19 | 9 | 32.14 % |
| 2014 | 22 | 19 | 3 | 13.64 % |
| 2015 | 25 | 21 | 4 | 16.00 % |
| 2016 | 29 | 20 | 9 | 31.03 % |
| 2017 | 33 | 19 | 14 | 42.42 % |
| 2018 | 31 | 20 | 11 | 35.48 % |
| 2019 | 43 | 24 | 19 | 44.19 % |
| 2010–2019 average | 21.5 | 16.8 | 8.3 | 37.04 % |
| 2020 | 20 | 11 | 9 | 45.00 % |
| 2021 | 30 | 16 | 14 | 46.67 % |

Source: 2021 AVF Annual Report

The table shows that, **compared with the upward trend in the number of released titles from the previous decade, last year this statistical indicator once more grew above the long-term average.** At the same time, the share of minority co-productions in the total number of Slovak films also increased, which illustrates a significant openness of the Slovak audiovisual environment and its dependence on international collaboration.

- As regards the number of viewers, according to the Union of Film Distributors of the Slovak Republic (UFD), **CinemArt SK** was the most successful distribution company. The attendances at its films, 877,060 viewers, constituted as much as 43% of the total attendance. This is also thanks to the fact that it distributed the films of 20th Century Fox International, DreamWorks Animation, Paramount, Universal and Walt Disney Studios in cinemas. The company had **Paw Patrol: The Movie**, **The Croods: A New Age**, **F9** and **Black Widow** (US, 2020, dir. Cate Shortland) in the TOP 10. CinemArt SK was also first in terms of gross box office takings, which amounted to 42.3%.
 - In terms of attendance (18.1%) and gross box office takings (19.3%), the distribution company **Continental film** ranked second and **Bontonfilm** ranked third based on both indicators (13.2% viewers and 12.9% gross box office takings).
 - Due to the pandemic, the number of online screenings increased and these are not included in the total figures. These were either classical **VoD projections of the distribution companies: the Association of Slovak Film Clubs, Filmtopia or Film Europe** via the **Edisonline** platform or in the virtual screening room of Cinema Lumière **Cinema at Home** (www.kino-doma.sk). **Seven cinemas** were involved in the project. Cinema at Home had altogether **273** screenings (of these more than 20 were linked with discussions and workshops); a total of **9,264** tickets were sold for the online screenings via the Cinema Lumière website; the average attendance achieved **34** tickets issued per screening.
 - **Cinemas Together** (#kinaspolu, www.kinaspolu.sk) was the second platform which commenced its activities on 1 December 2020 and continued until 31 July 2021. Almost 1,900 tickets were issued for screenings in 2021. **Seven cinemas** were involved in this project.
 - In June 2020, Film Europe Cinema in Bratislava launched the platform **#spolusami** (#togetheralone) for private projects with a maximum of 15 persons while observing all the anti-pandemic regulations. A group of friends or family could order any film from the portfolio of the Film Europe distribution company for an appropriate price, choose the screening time and date and book the cinema just for themselves. In May 2021, this attractive format of private screenings was renewed and a total of 73 viewers attended 6 screenings.
 - The figures again include only the results from the Union of Film Distributors of the Slovak Republic (UFD SR). The 2021 data do not include the attendances at the Bažant Cinematograph project which attracted 27,250 viewers to free screenings of Czech and Slovak films in 27 Slovak towns and cities over the course of its 19th season. **Charlatan** (Šarlátán, CZ/IE/PL/SK, 2020, dir. Agnieszka Holland), watched under the night sky by 6,840 viewers, was the most successful film of the season.
- Nor do the figures include projections in other open-air cinemas and alternative spaces where no admission fee is paid, the results of festival screenings of non-distribution titles, or attendances at the increasingly popular alternative content

(recordings of theatre, opera or ballet performances, concerts, sports broadcasts...). Viewers of online screenings and on the Cinema at Home and Cinemas Together platforms are also not included.

- We hope that 2022 will prove to be a better year in Slovak cinemas than the previous two. Cinemas, albeit with restrictions, could have opened from 10 Ja-

nuary. Almost 300,000 viewers came to watch two Slovak films – **Till the Summer Comes** and **And a Happy New Year 2** – which is 50% more than attended all Slovak films over the entire course of 2021.

| Distribution of Slovak films in Slovak cinemas in 2019 – 2021 | | | | | | |
|---|-----------|-----------|-----------|----------|---------|----------|
| | 2019 | 2020 | 2021 | 2019/20 | 2019/21 | 2020/21 |
| Cinema lockdown in days | 0 | 116 | 173 | 0.00 % | 0.00 % | 149.14 % |
| Releases | 43 | 20 | 30 | 46.51 % | 69.77 % | 150.00 % |
| Admissions | 1,075,129 | 775,487 | 201,629 | 72.14 % | 18.76 % | 26.00 % |
| GBO (EUR) | 5,968,856 | 4,744,271 | 1,159,250 | 79.48 % | 19.42 % | 24.43 % |
| Screenings | 26,471 | 17,086 | 9,622 | 64.55 % | 36.35 % | 56.32 % |
| Share of viewers | 16.47 % | 32.79 % | 9.89 % | 199.09 % | 60.05 % | 30.16 % |
| Share of GBO | 16.02 % | 33.97 % | 9.39 % | 212.05 % | 58.61 % | 27.64 % |

Source: Slovak Film Institute, Union of Film Distributors of the SR

| Distribution of premièred Slovak and co-production films in 2021 | | | | | | | | | | | |
|--|--|--------------------|-----------------|-------------------|--------------|--------------|----------------|-------------------|----------------------------------|-------|----------------------------------|
| | Film title | Director | Production year | Country of origin | Release date | Screenings | Admissions | Box office (EUR) | Distributor | F/D/A | Average attendance per screening |
| 1. | Známi neznámi | Zuzana Marianková | 2020 | SK/CZ | 5.8.2021 | 3,141 | 106,252 | 681,549.79 | ITA Agency (Itafilm) | F | 33.83 |
| 2. | Správa | Peter Bebjak | 2020 | SK/CZ/PL/DE | 23.9.2021 | 1,887 | 39,063 | 246,698.43 | Continental film | F | 20.70 |
| 3. | Muž so zajačímí ušami | Martin Šulík | 2020 | SK/CZ | 1.7.2021 | 547 | 6,268 | 30,167.11 | Garfield film | F | 11.46 |
| 4. | Everest – najťažšia cesta | Pavol Barabáš | 2020 | SK | 12.3.2021 | 50 | 2,150 | 2,737.00 | Association of Slovak Film Clubs | D | 43.00 |
| 5. | The Sailor | Lucia Kašová | 2021 | SK | 1.7.2021 | 59 | 1,604 | 3,498.50 | Film Expanded | D | 27.19 |
| 6. | Cenzorka | Peter Kerekes | 2021 | SK/CZ/UA | 14.10.2021 | 117 | 1,507 | 5,258.80 | FILMTOPIA | F | 12.88 |
| 7. | Láska pod kapotou | Miro Remo | 2021 | SK/CZ | 9.9.2021 | 135 | 1,160 | 2,719.50 | FILMTOPIA | D | 8.59 |
| 8. | Na značky! | Mária Pinčíková | 2021 | SK/CZ | 1.7.2021 | 65 | 893 | 2,283.50 | Film Expanded | D | 13.74 |
| 9. | Čiary | Barbora Sliepková | 2021 | SK | 11.11.2021 | 29 | 719 | 1,857.00 | Film Expanded | D | 24.79 |
| 10. | To ta monarchia | Vladislava Sárkány | 2020 | SK | 15.7.2021 | 76 | 647 | 2,184.50 | Association of Slovak Film Clubs | D | 8.51 |
| 11. | Biela na bielej | Viera Čákanyová | 2020 | SK/CZ | 8.7.2021 | 44 | 540 | 1,119.00 | Film Expanded | D | 12.27 |
| 12. | Ako som sa stala partizánkou | Vera Lacková | 2021 | SK/CZ | 11.11.2021 | 44 | 533 | 1,464.25 | ITA Agency (Itafilm) | D | 12.11 |
| 13. | Komúna | Jakub Julény | 2020 | SK/CZ | 6.5.2021 | 42 | 527 | 898.50 | Association of Slovak Film Clubs | D | 12.55 |
| 14. | Architekt drsnej poetiky | Ladislav Kaboš | 2020 | SK/CZ | 7.10.2021 | 20 | 416 | 1,292.00 | Media film | D | 20.80 |
| 15. | Očista | Zuzana Piusi | 2021 | SK/CZ | 18.11.2021 | 23 | 395 | 1,086.80 | FILMTOPIA | D | 17.17 |
| 16. | Neviditeľná | Maia Martiniak | 2020 | SK | 1.7.2021 | 14 | 46 | 219.70 | CinemArt SK | D | 3.29 |
| TOTAL | 100% Slovak films and majority co-productions | | | | | 6,293 | 162,720 | 985,034.38 | | | 25.86 |

Distribution of premiered Slovak and co-production films in 2021

| | Film title | Director | Pro-duction year | Country of origin | Release date | Screen-ings | Admis-sions | Box office (EUR) | Distributor | F/D/A | Average attendance per screening |
|--------------|--|-----------------------------|------------------|-------------------|--------------|--------------|----------------|---------------------|---------------------------------|-------|----------------------------------|
| 1. | Zátopek | David Ondříček | 2021 | CZ/SK | 9.9.2021 | 1,125 | 15,547 | 96,727.70 | Bontonfilm | F | 13.82 |
| 2. | Ubal a zmizni | Adam Hobzík | 2021 | CZ/SK | 8.7.2021 | 392 | 2,548 | 15,363.15 | CinemArt SK | F | 6.50 |
| 3. | Martin a tajomstvo lesa | Petr Oukropec | 2021 | CZ/SK/ DE | 26.8.2021 | 267 | 2,195 | 10,359.65 | Bontonfilm | F | 8.22 |
| 4. | Chyby | Jan Prušinovský | 2021 | CZ/SK | 16.9.2021 | 471 | 2,094 | 13,286.27 | Forum Film | F | 4.45 |
| 5. | Každá minúta života | Erika Hníková | 2021 | CZ/SK | 16.9.2021 | 92 | 1,592 | 5,067.50 | Film Expanded | D | 17.30 |
| 6. | Smečka | Tomáš Polenský | 2020 | CZ/SK/ LV | 5.8.2021 | 237 | 911 | 4,908.95 | Bontonfilm | F | 3.84 |
| 7. | Iná svorka | Hajni Kis | 2021 | HU/SK | 30.9.2021 | 76 | 599 | 1,633.30 | Asociation of Slovak Film Clubs | F | 7.88 |
| 8. | Moja afganská rodina | Michaela Pavlátová | 2021 | CZ/FR/ SK | 14.10.2021 | 55 | 471 | 1,609.70 | Asociation of Slovak Film Clubs | A | 8.56 |
| 9. | Krajina ve stínu | Bohdan Sláma | 2020 | CZ/SK | 24.6.2021 | 80 | 397 | 1,236.10 | FILMTOPIA | F | 4.96 |
| 10. | Rekonštrukcia okupácie | Jan Šíkl | 2021 | CZ/SK | 23.9.2021 | 35 | 292 | 688.00 | Asociation of Slovak Film Clubs | D | 8.34 |
| 11. | Predtuchy | Viačeslav Kryštofovyč | 2019 | UA/LT/ SK | 16.9.2021 | 82 | 261 | 1,303.90 | ITA Agency (Itafilm) | F | 3.18 |
| 12. | Jak bůh hledal Karla | Vít Klusák Filip Remunda | 2020 | CZ/PL/ SK | 8.7.2021 | 41 | 187 | 883.40 | FILMTOPIA | D | 4.56 |
| 13. | Žaby bez jazyka | Mira Fornay | 2019 | CZ/SK | 22.7.2021 | 25 | 167 | 467.00 | CinemArt SK | F | 6.68 |
| 14. | Smečka | Tomáš Polenský | 2020 | CZ/SK/ LV | 5.8.2021 | 237 | 911 | 4,908.95 | Bontonfilm | F | 3.84 |
| TOTAL | Minority co-productions | | | | | 3,307 | 29,093 | 164,579.02 | | | 8.80 |
| TOTAL | All Slovak and co-production released film | | | | | 9,600 | 191,813 | 1,149,613.40 | | | 19.98 |
| TOTAL | All Slovak and co-production films screened in 2021 (not only releases) | | | | | 9,950 | 203,452 | 1,170,276.00 | | | 20.45 |

Source: Union of Film Distributors of the Slovak Republic

Note: The films are listed based on attendance figures
F – fiction, D – documentary, A – animation

Slovak full-length films released in cinemas in 2021

| | 100 % | majority | 50/50 | minority | TOTAL |
|--|----------|----------|----------|-----------|-----------|
| Fiction | 0 | 3 | 1 | 9 | 13 |
| Documentary | 6 | 6 | 0 | 4 | 16 |
| Animated | 0 | 0 | 0 | 1 | 1 |
| TOTAL | 6 | 9 | 1 | 14 | 30 |
| Out of which feature – re-release | 1 | 0 | 0 | 0 | 1 |

TOP 10 Films by admissions 2021 (1 January – 31 December 2021)

| Ranking | Slovak film title | Original title | Country of origin | Release date | Admissions | Distributor |
|---------|---|--|-------------------|--------------|------------|------------------|
| 1. | Labková patrola vo filme | Paw Patrol: The Movie | US | 19.8.2021 | 107,306 | CinemArt SK |
| 2. | Známi neznámi | Známi neznámi | SK/CZ | 5.8.2021 | 106,252 | Itafilm |
| 3. | Nie je čas zomrieť | No Time To Die | US | 30.9.2021 | 104,292 | Forum Film |
| 4. | Krúdocvi: Nový vek | The Croods: A New Age | US | 22.7.2021 | 104,004 | CinemArt SK |
| 5. | Venom 2: Carnage prichádza | Venom: Let There Be Carnage | US | 14.10.2021 | 83,700 | Itafilm |
| 6. | Duna | Dune | US | 21.10.2021 | 81,197 | Continental film |
| 7. | Rýchlo a Zbesilo 9 | FF9 | US | 17.6.2021 | 76,463 | CinemArt SK |
| 8. | Black Widow | Black Widow | US | 8.7.2021 | 66,600 | CinemArt SK |
| 9. | Matky | Matky | CZ | 24.6.2021 | 65,264 | Bontonfilm |
| 10. | V zajatí démonov 3: Prinútil ma k tomu diabol | The Conjuring: The Devil Made Me Do It | US | 3.6.2021 | 55,596 | Continental film |

TOP 10 Slovak Films by Admissions 1993 – 2021

| Ranking | Slovak title / English title | Production year | Country of origin | Distributor | Screenings | Admissions | Box office (EUR) |
|---------|---|-----------------|-------------------|------------------------|------------|------------|------------------|
| 1. | Bathory / Bathory | 2008 | SK/CZ/GB/HU | Tatrafilm / Bontonfilm | 3,550 | 432,300 | 1,614,553 |
| 2. | Sviňa / Scumbag | 2020 | SK/CZ | CinemArt SK | 4,250 | 395,949 | 2,528,329 |
| 3. | Fontána pre Zuzanu 2 / The Fountain for Suzanne 2 | 1993 | SK/CZ | Tatrafilm / Bontonfilm | 1,491 | 343,206 | 246,380 |
| 4. | Všetko alebo nič / All or Nothing | 2017 | SK/CZ | Continental film | 4,320 | 341,016 | 1,737,147 |
| 5. | Čiara / The Line | 2017 | SK/UA | Continental film | 4,885 | 332,526 | 1,762,345 |
| 6. | Šťastný nový rok / And a Happy New Year | 2019 | SK | Continental film | 3,874 | 279,971 | 1,698,837 |
| 7. | Únos / Kidnapping | 2017 | SK | Continental film | 3,579 | 279,193 | 1,469,188 |
| 8. | Trhlina / The Rift | 2019 | SK | Continental film | 3,622 | 262,588 | 1,541,225 |
| 9. | Loli paradička / Loli Paradicka | 2019 | SK | Forum Film | 1,823 | 123,581 | 697,462 |
| 10. | Lóve / Lóve | 2011 | SK/CZ | Continental film | 2,468 | 122,870 | 548,781 |

Note: without minority co-productions

Source: Union of Film Distributors of the Slovak Republic

| TOP 10 Films by Admissions 1993 – 2021 | | | | | | | |
|--|---------------------------------|----------------------------------|-----------------|-------------------|-------------------------------|-----------|------------------|
| Rank. | Slovak film title | Original film title | Production year | Country of origin | Distributor | Admission | Box office (EUR) |
| 1. | Leví kráľ | The Lion King* | 1994 | US | Saturn Entertainment | 653,944 | 533,803 |
| 2. | Titanic | Titanic** | 1997 | US | Tatrafilm / Bontonfilm | 540,989 | 1,058,817 |
| 3. | Jurský park | Jurassic Park** | 1993 | US | Tatrafilm / Barracuda Movie | 480,250 | 482,393 |
| 4. | Bathory | Bathory | 2008 | SK/CZ/GB/HU | Tatrafilm / Bontonfilm | 432,300 | 1,614,553 |
| 5. | Doba ľadová 3: Úsvit dinosaurov | Ice Age: Dawn of the Dinosaurs** | 2009 | US | Tatrafilm | 401,409 | 1,744,131 |
| 6. | Sviňa | Scumbag | 2020 | SK/CZ | CinemArt SK | 395,949 | 2,528,329 |
| 7. | Mimoni | Minions | 2015 | US | Barracuda Movie / CinemArt SK | 369,934 | 1,881,460 |
| 8. | Avatar | Avatar** | 2009 | US/GB | Tatrafilm / Barracuda Movie | 366,533 | 2,185,371 |
| 9. | Fontána pre Zuzanu 2 | The Fountain for Suzanne 2 | 1993 | SK/CZ | Tatrafilm / Bontonfilm | 343,206 | 246,380 |
| 10. | Všetko alebo nič | All or Nothing | 2017 | SK/CZ | Continental film | 341,016 | 1,737,147 |

Note: *including the IMAX version / ** including the 3D version
Slovak films are highlighted

Source: Union of Film Distributors of the Slovak Republic

Slovak Republic 1993 - 2021 (as of 31 December 2021)

| Year | Number of theatres * | Number of screens | Of which digital screens | Number of seats | Multiplexes - screens | IMAX | Slovak full-length films - of which minority co-productions | Premières | Distribution companies |
|--------------|----------------------|-------------------|--------------------------|-----------------|-----------------------|------|---|--------------|------------------------|
| 1993 | 456 | 459 | 0 | 150,000 * | 0 | 0 | 2-0 | 163 | 13 |
| 1994 | 430 | 433 | 0 | 140,000 * | 0 | 0 | 2-0 | 150 | 14 |
| 1995 | 326 | 329 | 0 | 85,000 ** | 0 | 0 | 4-0 | 128 | 9 |
| 1996 | 334 | 337 | 0 | 87,000 ** | 0 | 0 | 2-0 | 132 | 7 |
| 1997 | 296 | 299 | 0 | 83,644 | 0 | 0 | 3-0 | 143 | 6 |
| 1998 | 296 | 299 | 0 | 83,644 | 0 | 0 | 3-2 | 107 | 6 |
| 1999 | 335 | 338 | 0 | 95,344 | 0 | 0 | 3-1 | 132 | 9 |
| 2000 | 279 | 282 | 0 | 93,202 | 1-8 | 0 | 3-1 | 135 | 9 |
| 2001 | 276 | 286 | 0 | 91,944 | 1-8 | 0 | 2-0 | 160 | 12 |
| 2002 | 283 | 304 | 0 | 96,461 | 2-20 | 1 | 6-1 | 177 | 12 |
| 2003 | 265 | 286 | 0 | 125,690 | 2-20 | 1 | 7-5 | 180 | 13 |
| 2004 | 256 | 279 | 0 | 120,520 | 2-20 | 1 | 3-1 | 170 | 11 |
| 2005 | 220 | 245 | 0 | 108,738 | 2-20 | 1 | 7-4 | 171 | 10 |
| 2006 | 219 | 250 | 0 | 92,766 | 2-20 | 1 | 3-2 | 176 | 12 |
| 2007 | 210 | 254 | 0 | 89,952 | 2-20 | 0 | 10-3 | 198 | 10 |
| 2008 | 203 | 257 | 0 | 85,586 | 2-20 | 0 | 11-4 | 178 | 11 |
| 2009 | 201 | 258 | 10 | 85,437 | 2-20 | 0 | 18-8 | 199 | 11 |
| 2010 | 183 | 248 | 35 | 84,852 | 3-29 | 0 | 9-5 | 188 | 12 |
| 2011 | 159 | 225 | 66 | 67,870 | 3-29 | 0 | 11-2 | 198 | 11 |
| 2012 | 143 | 214 | 112 | 61,375 | 3-29 | 0 | 21-7 | 226 | 13 |
| 2013 | 122 | 195 | 133 | 57,490 | 3-29 | 0 | 22-8 | 274 | 13 |
| 2014 | 103 | 183 | 139 | 56,484 | 3-29 | 0 | 27-6 | 247 | 12 |
| 2015 | 125 | 220 | 179 | 57,595 | 4-40 | 1 | 25-7 | 245 | 13 |
| 2016 | 147 | 243 | 188 | 60,933 | 4-40 | 1 | 26-9 | 267 | 15 |
| 2017 | 152 | 249 | 189 | 68,846 | 4-40 | 1 | 27-14 | 266 | 11 |
| 2018 | 166 | 267 | 197 | 73,914 | 4-40 | 1 | 33-14 | 289 | 14 |
| 2019 | 168 | 269 | 197 | 73,981 | 4-40 | 1 | 44-20 | 248 | 18 |
| 2020 | 159 | 261 | 195 | 67,136 | 4-40 | 1 | 28-11 | 147 | 12 |
| 2021 | 154 | 267 | 212 | 67,683 | 5-48 | 1 | 26-15 | 171 | 13 |
| TOTAL | | | | | | | 327-126 | 5,465 | |

Note: * - including open-air cinemas, video-cinemas, alternative spaces and itinerant cinemas, but excluding IMAX

** = estimate

Source: AIC SFI and UFD SR

| Slovak Republic 1993 – 2021 (as of 31 December 2021) | | | | | |
|--|----------------------|--------------------|-----------------|-----------------------|---------------------------------|
| Year | Number of screenings | Admissions | Box office | Average admission fee | Average admission per screening |
| 1993 | 109,153 | 8,919,326 | 168,197,216 SKK | 18,86 SKK | 81.71 |
| 1994 | 92,673 | 6,358,228 | 140,428,335 SKK | 22,09 SKK | 68.61 |
| 1995 | 88,310 | 5,643,154 | 150,135,452 SKK | 26,60 SKK | 63.90 |
| 1996 | 78,099 | 4,846,344 | 154,547,535 SKK | 31,89 SKK | 62.05 |
| 1997 | 70,137 | 4,040,510 | 159,229,811 SKK | 39,41 SKK | 57.61 |
| 1998 | 62,731 | 4,082,139 | 194,040,234 SKK | 47,53 SKK | 65.07 |
| 1999 | 56,728 | 3,029,534 | 160,325,816 SKK | 52,92 SKK | 53.40 |
| 2000 | 54,214 | 2,645,640 | 151,529,103 SKK | 57,28 SKK | 48.80 |
| 2001 | 61,959 | 2,847,567 | 201,612,335 SKK | 70,80 SKK | 45.96 |
| 2002 | 73,673 | 3,167,844 | 252,909,819 SKK | 79,84 SKK | 43.00 |
| 2003 | 74,755 | 2,968,162 | 256,139,397 SKK | 86,30 SKK | 39.71 |
| 2004 | 72,710 | 2,901,554 | 261,716,597 SKK | 90,20 SKK | 39.91 |
| 2005 | 72,853 | 2,183,518 | 197,781,231 SKK | 90,58 SKK | 29.97 |
| 2006 | 82,030 | 3,395,670 | 291,358,400 SKK | 85,80 SKK | 41.40 |
| 2007 | 91,500 | 2,772,909 | 281,000,862 SKK | 101,34 SKK | 30.31 |
| 2008 | 96,216 | 3,361,817 | 368,973,630 SKK | 109,75 SKK | 34.94 |
| 2009 | 105,735 | 4,151,935 | 16,915,217 € | 4,07 € | 39.27 |
| 2010 | 104,707 | 3,913,326 | 18,032,111 € | 4,61 € | 37.37 |
| 2011 | 114,783 | 3,603,544 | 17,253,645 € | 4,79 € | 31.39 |
| 2012 | 114,900 | 3,436,269 | 17,548,181 € | 5,11 € | 29.91 |
| 2013 | 124,827 | 3,725,709 | 19,002,121 € | 5,10 € | 29.85 |
| 2014 | 135,553 | 4,128,584 | 20,868,783 € | 5,05 € | 30.46 |
| 2015 | 158,280 | 4,599,976 | 23,683,512 € | 5,15 € | 29.06 |
| 2016 | 187,017 | 5,667,071 | 29,023,501 € | 5,12 € | 30.30 |
| 2017 | 191,773 | 6,692,871 | 34,513,049 € | 5,16 € | 34.90 |
| 2018 | 197,789 | 5,964,768 | 33,040,891 € | 5,54 € | 30.16 |
| 2019 | 196,468 | 6,529,320 | 37,258,401 € | 5,71 € | 33.23 |
| 2020 | 98,714 | 2,364,814 | 13,966,458 € | 5,91 € | 23.96 |
| 2021 | 97,962 | 2,037,942 | 12,351,764 € | 6,06 € | 20.80 |
| TOTAL | 3,066,249 | 119,980,045 | | | 39.13 |

Note: EUR 1 = SKK 30.126

Source: AIC SFI and UFD SR

► VIDEO DISTRIBUTION

- In 2021, the pandemic affected the production, distribution and sales of media with audiovisual works. However, the last-mentioned was already displaying a long-term downward trend prior to the pandemic and it continued to decline in 2020 and 2021. Companies issuing films on physical media focused mainly on re-issues of successful older titles.

- Unfortunately, despite our best efforts, we failed to obtain data on the production, distribution and sales of DVDs, BDs and UHDs from **Fermata** for 1 January to 31 December 2021.

- **In 2021, Magic Box Slovakia released 200 DVD, 221 BD and 50 UHD titles.** From January 2021, the company started including films of the Hollywood studios 20th Century Fox and MGM in its portfolio which in the past were distributed by Bontonfilm. And as the pandemic caused a postponement of domestic and foreign releases in cinemas either to 2021 or indefinitely, Magic Box Slovakia quit releasing new titles from February 2021 and opted to release dozens of catalogue titles that had long been sold out. New films started to appear in the offer only in the second half of the year.

- Magic Box Slovakia's TOP 10 bestselling DVDs

1. **Jungle Beat: The Movie** (MU, 2020, dir. Brent Dawes)
2. **Spirit Untamed** (US, 2021, dir. Elaine Bogan, Ennio Torresan)
3. **The Croods: A New Age** (US, 2020, dir. Joel Crawford)
4. **F9 – The Fast Saga** (Director's Cut) (US, 2021, dir. Justin Lin)
5. **The Little Prince** (Le Petit Prince, FR, 2015, dir. Mark Osborne)
6. **The SpongeBob Movie: Sponge Out of Water** (US, 2015, dir. Paul Tibbitt, Mike Mitchell)
7. **Meky** (Meky, SK/CZ, 2020, dir. Šimon Šafránek)
8. **Tom and Jerry** (US, 2021, dir. Tim Story)
9. **Soul** (US, 2020, dir. Pete Docter, Kemp Powers)
10. **Magic Arch** (RU, 2020, dir. Vasilij Rovenskiy)

- Magic Box Slovakia's TOP 10 bestselling BDs

1. **F9 – The Fast Saga** (Director's Cut) (US, 2021, dir. Justin Lin)
2. **Black Widow** (US, 2020, dir. Cate Shortland)
3. **Home Alone 2: Lost in New York** (US, 1992, dir. Chris Columbus)
4. **Avatar** (US/GB, 2009, dir. James Cameron)
5. **Zack Snyder's Justice League 2BD** (US, 2021, dir. Zack Snyder)
6. **Alien** (Director's Cut) (US/GB, 1979, dir. Ridley Scott)
7. **Cleopatra: 50th Anniversary Limited Edition Blu-ray 2 Disc** (US/GB/CH, 1963, dir. Joseph L. Mankiewicz, Rouben Mamoulian)
8. **Wonder Woman 1984** (US, 2020, dir. Patty Jenkins)
9. **Aliens** (Director's Cut) (US/GB, 1986, dir. James Cameron)
10. **The Suicide Squad** (US, 2021, dir. James Gunn)

- In 2021, **27 DVDs or BDs with 35 Slovak and co-production audiovisual works** were released. Of these, 19 DVDs and BDs contained feature-length cinema films (in 2020, there were 41 DVDs or BDs with 68 Slovak and co-production audiovisual works, of which 25 were feature-length cinema films).

- Slovak Films on DVD

- In 2021, the **Slovak Film Institute** became the largest producer of DVDs. The SFI issued eight DVDs with full-length feature films: the very first Slovak full-length feature film **Jánošík** (Jánošík, CS, 1921, dir. Jaroslav Siakel), a crazy comedy about three bohemian friends, **On the Beautiful Blue Danube** (Na krásnom modrom Dunaji, SK, 1994, dir. Štefan Semján) with **The Making of... On the Beautiful Blue Danube** (Film o filme Na krásnom modrom Dunaji, SK, 2021, dir. Juraj Johanides) as a bonus, a story from the Slovak-Polish frontier set in the dramatic years of the newly established Czechoslovak Republic, **Night Riders** (Noční jazdci, CS, 1981, dir. Martin Hollý), the successful comedy **Pacho, Brigand of Hybe** (Pacho, hybský zbojník, CS, 1975, dir. Martin Ťapák) and the 4-DVD **The Golden Collection of Slovak Fairy Tales** (Zlatá kolekcia slovenských rozprávok) with the films: **Floater and Vratko** (Plavčík a Vratko, CS, 1981, dir. Martin Ťapák), **Popolvar, The Greatest in the World** (Popolvár najväčší na svete, CS/DE, 1982, dir. Martin Ťapák), **Fearless** (Nebojsa, CS/CS, 1988, dir. Julius Matula) and **Seven with One Blow** (Sedem jednou ranou, CS/DE, 1988, dir. Dušan Trančík). **Magic Box Slovakia** released three DVDs with Slovak films. The dramatic story taking place against the backdrop of social changes in 1989 and the revolt in the Leopoldov prison caused by President Havel's amnesties, **Amnesty** (Amnestie, SK/CZ, 2019, dir. Jonáš Karásek), a documentary about the times when pirate copies of videocassettes with voice-overs screened at home reigned supreme, **Video Kings** (Králi videa, SK/CZ, 2020, dir. Lukáš Bulava) and a tragicomedy about a man whose life turns upside down overnight, **The Man with Hare Ears** (Muž so zajačími ušami, SK/CZ, 2020, dir. Martin Šulík).

- **K2 Studio** released five DVDs but they included only two new films – the documentary about a group of friends who decided to abseil the highest waterfall in the world, **Salto Is the King** (Salto je kráľ, SK, 2020, dir. Pavol Barabáš) and **Dhaulagiri Is My Everest** (Dhaulagiri je môj Everest, SK, 2021, dir. Pavol Barabáš) about mountaineer Zoltán Demján. The second DVD was also part of the 3-DVD collection containing the films **Addicted to Altitude** (Vábenie výšok, SK, 2017, dir. Pavol Barabáš), **Everest – The Hard Way** (Everest – najťažšia cesta, SK, 2020, dir. Pavol Barabáš) and **Dhaulagiri Is My Everest**.

- Slovak Films on Blu-ray

- In 2021, the number of Slovak films issued in Slovakia on Blu-ray was reduced to two. Both were released by the Slovak Film Institute and the films on them had been digitally restored. **Night Riders** (Noční jazdci, CS, 1981, dir. Martin Hollý) was the first and the second, as the title **Dušan Trančík – Short Films** (Dušan Trančík – krátke filmy) implies, was a selection of short films made by director Dušan Trančík containing five documentaries and two feature films from 1968 to 1974: **Photographing the House-dwellers** (Fotografovanie obyvateľov

domu, CS, 1968), **The Wake** (Tryzna, CS, 1969), **The Gallows** (Šibenica, CS, 1969), **Breathe Out** (Vydýchnuť, CS, 1970), **Tree Tops** (Vrcholky stromov, CS, 1972), **The Story of the Seven Masters of the Cloth Guild** (Príbeh siedmich majstrov cechu, CS, 1973) and **Amulet** (Amulet, CS, 1974). An interview with Dušan Trančík **About Seven Short Films** (O siedmich krátkych filmoch, SK, 2011, dir. Maroš Brázda) is provided as a bonus on the BD.

- In July 2021, a medium with the complete works of Slovak director Elo Havetta competed for the DVD Awards at the Il Cinema Ritrovato Festival in Bologna. The organisers of the event chose the Blu-ray collection entitled **Elo Havetta Collection** from among forty finalists, all applying BD and DVD editions from all over the world focused on classical cinematography. It competed for the jury's favour alongside the works of such film greats as Federico Fellini and Martin Scorsese.

- Slovak Films on VHS

- In December 2021, the videocassette **Video Kings** was released in a limited edition of 50 items. The film is on VHS in a newly exported version in the 4:3 format and it was released by the film's producer Igor Kovács at his own expense.

- Slovak Films on DVDs and BDs Released in 2021 Abroad

- The well-known UK distribution company **Second Run** released a BD with Peter Solan's restored full-length film **Before Tonight Is Over** (Kým sa skončí táto noc, CS, 1965). **A Conversation about Peter Solan and His Film 'Before Tonight is Over'** (Rozhovor o Petrovi Solanovi a jeho filme Kým sa skončí táto noc, SK, 2020, r. Maroš Brázda) with Martin Kaňuch and Rastislav Steranka and two of Solan's short films **Operation BL** (Akcia BL, CS, 1959) and **High Tatras** (Vysoké Tatry, CS, 1966) are on the BD as bonus materials and the BD also contains a booklet with new writing on the film by Peter Hames.

- **Signature Entertainment** (United Kingdom) released a DVD with **The Auschwitz Report** (Správa, SK/CZ/DE, 2020, dir. Peter Bebjak) and **The Interpreter** (Tlmočník, SK/CZ/AT, 2018, dir. Martin Šulík) – a road movie about two ageing gentlemen who travel across Slovakia to learn the truth about their own past – was also released twice on DVD abroad. **Surtsey Films** released it in Spain and **375 media** in Germany.

- **Czech Television** released the fairy tale **The Christmas Star** (O vánoční hvězdě, CZ/SK/DE, 2020, dir. Karel Janák).

- **Magic Box** in the Czech Republic released the documentary **Meky** (Meky, SK/CZ, 2020, dir. Šimon Šafránek).

- Slovak Films on VOD

- The sales of physical media (DVDs, BDs and UHDs) with audiovisual content continue to decline all over the world; however, by contrast, their online availability continues to grow. Moreover, during the pandemic, people working from home with no option to go out had much more time available and, thanks to these films, were able to choose for themselves when and what they wanted to watch. However, the online rating increase is not directly proportionate to the decline in cinema attendances during the pandemic, but it is ongoing. It transpired that, once

cinemas opened without any restrictions, audiences quickly returned to them. The **LUMIERE VOD** (<http://lumierevod.obs.coe.int/>) database – which was launched on 16 April 2019 by the European Audiovisual Observatory and which makes it possible to search in more than **462 various VOD catalogues** (138 TVOD and 324 SVOD) in 46 European countries with over **44,000 European films and 12,650 TV series** – stated that in 2021, 286 Slovak films and TV series were available in them in 24 countries from 41 providers.

- **Netflix** was among the largest providers of Slovak audiovisual works with 72 full-length films and two animated series and **HBO GO** with 54 full-length films. It is gratifying that **Far Too Personal** (Príliš osobná známosť) was the most-watched film on Netflix in Slovakia from 7 to 10 February 2021.

- However, as of the end of 2021, the database did not include, for instance:

ASFVOD (https://vimeo.com/asfk/vod_pages) with 41 films;

DAFilms.sk (<https://dafilms.sk/>) with 825 films by the end of 2021;

Edisonline (<https://edisonline.sk/vod>) belonging to Film Europe with 1049 films;

VOYO (<https://voyo.markiza.sk>) with hundreds of films and TV series.

- In the golden age of videocassettes (1990–1992) there were almost **1,500 video rental** outlets in operation in Slovakia. Currently, in the era of streaming services and pirate downloading of films, only **one** of them remains in operation as of 31 December 2021 – Oscar on Šancová Street in Bratislava.

► CINEMAS

- In 2021, the pandemic's major impact on cinemas continued. In compliance with the regulations of the Public Health Authority, cinemas were required to be closed for the first time from 1 January to 17 May (137 days) and for the second time from 25 November to 31 December. **Hence, cinemas had to be closed in Slovakia for 173 days altogether, which is 47.4 % of 2021.**

- Multi-screen cinemas were closed for even longer. This was largely related to the ban on the consumption of food and beverages in the audience. Single-screen cinemas were the quickest to re-open and film clubs also screened in them.

- However, as far as we know, not a single cinema ceased operations in 2021 due to the pandemic.

- In 2021, **160 commercial cinemas** (i.e. cinemas where an admission fee was charged) with **273 screens** were in operation (in 2020, there were 159 cinemas with 261 screens). Of these, **87** were **single-screen cinemas** with 23,606 seats, **23 miniplexes** (cinemas with 2 to 7 screens) with 92 screens and 13,945 seats and **5 multiplexes** (cinemas with 8 and more screens) with 48 screens and 7,753 seats, **34 open-air cinemas** with 23,307 seats, **7 alternative spaces** with 8 screens and 375 seats, **three itinerant cinemas** and **one drive-in cinema**.

- In addition, the **IMAX** cinema with a capacity of 468 viewers and IMAX 3D technology has been in operation in Bratislava since 2015, although it is not included in the official European statistics.

- While in 2020 no new multi-screen cinema was opened in Slovakia, in 2021,

as many as two were opened. On 17 June the 8-screen **CINEMAX Prešov Novum** and on 23 September the 5-screen cinema **Star** in **Prešov**.

- On 4 November **Náhoda Cinema** with a 10-metre-long screen and borrowed DCP projector was opened on the premises of the first panoramic cinema in Czechoslovakia – Dukla Cinema (later YMCA Cinema) where the Majestic Music Club is currently located.

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

- As of 31 December 2021, **208 screens in 91 cinemas and 6 open-air cinemas** were digitised with **D-cinema** technology (195 screens in 95 cinemas and 6 open-air cinemas in 2020). On 103 digitised screens – of these, 35 in single-screen cinemas – **3D screening** was even possible.

- As of 31 December 2021, 99.29 % of screens in 28 multi-screen cinemas in Slovakia were digitised with D-Cinema technology. Only the 30-seat screen in Úsmev Cinema in Košice was not digitised. Of the 87 single-screen cinemas in operation in 2021, 72.41 % were digitised with D-Cinema technology.

- For details, refer to the table: **Cinemas in Slovakia as of 31 December 2021**.

- In 2010 – 2021, the Slovak Audiovisual Fund (AVF) financially supported the digitisation of **91 cinemas and screens** with **D-Cinema** technology with **EUR 2,676,090**.

- Those cinemas that have been using digital technology for the longest time are already encountering technical problems and the need to **re-digitise**. In 2016, Kultúra Cinema in Ružomberok received support for re-digitisation, in 2018, Golden Apple Cinema in Liptovský Mikuláš replaced an older rented projector in screening room “B” with a new one with AVF support, in 2019, Záhoran Cinema in Malacky was re-digitised and in 2020, screening room K1 of Cinema Lumière also.

- 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.

- By the end of 2021, **29 applications** – one of them for re-digitisation – had been supported with **EUR 352,700** (EUR 12,162 per application on average).

- As the applications from most of the cinemas interested in digitisation and having funds available were already supported, in 2014, the sub-programme **4.3 Modernisation of Equipment of Digitised Single-screen Cinemas** was added to the AVF Development of Audiovisual Technologies in Slovakia Programme. In 2014 – 2021, **67 applications** were supported with a total amount of **EUR 1,014,700** (EUR 15,145 per application on average). Cinemas mainly used the funds for modifications to seating, floors, screens, for promotion, marketing and also for the ticket reservation system.

- In Sub-programme **4.4 Development of Technologies for the Production of Audiovisual Works in the Slovak Republic** a total of 4 applications were supported with **EUR 60,500** (EUR 15,125 per application on average).

- In 2010 – 2021, the AVF granted support to Programme **4 Development of Audiovisual Technologies in the Slovak Republic** totalling **EUR 4,103,990**. (For more details, refer to the chapter on the **SLOVAK AUDIOVISUAL FUND**.)

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

- 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 of 31 December 2021, there were **34 open-air cinemas** (29 in 2020) in operation with an admission fee being charged. In addition to the 6 open-air cinemas digitised with D-Cinema technology, films were also digitally screened in a further 5 open-air cinemas which loaned a projector from the local single-screen cinemas.

- In 2021, **one drive-in cinema** was in operation and also **three commercial itinerant cinemas**.

- As of 31 December 2021, **26 cinemas** (of these, 42.3 % single-screen cinemas) in 18 cities formed part of the European cinema network, **Europa Cinemas** (3,083 screens in 44 countries).

- 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 – Distribution and Other Public Presentation of Audiovisual Works. The Sub-programme’s objective is to contribute to an increase in attendances at public screenings of Slovak cinematographic works in cinemas across Slovakia.

- In 2021, **51 applicants received altogether EUR 483,805**.

| Cinemas in Slovakia as of 31 December 2021 | | | | | | | | | |
|---|-------------------|--------------------------|---------------|-------------------|-------------|---------------|-------------|------------|-----------------|
| Multi-screen cinemas | Number of cinemas | Of these digital cinemas | % | Number of screens | Of these 2D | % | Of these 3D | 3D cinemas | Number of seats |
| CINEMAX Banská Bystrica | 1 | 1 | 100.00 | 6 | 6 | 100.00 | 3 | 1 | 1,116 |
| CINEMAX Dunajská Streda | 1 | 1 | 100.00 | 3 | 3 | 100.00 | 1 | 1 | 460 |
| CINEMAX Košice | 1 | 1 | 100.00 | 7 | 7 | 100.00 | 3 | 1 | 1,281 |
| CINEMAX Martin | 1 | 1 | 100.00 | 4 | 4 | 100.00 | 1 | 1 | 492 |
| CINEMAX Nitra | 1 | 1 | 100.00 | 4 | 4 | 100.00 | 2 | 1 | 651 |
| CINEMAX Poprad | 1 | 1 | 100.00 | 3 | 3 | 100.00 | 1 | 1 | 571 |
| CINEMAX Prešov | 1 | 1 | 100.00 | 5 | 5 | 100.00 | 2 | 1 | 851 |
| CINEMAX Skalica | 1 | 1 | 100.00 | 3 | 3 | 100.00 | 1 | 1 | 436 |
| CINEMAX Trenčín | 1 | 1 | 100.00 | 4 | 4 | 100.00 | 2 | 1 | 649 |
| CINEMAX Tmava | 1 | 1 | 100.00 | 3 | 3 | 100.00 | 1 | 1 | 537 |
| CINEMAX Tmava Aréna | 1 | 1 | 100.00 | 5 | 5 | 100.00 | 3 | 1 | 606 |
| CINEMAX Žilina | 1 | 1 | 100.00 | 6 | 6 | 100.00 | 4 | 1 | 946 |
| Golden Apple Cinema | 1 | 1 | 100.00 | 3 | 3 | 100.00 | 2 | 1 | 461 |
| Kino Lumière | 1 | 1 | 100.00 | 4 | 4 | 100.00 | 0 | 0 | 354 |
| Úsmev Cinema Košice | 1 | 1 | 100.00 | 2 | 1 | 50.00 | 0 | 0 | 320 |
| Mlyny Cinemas Nitra | 1 | 1 | 100.00 | 5 | 5 | 100.00 | 5 | 1 | 678 |
| Star Lučenec | 1 | 1 | 100.00 | 3 | 3 | 100.00 | 3 | 1 | 433 |
| Star Zvolen | 1 | 1 | 100.00 | 3 | 3 | 100.00 | 3 | 1 | 451 |
| Ster Century Cinemas Košice | 1 | 1 | 100.00 | 4 | 4 | 100.00 | 1 | 1 | 559 |
| Ster Century Cinemas Prievidza | 1 | 1 | 100.00 | 3 | 3 | 100.00 | 1 | 1 | 432 |
| Ster Century Cinemas Spišská Nová Ves | 1 | 1 | 100.00 | 3 | 3 | 100.00 | 1 | 1 | 474 |
| Ster Century Cinemas Žilina | 1 | 1 | 100.00 | 4 | 4 | 100.00 | 1 | 1 | 486 |
| Miniplexes (2-7 screens) TOTAL | 23 | 23 | 100.00 | 92 | 91 | 98.91 | 43 | 21 | 13,945 |
| Cinema City Aupark | 1 | 1 | 100.00 | 12 | 12 | 100.00 | 7 | 1 | 2,237 |
| Cinema City Eurovea | 1 | 1 | 100.00 | 9 | 9 | 100.00 | 6 | 1 | 1,568 |
| Cinema City VIVO! | 1 | 1 | 100.00 | 8 | 8 | 100.00 | 5 | 1 | 1,604 |
| CINEMAX Bratislava | 1 | 1 | 100.00 | 11 | 11 | 100.00 | 5 | 1 | 1,502 |
| CINEMAX Prešov Novum | 1 | 1 | 100.00 | 8 | 8 | 100.00 | 2 | 1 | 842 |
| Multiplexes (8 and more screens) TOTAL | 5 | 5 | 100.00 | 48 | 48 | 100.00 | 25 | 5 | 7,753 |
| Multiscreens TOTAL | 28 | 28 | 100.00 | 140 | 139 | 99.29 | 68 | 26 | 21,698 |
| single screen cinemas | 87 | 63 | 72.41 | 87 | 63 | 72.41 | 35 | 35 | 23,606 |
| Cinemas TOTAL | 115 | 91 | 79.13 | 227 | 202 | 88.99 | 103 | 61 | 45,304 |
| open air* | 34 | 6 | 17.65 | 34 | 6 | 17.65 | 0 | 0 | 23,307 |
| itinerant** | 3 | 0 | 0.00 | 3 | 0 | 0.00 | 0 | 0 | n/a |
| alternative screening spaces** | 7 | 0 | 0.00 | 8 | 0 | 0.00 | 0 | 0 | 375 |
| SUBTOTAL | 159 | 97 | 61.01 | 272 | 208 | 76.47 | 103 | 61 | 68,986 |
| drive-in | 1 | 0 | 0.00 | 1 | 0 | 0.00 | 0 | 0 | |
| TOTAL | 160 | 97 | 60.63 | 273 | 208 | 76.19 | 103 | 61 | |
| IMAX | 1 | 1 | 100.00 | 1 | 1 | 100.00 | 1 | 1 | 468 |

* - only cinemas charging an admission fee. A further 5 open-air cinemas (Krupina, Pezinok, Podhájska, Senec, Trnovec - from Myjava) used a digital projector from a conventional cinema in summer, hence up to 32.35 % of summer cinemas screened films using D-Cinema technology.

** - only cinemas charging an admission fee

► FILM CLUBS

- Film clubs in Slovakia are associated within the Association of Slovak Film Clubs (ASFC). As of 31 December 2021, there were a total of 55 film clubs with 3,300 members (in 2020, 57 film clubs with 3,030 members). Most of the film clubs operate on the premises of conventional cinemas, and 40 of them, i.e. 70 % are in digitised cinemas.
- Many cinemas survived the demanding year of 2021 largely thanks to fans of high-quality art-house films. As many as 137 films from the ASFC catalogue appeared in the programmes of cinemas. And the offer of the **VoD** online platform (Vimeo ASFC) doubled (to 70 titles – it was 35 in 2020); this platform interconnected successfully with Cinema Lumière's project, Cinema at Home (Kino doma).
- In 2021, **25,798 viewers** attended screenings of art-house films in all cinemas in Slovakia (not only in film clubs), which represents a year-on-year decline of 49.60 %. In 2021, art-house films constituted 1.00 % (2.16 % in 2020) of the total attendance at Slovak cinemas.
- Total attendance at Slovak cinemas in 2021 amounted to 2,037,942 viewers.
- The average admission fee was EUR 1.82 (EUR 3.48 in 2020) for art-house films in all cinemas. By way of comparison, the average admission fee per screening in all cinemas was EUR 6.06.
- The ongoing pandemic restricted the most significant ASFC events in 2021. The travelling showcase Project 100 was suspended and the 28th International Film Festival Febiofest Bratislava 2021 was planned for 24 – 30 March 2021; however, this was already the second edition to be stopped by the corona crisis. Eventually, at least one of the most important parts of the programme was planned for cinemas for 10 – 12 December, the main competition section, In the Heart of Europe, which every year presents 20 short films from Slovakia, the Czech Republic, Hungary, Poland, Ukraine and Austria. However, even this section was deferred to the next edition in 2022. The discussion Audiovisual Works, Distribution and Their Support in a Pandemic in Slovakia was held on 1 December as part of a collaboration between Febiofest IFF Bratislava and the Slovak Film Institute during the Slovak Film Week.
- Only the Film Cabinet for Kids, which is primarily meant for teachers and pupils of grades 1 to 4 of primary schools, continued its activities to the full extent possible.
- No laureates were announced for the traditional **ASFC Annual Awards** in 2021 either.
- In 2021, the ASFC brought 21 new films to cinemas, of which one was a re-release – **Run, He's Coming!** (Utekajme, už ide!, CS, 1986, dir. Dušan Rapoš) and two short films screened prior to the main films: the animated **Miro Jilo / My Heart** (Miro Jilo / Moje srdce, SK, 2021, dir. Dávid Popovič) prior to **Gogo** (Gogo, FR, 2020, dir. Pascal Plisson) and **Love, Dad** (Milý tati, CZ/SK, 2021, dir. Diana Cam Van Nguyen) prior to **Wild Roots** (Külön falka, HU/SK, 2021, dir. Hajni Kis).

- **Everest – The Hard Way** (Everest – najťažšia cesta, SK, 2020, dir. Pavol Barabáš) became the best-attended art-house film in 2021 with 2,150 viewers (2,953 viewers including online screenings).

- TOP 10 ASFC FILMS BY ADMISSIONS

(1 January 2021 – 31 December 2021)

according to UFD SR excluding online screenings

[Ranking](#) / [Film title](#) / [Admissions](#)

1. **Everest – The Hard Way** (Everest – najťažšia cesta, SK, 2020, dir. Pavol Barabáš) – 2,150
2. **Annette** (FR, 2021, dir. Leos Carax) – 2,060
3. **Run, He's Coming!** (Utekajme, už ide!, CS, 1986, dir. Dušan Rapoš) – 1,237
4. **Quo Vadis, Aida?** (BA/AT/RO/NL/DE/PL/FR/TR/NO, 2020, dir. Jasmila Žbanić) – 988
5. **The Speech** (Le discours, FR, 2020, dir. Laurent Tirard) – 966
6. **Summer of 85** (Été 85, FR, 2020, dir. François Ozon) – 927
7. **King Bee** (To ta monarchia, SK, 2020, dir. Vladislava Sárkány) – 647
8. **Benedetta** (FR/NL, 2021, dir. Paul Verhoeven) – 634
9. **Wild Roots** (Külön falka, HU/SK, 2021, dir. Hajni Kis) – 599
10. **Lamb** (Lamb, IS/SE/PL, 2021, dir. Valdimar Jóhannsson) – 596

- TOP 10 ASFC FILMS BY ADMISSIONS

(1 January 2021 – 31 December 2021)

including online screenings

[Ranking](#) / [Film title](#) / [Admissions](#)

1. **Everest – The Hard Way** (Everest – najťažšia cesta, SK, 2020, dir. Pavol Barabáš) – 2,953
2. **Annette** (FR, 2021, dir. Leos Carax) – 2,110
3. **Run, He's Coming!** (Utekajme, už ide!, CS, 1986, dir. Dušan Rapoš) – 1,237
4. **The Speech** (Le discours, FR, 2020, dir. Laurent Tirard) – 1,104
5. **Summer of 85** (Été 85, FR, 2020, dir. François Ozon) – 1,086
6. **Quo Vadis, Aida?** (BA/AT/RO/NL/DE/PL/FR/TR/NO, 2020, dir. Jasmila Žbanić) – 1,026
7. **Corpus Christi** (Boże Ciało, PL, 2019, dir. Jan Komasa) – 762
8. **King Bee** (To ta monarchia, SK, 2020, dir. Vladislava Sárkány) – 647
9. **Benedetta** (FR/NL, 2021, dir. Paul Verhoeven) – 634
10. **Wild Roots** (Külön falka, HU/SK, 2021, dir. Hajni Kis) – 615

► DOMESTIC FESTIVALS AND REVIEWS

- **Due to the pandemic, cinemas were closed by state mandate for 173 days in 2021**, i.e. 57 days longer even than in 2020. Inevitably, this also had a significant impact on the dates of film festivals and reviews. Some of them were held in online form, some at a later date and in reduced or hybrid form, and parts of them were postponed to 2022.

- Many events and reviews were in the spirit of the celebration of the centenary of Slovak film in connection with the centennial of the first Slovak full-length feature film **Jánošík** (CS, 1921, dir. Jaroslav Siakel').

- Out of the biggest international film festivals in Slovakia, ultimately only the IFF Art Film Fest in Košice and Cinematik IFF in Piešťany were held on the planned dates. The IFF FEBIOFEST Bratislava was once more the one that suffered the most.

- **The 28th International Film Festival Art Film Fest** (www.artfilmfest.sk) was held on **23 – 27 June 2021** after a one-year break due to the pandemic, albeit in an abbreviated five-day version. **Pleasure** (SE/NL/FR, 2021, dir. Ninja Thyberg) won the **Blue Angel for Best Film of the Festival**, Serbian director **Ivan Ikić** won the **Blue Angel for Best Director** for **Oasis** (Oaza, RS/NL/SI/BA//FR, 2020). Swedish actress **Sofia Kappel** won the **Blue Angel for Best Actress** for the title role in **Pleasure** and Russian actor **Vladimir Onochov** won the **Blue Angel for Best Actor** for the title role in **The Whaler Boy** (Kitoboy, RU/PL/BE, 2020, dir. Philipp Yuryev). The Jury also decided to award an **Honourable Mention**, which went to Polish director of photography **Michał Dymek** for the cinematography of **Sweat** (2020). **The Big Hit** (Un triomphe, FR, 2020, dir. Emmanuel Courcol) won the **JOJ Cinema Audience Award for Best Full-length Film**.

- Czech actor **Petr Nárožný** received the **Actor's Mission Award** and the director of the first Slovak full-length feature film **Jánošík** (CS, 1921) **Jaroslav Siakel'** was presented with the **Festival President Award** in memoriam.

- **The 16th Cinematik IFF** (www.cinematik.sk) was held on **14 – 19 September 2021** in Piešťany. This was the second edition still affected by the pandemic. Only vaccinated viewers were allowed into the screenings. Andrey Konchalovskiy's black-and-white historical drama **Dear Comrades!** (Dorogie tovarishchi, RU, 2020) won the main prize of the Festival, entitled **Meeting Point Europe** selected by film critics from sixteen European countries, for the best European film of the year. Miro Remo won the **Literary Fund Award Cinematik.doc** for best direction of a Slovak documentary for **At Full Throttle** (Láska pod kapotou, SK/CZ, 2021). The documentary **On Your Marks!** (Na značky!, SK/CZ, 2021, dir. Mária Pinčíková) took the **Award of the Mayor of Piešťany**. Bosnian director Jasmila Žbanić's drama **Quo Vadis, Aida?** (Quo vadis, Aida?, BA/AT/RO/NL/DE/PL/FR/TR/NO, 2020) won the Audience Award.

- **The International Film Festival FEBIOFEST Bratislava** (www.febiofest.sk) was not held in its usual form in 2021. Only one of the Festival's key activities –

Industry Days aimed at professionals – took place on the planned date. The **Industry Days** were dominated by presentations of Slovak films under preparation, **Works in Progress**, which were held on 29 March 2021 in the form of a live online stream; filmmakers presented eleven new film projects in video presentations. There were over 70 film professionals from prestigious international festivals in the audience. The prepared full-length feature debut of director Martin Gonda, **The Flood** (Potopa), took the award for the best project presented – **Best Fabio Pitch** award with prize money of EUR 3,000. The Jury decided to grant a Special Award to the prepared short film **Strigov** directed by Barbora Berezňáková.

- **The 14th International Festival of Animation Fest Anča** (www.festanca.sk) was held untypically online from **1 to 4 July 2021**. A sudden lifting of the pandemic measures eventually made it possible to hold a limited version of Fest Anča live with the presence of audiences in Žilina. The following awards were presented at the Festival:

- **Anča Award: Polka-dot Boy** (Polka-dot Boy, FR, 2020, dir. Sarina Nihei)

- **Anča Award Special Mention: KKUM** (KKUM, KR, 2020, dir. Kangmin Kim)

- **Anča Student Award: Naked** (Goly, RU, 2020, dir. Kirill Khachaturov)

- **Anča Student Award Special Mention: Ten, Twenty, Thirty, Forty, Fifty Miles a Day** (Un Kilomètre à Pied, BE, 2020, dir. Mathieu Georis)

- **Anča Music Video Award: Prezident Lourajder – Destiny** (Prezident Lourajder – Osud, SK, 2021, dir. Matej Mihályi)

- **Anča Music Video Special Mention: Devours – Garnet Graves** (CA, 2019, dir. Flavourcel Animation Collective)

- **Anča Slovak Award: Slovak FAMU student Eva Matejovičová for Sanctuary** (Azyl, CZ, 2021)

- **Anča Slovak Award Special Mention: Home Sweet Home** (Domov, sladký domov, SK, 2020, dir. David Štumpf)

- **Anča Kid's Award: Om Nom Nom...** (Om Nom Nom..., JP, 2019, dir. Minato Matsuda, Haruna Ueno, Tomoko Taiga)

- A 58-minute block of the awarded films entitled **Best of Fest Anča 2021** was even released into distribution and the festival also launched the **Fest Anča Cinema for Schools** project which consists of two bundles of films wherein each represents the best of contemporary world and Slovak animation. Both selections are tailored for children's audiences aged 4 to 10 years.

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

- 25 – 31 January – **7th SCANDI – showcase of contemporary Nordic film** – online na www.edisonline.sk;

- 27 – 30 January – **online LUX Film Days showcase** – Cinema Lumière / Cinema at Home – <https://kino-doma.sk>;

- 12 – 18 April – **7th Crème de la Crème – French Film Week** – online – <https://cdlc.sk/>;

- 12 April – 10 May – **Special Film Cabinet: Crime According to Lang** – online Cinema Lumière / Cinema at Home – <https://kino-doma.sk/>;
- 13 – 15 April – **7th KADU workshop: Between Theatre and Film** on the occasion of the centenary of professional theatre in Slovakia – online Cinema Lumière / Cinema at Home – <https://kino-doma.sk/>;
- 26 – 30 April – **Ekotopfilm / Envirofilm**, festival of films about sustainable development – online – www.ekotopfilm.sk/;
- 7 – 8 May – **LUX Film Days 2021 – Audience Award** (Corpus Christi (Bože Ciało, PL, 2019, dir. Jan Komasa) and Collective (Colectiv, RO/LU/DE, 2019, dir. Alexander Nanau)) – online Cinema Lumière / Cinema at Home – <https://kino-doma.sk/>;
- 9 May – **LUX Film Days 2021 – Audience Award** (Another Round (Druk, DK/SE/NL, 2020, dir. Thomas Vinterberg)) – online Film Europe Cinema – www.kino.filmeurope.sk
- 19 – 23 May – **21st Mountains and City – International Festival of Mountain Films and Adventure** – the screenings were held online, the discussions were streamed from the screening rooms of Cinema Lumière in Bratislava without audiences, two blocks of the winning films were presented in the cinema on 23 May and 25 May – <https://horyamesto.sk/>;
- 9 June – 14 July – **Slovak Queer Film Festival: Films Lost in Covid-19** (Bratislava, Cinema Lumière) – www.kino-lumiere.sk/;
- 15 June – 13 July – **Cinevitaj** – Italian Film Showcase (Bratislava, Cinema Lumière) – <https://www.kino-lumiere.sk/klient-863/kino-241/stranka-8722/informacia-13985>;
- 15 June – 31 August – **European Films for a Euro** (Slovakia – selected cinemas + online Cinema at Home) – <https://asfk.sk/prave-v-kinach/pozyvame-na-letny-projekt-europske-filmy-za-euro/>;
- 17 June – **16th IF of Animations by Secondary School Students Animofest** (Bratislava – Private Secondary Art School of Animation) – www.uat.sk/;
- 17 June – **6th UAT Film, International Festival of Feature Films by Secondary School Students** (Bratislava, Private Secondary Art School of Animation) – www.uat.sk/;
- 18 – 20 June – **6th Review of Panoramic Films** (Banská Bystrica – Paľo Bielik Open-air Cinema) – www.bbamfiteater.sk/;
- 29 June – 17 August – **Echoes of Ji.hlava** (Bratislava – Nová Cvermovka) – www.filmexpanded.com, www.novacvermovka.eu;
- 1 July – 4 September – **19th Bažant Cinematograph** (27 Slovak towns and cities) – www.kinematograf.sk/;
- 4 – 8 August – **23rd Summer Film Festival 4 Elements – Theme: Truth and Lie** (Banská Štiavnica) – www.4zivly.sk/;
- 8 – 17 August – **Bažant Cinematograph** (Bratislava – Tyršovo nábrežie) – www.kinematograf.sk/mesto/bratislava/;
- 27 – 29 August – **6th Art in Park** (Trenčianske Teplice) – www.artinpark.sk/;
- 27 – 29 August – **Celebrations of the Centenary of Slovak Cinematography** (Blatnica);
- 3 – 5 September – **29th Cineama – national competition and review of amateur films** (Bardejov Spa – Žriedlo Cinema) – <https://www.nocka.sk/cineama-2021/>;
- 23 September 2021 – June 2022 – **The A.B.C. Book of Slovak Film (1921 – 2021)** (Bratislava, Cinema Lumière) – www.kino-lumiere.sk/;
- 27 September – 3 October – **3rd Cinedu Film Festival** (Community Centre, Nové Mesto nad Váhom, Považan Cinema) – www.cinedu.sk/;
- October – **29th International Festival of Mountain Films Poprad** – online and to a limited extent also live – www.mfhf.sk/;
- 4 – 10 October – **37th International Film Festival Agrofilm** – online – www.agrofilm.sk/;
- 6 – 11 October – **15th Slovak Queer Film Festival** (Bratislava, Cinema Lumière) – www.ffi.sk/;
- 10 October – **36th International Festival of Diving Films and Photography** (IFDF) – online – www.mfpf.eu/;
- 18 – 24 October – **Be2Can – Review of Festival Films from Berlin, Venice and Cannes** – www.be2can.eu/;
- 20 – 23 October – **25th Áčko Festival** – Student Film Festival (Bratislava – FTF VŠMU) – <https://festivalacko.sk/>;
- 21 – 24 October – **20th Czech-Slovak Filmological Conference Krpáčovo: Traces of the Beginnings** – <https://asfk.sk/podujatia/jubilejny-20-rocnik-filmologickej-konferencie/>;
- 23 – 27 October – **Rosy Dreams: Centenary of Slovak Cinematography** (Bratislava – Zrkadlový háj Community Centre) – www.kzp.sk/podujatie/ruzove-sny-storocnica-slovenskej-kinematografie/;
- 2 – 5 November – **Freedom Festival** (Bratislava, Cinema Lumière) – www.kino-lumiere.sk/, www.festivalsobody.sk/;
- 5 – 11 November – **22nd International Documentary Film Festival One World** (Bratislava, Cinema Lumière) – <https://www.kino-lumiere.sk/www.jedensvet.sk/>;
- 14 November – **27th IFF Golden Beggar Košice** – online – <https://festival.sk/>;
- 15 – 19 November – **Ars Poetica** (Bratislava, Cinema Lumière) – <https://www.kino-lumiere.sk/>, www.arspoetica.sk/;
- 18 – 22 November – **Mittel Cinema Festival** (Bratislava, Cinema Lumière) – <https://www.kino-lumiere.sk/klient-863/kino-241/stranka-8722/informacia-14774>;
- 29 November – 5 December – **7th Slovak Film Week** (Bratislava, Cinema Lumière) – online Cinema Lumière / Cinema at Home – <https://kino-doma.sk/>;
- 9 December – **European Cinema Night 2021 – Summer of 85** (FR, 2020, dir. François Ozon) – online Cinema Lumière / Cinema at Home – <https://kino-doma.sk/>;
- 17 – 18 December – **Short Film Festival** – online Cinema Lumière / Cinema at Home – <https://kino-doma.sk/>.

► AWARDS FOR SLOVAK FILMS AND FILMMAKERS IN SLOVAKIA

- In 2021 also, the pandemic significantly affected film festivals and the granting of awards. Some festivals were moved to the online space, but many were not held at all.
- **The 11th National Sun in a Net Awards** (www.slnkovsieti.sk) for films made in 2020 and 2021 were presented on 9 April 2022 after a year's pause.
- **Winners:**
- **Best Feature Film – 107 Mothers** (Cenzorka, SK/CZ/UA, 2021, dir. Peter Kerekes, prod. Ivan Ostrochovský)
- **Best Documentary – Paradise on Earth** (Raj na zemi, SK, 2019, dir. Jaro Vojtek)
- **Best Animated Film – Once There Was a Sea...** (Bylo sobie morze..., PL/SK, 2021, dir. Joanna Kozuch)
- **Best Director** – Peter Kerekes (107 Mothers)
- **Best Actress in a Leading Role** – Iryna Kiriazeva (107 Mothers)
- **Best Actor in a Leading Role** – Miroslav Krobot – **The Man with Hare Ears** (Muž so zajačimi ušami, SK/CZ, 2020, dir. Martin Šulík)
- **Best Supporting Actress** – Zuzana Kronerová (The Man with Hare Ears)
- **Best Supporting Actor** – Oldřich Kaiser (The Man with Hare Ears)
- **Best Screenplay** – Ivan Ostrochovský, Peter Kerekes (107 Mothers)
- **Best Cinematography** – Juraj Chlpík – **Servants** (Služobníci, SK/RO/CZ/IE, 2020, dir. Ivan Ostrochovský)
- **Best Editing** – Jan Daňhel, Martin Malo, Maroš Šlapeta (Servants)
- **Best Sound** – Olaf Mehl, Juraj Baláž – **The Auschwitz Report** (Správa, SK/CZ/DE, 2020, dir. Peter Bebjak)
- **Best Score** – Jonatán Pastirčák – **Lines** (Čiary, SK, 2021, dir. Barbora Sliepková)
- **Best Costume Design** – Katarína Hollá (Servants)
- **Best Make-up** – Martin Jankovič, Katarína Horská (The Man with Hare Ears)
- **Awards for exceptional contribution to audiovisual culture** – Emília Vášáryová, Jelena Pašteková
- **Audience Award – Perfect Strangers** (SK/CZ, 2021, dir. Zuzana Marianková)
- **The 32nd Annual Awards of the Slovak Film Union, Union of Slovak Television Creators and Literary Fund of the SR – Igric for Audiovisual Works in 2020** went to:
 - Igric for Lifetime Contribution to Slovak Cinema: director and screenwriter **Dušan Hanák**.
 - Feature Films for Theatrical Release: **Martin Šulík** for directing **The Man with Hare Ears**.
 - Television Drama category: **Juraj Štepka** for his creative director's contribution to **The Silence** (Mlčanie, SK, 2020).
- Film and Television Documentaries: **Richard Krivda** for the concept and cinematography of **Clever Fool** (Múdry blazon, SK, 2020, dir. Juraj Nvota).
- The Igric for animation: **Andrea Pátková** and **Veronika Valentová** for the video clip Problems (Problémy s problémami, SK, 2020, dir. Andrea Pátková).
- Best Actress in a Film or Television Work: **Zuzana Kanócz** for the evocative rendering of the role of Duchess Henrieta in **Healing Waters** (O liečivej vode, SK/CZ, 2020, dir. Ján Sebechlebský).
- Best Actor in a Film or Television Work: **Juraj Loj** for the brilliant depiction of the role of František in **Charlatan** (CZ/IE/PL/SK, 2020, dir. Agnieszka Holland) taking into account his role in the TV series **The Slavs** (Slovania, SK/UA, 2020, dir. Peter Bebjak, Michal Blaško, Sergey Sanin, Oleg Stahursky).
- The Special Prizes for Creativity went to:
 - **Feature Films for Theatrical Release: Peter Bebjak** for directing the film **The Auschwitz Report** (SK/CZ/DE, 2020, dir. Peter Bebjak).
 - **Television Drama: Tomáš Juríček** for his extraordinarily creative cinematography in **Healing Waters**.
 - **Film and Television Documentaries: director Viera Čákanyová** for her film **White on White** (Biela na bielej, SK/CZ, 2020).
 - **Other Film and Television Works: director Ivan Ostrochovský** for his film **Servants**.
 - **Animated Works: Veronika Kocourková** for directing, art designs and resourceful depiction of natural phenomena in the animated film **Kate Strophe Saving Christmas** (Kata Strofová a tajomstvo snehových vločiek, SK, 2020).
 - **Best Actress in a Film or Television Work 1.: Alexandra Borbély** for her outstanding acting performance in **The Man with Hare Ears**.
 - **Best Actress in a Film or Television Work 2.: Jana Kvantiková** for her impressive acting performance in the TV series **The Slavs** taking into account her role in the TV series **Red Tape** (Červená páska).
 - **Best Actor in a Film or Television Work 1.: Csongor Kassai** for his plausible interpretation of the contradictory figure of the communist Josef Pachtl in **Shadow Country** (Krajina ve stínu, CZ/SK, 2020, dir. Bohdan Sláma).
 - **Best Actor in a Film or Television Work 2.: Tomáš Maštařír** for his highly convincing depiction of the psychologically complicated role of tough Radúz in the TV series **The Slavs**.
 - **The Ján Fajnor Prize** for young filmmakers up to the age of 35 years in the **Feature Film and Television Works category – Alica Bednáriková** for her talented contribution and distinctive depiction of the feeling of generational defiance in **Boredom** (Nuda, SK, 2020), in the **Animated Works category Lukáš Ďurica and Juraj Mäsiar** for directing and perfectly mastered visual effects in the animated film **On The Hill** and in the **Documentary Film and Television Works category – director Dorota Vinová** for the film **Ferdinand Milučký** (SK, 2020) from the TV series **Icons** (Ikony).
 - **The Special Mention of the Jury for a Producer** went to **Rastislav Šesták** for

his creative and extraordinarily demanding producer contribution to the film **The Auschwitz Report** taking into account the TV series **The Actor** (Herec, SK/CZ, 2020, dir. Peter Bebjak).

- **The 29th Slovak Film Critics' Prizes for audiovisual works, publishing activities and film distribution in 2020** 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 2020 went to the drama **Charlatan** (Šarlatán, CZ/IE/PL/SK, 2020, dir. Agnieszka Holland); the prize for the best Slovak full-length documentary premièred in Slovak cinemas in 2020 went to **FREM** (FREM, CZ/SK, 2019, dir. Viera Čákanová); the film and literary scholar **Jelena Paštéková** received the prize for film publication and audiovisual activities. **Corpus Christi** (Boże Ciało, PL, 2019, dir. Jan Komasa) and **Another Round** (Druk, DK/SE/NL, 2020, dir. Thomas Vinterberg) won, ex aequo, the prize for the best foreign film in Slovak cinemas in 2020 and the **Association of Slovak Film Clubs** (for Corpus Christi) and **Film Europe** (for Another Round) won the prize for the distribution of these films in cinemas. Laureates of several awards were announced at the **7th Slovak Film Week: Peter Mihálik Prize** – film and literary historian **Jelena Paštéková**, **Pavel Branko Award** – film journalist and director of the distribution company Film Expanded **Matej Sotník** and the **Orbis Pictus Award** – the monthly **Film.sk** issued by the Slovak Film Institute.
- **Video Kings** (Králi videa, SK/CZ, 2020, dir. Lukáš Bulava) won the Slovak Film Week Audience Award.
- The animated film **Horse Thieves** (Zlodeji koní) took the **Grand Prix** from the **29th CINEAMA** – national competition and review of amateur films – Jakub Chochula (script and direction), Ján Feckanič (concept and set design).
- Erik Praus, Peter Kováč, David Kollar, Memory film and Radio and Television of Slovakia received the 2020 **Annual Award of the magazine Pamiatky a múzeá** (Monuments and Museums) in the Audiovision – Multimedia category for their film **Fantastic Middle Ages** (Fantastický stredovek, SK, 2019, dir. Erik Praus).
- Over the course of 2021, several other domestic awards went to Slovak creators in the area of audiovision. The most significant of these were received by:
 - **Peter Bebjak** – laureate of the 24th edition of the Crystal Wing awards in the Theatre and Audiovisual Art category.
 - **Hana Beranová** – Annual Award on the occasion of the 95th anniversary of Slovak Radio.
 - **Vladimír Godár** – Ľudovít Štúr Order, 3rd Class – state medal awarded on the occasion of the 28th anniversary of the establishment of the Slovak Republic (27 June 2021).
 - **Juraj Johanides** – Main Prize in the Audiovisual Art category for directing the

TV series **Moment of Poetry** (Chvíľka poézie, RTVS) – 26th Tatrabanka Foundation Awards for Art, 2021.

- **Zuzana Kocúriková** – winner in the Art and Culture category – 13th Slovak of the Year poll.
- **Milan Lasica** – commemorative tile on the Film Walk of Fame in Bratislava (9 September 2021).
- **Mária Pinčíková** – nomination in the Audiovisual Art category for directing the documentary **On Your Marks!** – 26th Tatrabanka Foundation Awards for Art, 2021.
- **Július Satinský** – commemorative tile on the Film Walk of Fame in Bratislava (9 September 2021).
- **Dezider Ursiny** – Pribina Cross 2nd Class, in memoriam – state medal awarded on the occasion of the 28th anniversary of the establishment of the Slovak Republic (27 June 2021).
- **Martin Žiaran** – nomination in the Audiovisual Art category for the cinematography of the film **The Auschwitz Report** and the TV miniseries **The Actor** – 26th Tatrabanka Foundation Awards for Art, 2021.
- **Anka Žitná**, TA3 anchor – winner in the Media and Communication category – 13th Slovak of the Year poll.

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

> AWARDS FOR SLOVAK FILMS AND FILMMAKERS ABROAD

- In 2021, Slovak films were also successful at festivals abroad. The full-length feature film **107 Mothers** (Cenzorka, SK/CZ/UA, 2021, dir. Peter Kerekes) was among the most sought-after and most awarded films in 2021.
- The feature films **The Man with Hare Ears** (Muž so zajačími ušami, SK/CZ, 2020, dir. Martin Šulík) and **The Auschwitz Report** (Správa, SK/CZ/DE, 2020, dir. Peter Bebjak) were the Slovak national nominations for the **European Film Award**. Only the animated film **Even Mice Belong in Heaven** (Myši patrí do nebe, CZ/FR/PL/SK) made by Denisa Grimmová and Jan Bubeníček made it to the shortlist of 68 feature, documentary and animated films; ultimately it also won a nomination in the European Animated Feature Film category.
- The drama **107 Mothers** was the Slovak national candidate for the awards of the American Academy of Motion Picture Arts and Sciences (AMPAS) in the **Best International Feature Film** category. However, just like the Czech candidate and Slovak co-production **Zátopek** (Zátopek, CZ/SK, 2021, dir. David Ondříček), it did not make it to the shortlist of ten films aspiring for this award which, prior to 2020, was known as the Best Foreign Language Film.
- The **Golden Globe** nomination in the Best Motion Picture – Animated category for **My Sunny Maad** (Moje slunce Mad, CZ/FR/SK, 2021, dir. Michaela Pavlá-

tová) was an extraordinary success. It is the first nomination for the Czech Republic or Slovakia since 2006 when this category was added.

- And **Even Mice Belong in Heaven** was nominated for the French **César Award** in the Best Animated Film category.

- In 2021, Slovak films were **presented at seventeen out of fifty-three A-list festivals** (i.e. at almost a third of them):

- **74th Locarno Film Festival** (Switzerland): Pardi di domani – **Love, Dad** (Milý tati, CZ/SK, 2021, dir. Diana Cam Van Nguyen).

- **78th Venice IFF** (Italy): Horizons competition section – **107 Mothers**.

- **69th San Sebastián IFF** (Spain): Nest section – **Rheum** (Ospalky, SK, 2021, dir. Kateřina Hroníková); Zabaltegi-Tabakalera section – **107 Mothers**.

- **37th Warsaw Film Festival** (Poland): Shorts Special Screenings – **Rheum**; Family Cinema Weekend – Shorts for Kids – **Fur** (Kožuch, SK, 2021, dir. Kristína Bajaníková).

- **43rd Cairo IFF** (Egypt): International Competition – **107 Mothers** – **Naguib Mahfouz Award for Best Screenplay**; Critics' Week Competition – **Wild Roots** (Külön falka, HU/SK, 2021, dir. Hajni Kis) – **International Critics' Week Competition Awards** – **Fathy Farag Award** – **Special Jury Award**; Special Screening – **My Sunny Maad**.

- **52nd International Film Festival of India, Goa**: International Competition – **Saving One Who Was Dead** (Zpráva o záchraně mrtvého, CZ/SK, 2021, dir. Václav Kadrnka) – **Best Director Award**; World Panorama – **Absence** (IR/CZ/SK, 2021, dir. Ali Mosaffa).

- **61st Krakow Film Festival** (Poland): Animated in Poland – **Once There Was a Sea...** (Było sobie morze..., PL/SK, 2021, dir. Joanna Kozuch).

- **63rd ZINEBI. International Festival of Documentary and Short Film of Bilbao** (Spain): International Short Film Competition – **Love, Dad**; **Project Motherhood** (SK/ES, 2020, dir. Lea Hanzelová, Michal Babinec).

- **25th Jihlava International Documentary Film Festival** (Czech Republic): Opus Bonum – **Lines** (Čiary, SK, 2021, dir. Barbora Sliepková) – **Grand Prix for Best World Documentary Film 2021** and **Best Début Award** and **Best Sound Design Award**; Czech Joy – **Ordeal** (Očista, SK/CZ, 2021, dir. Zuzana Piussi) – **Special Mention, How I Became a Partisan** (Ako som sa stala partizánkou, SK/CZ, 2021, dir. Vera Lacková), **Love, Dad** – **Best Sound Award**, **Blood Kin** (Lidi krve, CZ/SK, 2021, dir. Miroslav Bambušek); Constellations – **The Sailor** (SK, 2021, dir. Lucia Kašová); Czech Television Documentaries – **Every Single Minute** (Každá minuta života, CZ/SK, 2021, dir. Erika Hníková), **At Full Throttle** (Láska pod kapotou), **Reconstruction of Occupation** (Rekonstrukce okupace, CZ/SK, 2021, dir. Jan Šikl); Translucent Being: Karol Plicka – **Visiting Slovaks from New York through to Mississippi** (Za Slováckmi od New Yorku po Mississippi, CS, 1937, dir. Karol Plicka), **The Earth Sings** (Zem spieva, CS, 1933, dir. Karol Plicka), **The President of the Republic Dr. E. Beneš's Visit** (Prezident republiky dr. E. Beneš u nás, CS, 1937, dir. Karol Plicka), **Over Hill and Dale** (Po horách, po dolách, CS, 1929, dir. Karol Plicka), **Mr. President in Slovakia** (Pán president na Slovensku, CS,

1945, dir. Karol Plicka).

- **28th Hot Docs Canadian International Documentary Festival Toronto** (Canada): World Showcase – **The Sailor**.

- **34th International Documentary Film Festival Amsterdam (IDFA)** (The Netherlands): Best of Fests – **Love, Dad**.

- **19th International Film Festival DOC Lisboa** (Portugal): Origins – Practices and Traditions in Cinema – **On Your Marks!** (Na značky!, SK/CZ, 2021, dir. Mária Pinčíková).

- **17th International Documentary Film Festival ZagrebDox** (Croatia): International Competition – **White on White** (Biela na bielej, SK/CZ, 2020, dir. Viera Čákanyová); Teen Dox – **Orchestra from the Land of Silence** (Orchester z krajiny ticha, SK, 2020, dir. Lucia Kašová).

- **36th International Documentary Film Festival DOK.fest Munich** (Germany): DOK.international – **The Commune** (Komúna, SK/CZ, 2020, dir. Jakub Julény).

- **28th Sheffield Doc/Fest** (England, United Kingdom): International Competition – **White on White**.

- **24th Montreal International Documentary Festival RIDM** (Canada): Strength of the Living – **White on White**.

- **45th Annecy International Animation Film Festival** (France): Feature Films Competition – **My Sunny Maad**; Screening Events – **Even Mice Belong in Heaven**.

- **55th Karlovy Vary IFF** (Czech Republic): Main Competition – **Bird Atlas** (Atlas ptáků, CZ/SI/SK/FR, 2021, dir. Olmo Omerzu), **Every Single Minute** – **Special Jury Prize, At Full Throttle, Saving One Who Was Dead**; East of the West – **Wild Roots**; Special Screenings – **My Sunny Maad, Reconstruction of Occupation, Zátopek** – **Právo Audience Award**; Future Frames – **Rheum**; Horizons – **The Painted Bird** (Nabarvené ptáče, CZ/SK/UA, 2019, dir. Václav Marhoul), **Even Mice Belong in Heaven**.

- Director and producer **Matúš Krajčák** and director and producer **Barbora Berezňáková** were selected into **Berlinale Talents** – a programme for emerging filmmakers aimed at interdisciplinary exchange and making these filmmakers visible – at the 71st Berlin IFF.

- Slovak producer **Silvia Panáková** was among the **Emerging Producers** at the **25th Jihlava International Documentary Film Festival**.

- The project **Victim** (Obet, SK/CZ/DE, dir. Michal Blaško, producers: Jakub Viktorín, Pavla Janoušková Kubečková) won the **Works in Progress TRT Award** at the **55th Karlovy Vary IFF**.

- In 2021, Slovak films were also screened at the **Chicago IFF** (USA), **Vienale** (Austria), **FilmFestival Cottbus** (Germany), **Tallinn Black Nights Film Festival** (Estonia) and many others.

- On 5 February 2022, the **12th Czech Film Critics' Awards for 2021** were presented. Out of the Slovak films, **Zátopek** (4), **Emma in Love** (Chyby, CZ/SK, 2021, dir. Jan Prušinovský) (3), **My Sunny Maad** (2), **Love, Dad** (2) and **Even Mice Belong in Heaven** (1) received nominations. The awards went to: Best Ac-

dress – Pavla Gajdošíková (**Emma in Love**), Best Actor – Václav Neužil (**Zátopek**), Audiovisual Achievement – Denisa Grimmová, Jan Bubeníček, Jan Kurka for the Art Concept of **Even Mice Belong in Heaven** and Best Short Film – **Love, Dad**.

– On 5 March 2022, the **Czech Lion Awards for 2021** were presented for the 29th time. Slovak co-production films received 52 nominations: **Zátopek** – 13, **The Man with Hare Ears** – 11, **Bird Atlas** – 9, **Emma in Love** – 8, **My Sunny Maad** – 4, **At Full Throttle** – 2, **Even Mice Belong in Heaven** – 2 and **Kryštof, Blood Kin, Love, Dad** one nomination each.

– **Zátopek** won the most awards (8) – Best Feature Film, Best Director, Best Actor in a Leading Role (Václav Neužil), Best Cinematography (Štěpán Kučera), Best Editing (Jaroslav Kamiński), Best Sound (Pavel Rejholec, Jakub Čech), Best Set Design (Jan Vlasák), Best Make-up (Jana Dopitová) and the film also won two non-statutory awards – the Film Fans Award and the Best Film Poster Award. The following films won one award each: **Emma in Love** – Best Actress in a Leading Role (Pavla Gajdošíková), **The Man with Hare Ears** – Best Supporting Actor (Oldřich Kaiser), **Even Mice Belong in Heaven** – Denisa Grimmová, Jan Bubeníček – producers Vladimír Lhoták, Alexandre Charlet – artists Denisa Grimmová, Jan Bubeníček, Jan Kurka – Best Animated Film and **Love, Dad** – Best Short Film, which also won the non-statutory Magnesia Award for Best Student Film.

– **Katarína Štrbová Bieliková** won the Czech Lion Award for Best Costume Design for her work on the TV miniseries **Božena** (CZ, 2021, dir. Lenka Wimmerová).

– The films made by **Pavol Barabáš** have traditionally been successful. **Everest – The Hard Way** (Everest – najťažšia cesta, SK, 2020, dir. Pavol Barabáš) won twelve awards. Among them the Grand Prix at the Kathmandu International Mountain Film Festival (Nepal) and the Special Jury Award at the 19th NZ Mountain Film and Book Festival and **Salto Is the King** (Salto je kráľ, SK, 2020, dir. Pavol Barabáš) won the GrandValira Award – Silver Edelweiss to the Best Mountain Sports Film – 38th BBVA Torelló Mountain Film Festival (Spain) and the Best Adventure Award at the 15th International Mountain Film Festival Ushuaia SHH (Argentina).

– Over the course of 2021, Slovak creators received a number of awards in audiovision abroad. The most significant went to:

– **Peter Badač** (together with Kateřina Černá, Petr Oukropec) – nomination for the Czech Film Critics' Award in the Best Film category for **My Sunny Maad** (announced 4 January 2022).

– **Pavol Barabáš** – Best Director Award for **Everest – The Hard Way** at the 24th Moscow International Festival of Mountaineering and Adventure Films Vertical (Russia).

– **Rudolf Biermann** (together with Martin Šulík) – Czech Lion nomination in the Best Feature Film category for **The Man with Hare Ears** – 29th Czech Lion Awards (announced on 17 January 2022).

– **Peter Hoferica** – Most Promising Director Award – 23rd Tel Aviv International Student Film Festival (Israel).

– **Katarína Hollá** – Czech Lion nomination in the Best Costume Design category for **The Man with Hare Ears** – 29th Czech Lion Awards (announced on 17 January 2022).

– **Katarína Horská** (together with Martin Jankovič) – Czech Lion nomination in the Best Make-up category for **The Man with Hare Ears** – 29th Czech Lion Awards (announced on 17 January 2022).

– **Martin Huba** – Association of Czech Film Clubs Annual Award (awarded on 7 August 2021 at the 47th Summer Film School Uherské Hradiště (Czech Republic)).

– **Martin Jankovič** (together with Katarína Horská) – Czech Lion nomination in the Best Make-up category for **The Man with Hare Ears** – 29th Czech Lion Awards (announced on 17 January 2022).

– **Sahraa Karimi** – the Afghan director with Slovak citizenship was nominated for the 2021 Sakharov Prize for Freedom of Thought on 27 September together with a further ten Afghan human rights activists; the Prize has been awarded by the European Parliament since 1988 to individuals or organisations from all over the world for their dedication to the defence of human rights and fundamental freedoms. On 20 October 2021, Russian activist and political prisoner Alexei Navalny was declared laureate of the prize.

– **Marek Leščák** (together with Martin Šulík) – Czech Lion nomination in the Best Screenplay category for **The Man with Hare Ears** – 29th Czech Lion Awards (announced on 17 January 2022).

– **František Lipták** – Czech Lion nomination in the Best Set Design category for **The Man with Hare Ears** – 29th Czech Lion Awards (announced on 17 January 2022).

– **Zuzana Mauréry** – Czech Lion nomination in the Best Supporting Actress category for **The Man with Hare Ears** – 29th Czech Lion Awards (announced on 17 January 2022).

– **Zuzana Mistríková** (together with Ondřej Zima, Jan Prušinovský, Lubica Orechovská) – Czech Lion nomination in the Best Feature Film category for **Emma in Love** – 29th Czech Lion Awards (announced on 17 January 2022).

– **Lubica Orechovská** (together with Ondřej Zima, Jan Prušinovský, Zuzana Mistríková) – Czech Lion nomination in the Best Feature Film category for **Emma in Love** – 29th Czech Lion Awards (announced on 17 January 2022).

– **Miro Remo** – nomination for the Czech Film Critics' Award in the Best Documentary category for **At Full Throttle** (announced on 4 January 2022).

– **Miro Remo** (together with Vít Janeček) – Czech Lion nomination in the Best Documentary category for **At Full Throttle** – 29th Czech Lion Awards (announced on 17 January 2022).

– **Martin Štrba** – Eagle Award nomination for Best Cinematography for **Charlatan** – 23rd Polish Film Awards (presented on 21 June 2021).

– **Martin Štrba** – Czech Lion nomination in the Best Cinematography category for **The Man with Hare Ears** – 29th Czech Lion Awards (announced on 17 January 2022).

– **Katarína Štrbová Bieliková** – Eagle Award for Best Costume Design for **Charlatan** – 23rd Polish Film Awards (presented on 21 June 2021).

– **Katarína Štrbová Bieliková** – Czech Lion Award for Best Costume Design for the TV miniseries **Božena** – 29th Czech Lion Awards (announced on 5 March 2022).

- **Martin Šulík** (together with Rudolf Biermann) – Czech Lion nomination in the Best Feature Film category for **The Man with Hare Ears** – 29th Czech Lion Awards (announced on 17 January 2022).
- **Martin Šulík** – Czech Lion nomination in the Best Director category for **The Man with Hare Ears** – 29th Czech Lion Awards (announced on 17 January 2022).
- **Martin Šulík** (together with Marek Leščák) – Czech Lion nomination in the Best Screenplay category for **The Man with Hare Ears** – 29th Czech Lion Awards (announced on 17 January 2022).
- **Božidara Turzonovová** – Kristián Award (for her lifetime contribution to cinema) – 28th International Film Festival Prague – Febiofest (Czech Republic) (17 – 24 September 2021).
- **Jana Vičková** – Czech Lion nomination in the Best Editing category for **Bird Atlas** – 29th Czech Lion Awards (announced on 17 January 2022).
- **Martin Žiaran** – Award of the Association of Czech Cinematographers for his excellent cinematographic work for **The Auschwitz Report** (presented on 2 March 2022).

► SLOVAK FILM INSTITUTE

- The global coronavirus pandemic affected the planned projects and activities of the **Slovak Film Institute** (SFI, www.sfu.sk) in 2021 also. It was a year when the 10 % budget cut was keenly felt but, thanks to austerity measures and a maximisation of revenues, it did not lead to any staff reductions and, despite the complicated social and economic situation, the SFI again managed to achieve a profit.
- 2021 marked one hundred years since the first full-length feature film **Jánošík** (CS, 1921) was made by director Jaroslav Siakel. The SFI commemorated this over the entire course of the year by many special events and publication activities. Thanks to huge interest, **Jánošík** became the most screened film from the SFI collections beyond the borders of our country in 2021.
- There are, in all, four basic sources of the SFI's budget – the state contribution, revenues from its own activities, a contribution from the European Union for the activities of Creative Europe Desk Slovakia and, since 2012, the SFI may also apply for grants from the Slovak Audiovisual Fund (AVF).
- **The Slovak Film Institute** is the sole state organisation in Slovakia in the area of audiovision which deals with film and cinematography as such in a comprehensive manner.
- The SFI has been a member of the International Federation of Film Archives (FIAP) since 2001 and of European Film Promotion since 2006.
- The main tasks, activities and scope of the SFI are defined in **Act No. 40/2015 on Audiovision** and on Amendments and Supplements to certain Acts of 3 February 2015 with effect from 1 July 2015 (subsequently 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 publishing activities, including the publishing of periodical and non-periodical publications and media with Slovak audiovisual works; the creation and operation of an information system, the operation of Cinema Lumière and the retail outlet Klapka, the organisation of cultural events, reviews and festivals, the promotion of audiovision and cinematography, including the promotion of the audiovisual heritage, fulfilling the role of the national 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 effective prior to 1997. With regard to these works, the SFI exercises the rights of authors and performing artists to artistic performances in such works; the SFI is the producer of their audiovisual recording and thereby enhances the property rights with its activities.
- The SFI exercises public administration in the area of protection of the audiovisual heritage, provides methodological guidance for cataloguing activities, protection and restoration of the audiovisual heritage and assesses the audiovisual value of audiovisual works, audiovisual recordings and audio recordings pursuant to Section 22 of the Audiovisual Act.
- The SFI maintains a list of Slovak audiovisual works pursuant to Section 3 of the Act and a list of persons operating in audiovision pursuant to Section 6 of the Act; it enforces the activities of information offices of the European Union and Council of Europe programmes for the support of audiovision, and for the performance of scientific and research activities.
- Pursuant to Section 23 of the Audiovisual Act, the SFI bodies are the General Director, the Council and the Audiovisual Heritage Commission.
- The **National Film Archive** (NFA) and the **National Cinematographic Centre** (NCC) are the basic organisational units.
- In accordance with the decision of the Slovak Ministry of the Interior, the **National Film Archive** (NFA) is a specialised public archive consisting of unique film and film-related archive funds and collections.
- The **National Cinematographic Centre** (NCC) is the umbrella organisation for the Audiovisual Information Centre, the Department of Film Events, the Publications Department, the Film.sk editorial office and the information offices of the EU and Council of Europe programmes.

- Its mission is to promote and present the Slovak audiovisual heritage, as well as current Slovak cinema, at domestic and international film forums, and to present it to both the Slovak and the world public. It organises and co-organises film events, it collaborates with partner organisations, coordinates the publishing of general promotional materials aimed at Slovak cinema and audiovision, it is responsible for the collation and provision of comprehensive information and services related to Slovak cinema, it initiates and co-organises working meetings of professionals at the international level and information-educational events for experts in cinematography/audiovision in Slovakia.
- The **Audiovisual Information Centre (AIC)** acts as an information centre for events encompassing audiovision in Slovakia and abroad. The AIC collates, processes and publishes the information which arrives at the Ministry of Culture or the SFI from the area of audiovision, and is intended for experts in Slovak cinema and audiovision. All up-to-date and relevant information is available on www.aic.sk, which also includes an **online database of Upcoming Slovak Films** (www.aic.sk/slovakfilms).
- With regard to the presentation of Slovak cinema at international film forums, the AIC collated and processed basic documents for the production of promotional materials on the current situation in Slovak audiovision (e.g. **Slovak Films 2021, New & Upcoming Slovak Docs 2021**).
- Since 1 January 2014, the **Creative Europe Desk Slovakia** has been a specialised unit of the SFI. The role of the office is to provide for the dissemination of information on the Creative Europe Programme and to provide administrative support for project promoters. (For more information, refer to the chapter on **MEDIA**.)
- In 2021, the SFI implemented the following **priority projects**:
 - **Centenary of Slovak Cinema – The A.B.C. Book of Slovak Film;**
 - **Slovak Film Week and Sun in a Net Awards;**
 - **Presentation of Slovak Cinema and Audiovision Abroad;**
 - **SK CINEMA – integrated audiovisual information system.**
- **The Centenary of Slovak Cinema – The A.B.C. Book of Slovak Film**
On the occasion of the centenary of Slovak cinema, a year-long project entitled the **A.B.C. Book of Slovak Film** was created, which draws attention to the most characteristic phenomena and events of Slovak cinema through entries arranged according to the letters of the alphabet. The project includes screenings with a lecturer's introduction at Cinema Lumière and the output will be an anthology of proceedings by the authors of the individual entries. The **Film.sk – Slovak Film of the Century** poll became the culmination of the celebrations of the centenary of Slovak film at the end of 2021; in this poll eleven film scholars and critics compiled a ranking of the TOP 20 of all Slovak feature films for theatrical release from 1921 to 2020. Dušan Hanák's **322** from 1969 attained the top of the ranking; the complete results of the poll were published in the January issue of *Film.sk* 1/2022.
- Mid-2021 was the end of the five-year period of sustainability of the national **Digital Audiovision** project which the SFI implemented from 2011. The total num-

ber of digitised film objects in the national project and its sustainability is **1,380** (this represents more than 1 petabyte of data). The digitisation of Slovakia's audiovisual heritage inevitably continues, even after the end of the sustainability of the national project, with 71 film objects digitised in 2021.

- The Digital Audiovision project is maintained on behalf of the SFI by the staff of the Digital Audiovision (DA) Department on the premises of the digitisation workplace, which constitutes a comprehensive functional and systematic unit for the digitisation and digital restoration of the film heritage with direct ties to the complete process of preservation of the Slovak audiovisual heritage and rendering it accessible.

- **Systematic Restoration of the Slovak Audiovisual Heritage Project**

- In 2021, the long-term Systematic Restoration of the Slovak Audiovisual Heritage Project continued, despite the pandemic. It was first implemented in its current form in 2006 subsequent to approval by the Slovak Government. The objective of the project is the systematic protection and gradual renewal of the audiovisual heritage collections primarily on film media while maintaining the original quality that all archival norms and standards have to comply with. Amongst other aims, it focuses on the renewal and recovery of SFI film collections from triacetate and nitro-cellulose to polyester. The complete production of 35 mm film materials was performed in the Film Laboratories Zlín, a.s. The works were carried out under the special technical supervision of the staff of the SFI's Film Archive Department. In 2019, by Resolution No. 113 of 13 March 2019, the Slovak Government adopted the draft update of the Systematic Restoration of the Slovak Audiovisual Heritage Project for 2019 – 2021. **On 20 August 2021, in compliance with the plan of tasks ensuing from Government Resolution 441/2006, the SFI prepared and presented to the Ministry of Culture a draft update of the Systematic Restoration of the Slovak Audiovisual Heritage Project for the period 2022 – 2024.** The objective of the update is to continue performing tasks related to the protection of Slovakia's audiovisual heritage, taking into account the current state and the development of technology.

- However, due to the extent of the inherent damage, the colour torso of the film *Jánošík* (CS, 1921, dir. Jaroslav Siakel'), which represents historical material of incalculable value, together with **Eduard Schreiber's** first film footage in Slovakia from 1908 to 1910, was processed by the **L'Immagine Ritrovata film laboratories in Bologna, Italy**, which specialises in the restoration and preservation of films from the period of early cinematography.

- **Presentation of Slovak Cinema Abroad** (project approved by the Ministry of Culture) – this project has been implemented by the National Cinematographic Centre since 2009. Its objective is to increase the extent and quality of the presentation of Slovak cinema and audiovision abroad and, at the same time, to contribute to rendering it more visible.

- The 2021 pandemic fundamentally affected this priority project; however, it did not interrupt the presentation activities of Slovak cinema, although many of the events were held online, were in a hybrid form or held on alternative dates. Two of the key events took place right at the beginning of the year, namely the **Clermont-Ferrand International Short Film Festival** with the Short Film Market and

the **Berlin IFF** with the European Film Market. At both events, Slovak cinema was presented in the Central European Cinema online stand. The SFI also had a virtual pavilion at the MIFA International Animated Film Market, which took place alongside the **Anecy Animated Film Festival**. The Cannes IFF 2021, linked with the Marché du Film market, was held live on a rescheduled summer date but, due to the uncertain development of the pandemic situation, representatives of the SFI participated in the market without the traditional presentation pavilion. The SFI also secured extensive participation of Slovak cinema, including the programme for film professionals, KVIFF Eastern Promises, at the **Karlovy Vary IFF**. As for domestic events, the SFI participated in the **IFF Febiofest Bratislava**, where it ensured the presentation of Slovak cinema at Industry Days, and at the **Art Film Fest IFF in Košice**. Due to the pandemic, the **Slovak Film Week** was held online via the Cinema at Home platform in an abbreviated form.

- Last year, the SFI participated as an organiser, co-organiser or partner in **91 events** in 47 countries and 15 domestic events. It screened a total of 137 full-length and 99 short Slovak films. Jaroslav Siakel's **Jánošík** was the most screened film from the collections of the Slovak Film Institute at home and abroad in 2021, in association with the centenary of its making. As for current Slovak films, **White on White** (Biela na bielej, SK/CZ, 2020) made by director Viera Čákaňová, led in respect of the number of screenings at home and abroad, followed by **107 Mothers** (Cenzorka, SK/CZ/UA, 2021) by Peter Kerekes and the animated films **Even Mice Belong in Heaven** (Myši patří do nebe, CZ/FR/PL/SK) by Denisa Grimmová and Jan Bubeníček and **My Sunny Maad** (Moje slunce Mad, CZ/FR/SK, 2021) by Michaela Pavlátová. The SFI issued several catalogues of films under preparation in the English language for the support of Slovak cinema. Representing Slovakia in the Council of Europe's Cinema Support Fund, Eurimages, has been a part of the Presentation of Slovak Cinema Abroad project since 2014. (For more information, refer to the chapter on **EURIMAGES**.)

- **The SK CINEMA Information System** (project approved by the Ministry of Culture of the Slovak Republic, "MC SR") – by the end of 2021, the total **number of recordings in the system achieved 654,520**, which represents an increase of 29,721 recordings over the course of 2021. The SFI databases (Slovak Film Database, SFI Catalogue, SFI Thesaurus) are also available to the general public on the Internet via the SK CINEMA film portal at www.skcinema.sk. It is the most important, relevant, publicly available source of Slovak audiovision.

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

- The SFI has operated **Cinema Lumière** since September 2011. It is a mem-

ber of the **Europa Cinemas** international network of cinemas. In 2021, the cinema celebrated the passage of ten years following its re-opening. At the present time, films are screened in four screening rooms – which are digitised to DCI standards and, at the same time, have 35 mm projectors – with the following capacities: K1 (195 seats), K2 (79 seats), K3 (36 seats) and K4 (44 seats). Screening room K3, entitled **Filmotheque – Study Screening Room** of the SFI, screens mainly archived foreign and Slovak films and the films are predominantly projected on 35 mm copies.

- Due to the unfavourable epidemiological situation, Cinema Lumière started off in 2021 with a discontinuation of its operation, just as did other cinemas in Slovakia. Accordingly, it focused its activities on online screenings – live transmissions in the virtual screening room of the Slovak Film Institute, Cinema at Home (Kino doma) (www.kino-doma.sk); the cinema already launched it during the first wave of the pandemic in 2020. The **operation of the cinema was discontinued** in 2021 for **as many as 177 days** altogether.

- The total admissions in Cinema Lumière and Cinema at Home in the previous year amounted to **46,955 tickets issued and 2,164 screenings. 9,264 tickets for 273 screenings** were sold **online**, 36,934 viewers watched 1,874 screenings in person in the cinema.

- **Eight pilot inclusive screenings of Slovak films** with audio commentary for visually impaired persons and with special subtitles for the hearing-impaired, were organised during the **One World Festival** in collaboration with the civil association People in Need as part of the initiative Audiovision without Barriers.

- Film programmers also transferred to the virtual screening room the regular programmes of the cinema, such as The Stories of Art, Music & Film, Filmotheque – Restored Classical Films and also the Film Cabinet – a special sequence dedicated to director Fritz Lang who was of Austrian origin. The French film **Summer of 85** (Été 85, FR, 2020) by director François Ozon was also screened online with an introduction given by film critic and poet Michal Tall. With this screening, Cinema Lumière, as a member of the Europa Cinemas network, traditionally joined the pan-European project, **European Cinema Night**.

- The only **specialised film library** in Slovakia (16,165 books, 2,124 scripts and 2,494 archived volumes of periodicals) and a **mediatheque** (28,653 films, of these 5,241 Slovak films) form part of the SFI.

- The SFI has issued **Film.sk**, the only monthly on film events in Slovakia, since 2000. In 2021, a single special English edition of Film.sk was published for the ninth time.

- The SFI's Publications Department issues the filmological magazine **Kino-lkon**, which has been a professionally reviewed magazine since 2014, in collaboration with the Association of Slovak Film Clubs (ASFC). In 2021, which was its **jubilee 25th anniversary**, two issues were published reflecting on the centenary of the history of Slovak cinema.

- With regard to publication activities, in 2021, the SFI issued a monograph dedicated to a prominent Slovak director – **Peter Dubecký – Peter Michalovič: Filmové svety Miloslava Luthera** (Peter Dubecký – Peter Michalovič: The Film Worlds of Miloslav Luther); a collection of texts dedicated to the first Slovak fea-

ture film and the topic of Jánošík – **Jánošík a sto rokov slovenskej filmovej kultúry** (Jánošík and a Hundred Years of Slovak Film Culture); **Slovenský film v roku 2019** (Slovak Film in 2019) – a collection of contributions from expert discussions at the Slovak Film Week; **Jana Dudková: Zmena bez zmeny. Obraz spoločenskej zmeny v slovenskej televíznej fikcii 1990 – 1993** (Jana Dudková: A Change Without a Change. The Image of Social Change in Slovak Television Fiction 1990 – 1993) – the first publication that deals systematically with the development of post-November television production in Slovakia on the example of research into as many as 270 feature television films; a collection of texts from the 2020 conference – **Václav Macek (zost.): Martin Slivka – Muž, ktorý sadil stromy** (Václav Macek (ed.): Martin Slivka – The Man Who Planted Trees, Civil Association FOTOFO, the SFI); and a book written by two film theoreticians and historians **André Gaudreault – Philippe Marion: The End of Cinema? – A Medium in Crisis in the Digital Age** (issued by the ASFC in collaboration with the SFI).

- The SFI also continued to make domestic productions available in 2021. It issued **8 DVDs and 2 BDs** with full-length feature films and short documentary and feature films. And the prestigious UK-based DVD company Second Run issued a Blu-ray with the restored full-length feature film by Peter Solan, **Before Tonight Is Over** (Kým sa skončí táto noc, CS-SK, 1965). (For more details, refer to the chapter on **VIDEODISTRIBUTION**.)

- From 2017, the SFI has held the qualification certificate for the performance of research and development. The **SFI's scientific-research activities** are guaranteed and coordinated by the SFI's Scientific and Publications Board. In 2021, the filmological research focused on the works that **Alain Robbe-Grillet** made in Czechoslovakia, on **Lubor Dohnal's** scripts for Slovak films. Another part of the research focused on the context of Slovak cinema from 1939 to 1945 and also on the first decade of nationalised cinema (1948 – 1957).

- The SFI's outlet **Klapka.sk** offers a wide assortment of filmological literature, CDs and DVDs and other film materials. The best-selling titles produced by the SFI were: the DVD **Milan Sládek** (SK, 2020, dir. Martin Šulík), Blu-ray with **The Shop on Main Street** (Obchod na korze, CS, 1965, dir. Ján Kadár, Elmar Klos); as for publications, shoppers were mostly interested in the book **Jánošík a 100 rokov slovenskej filmovej kultúry** (Jánošík and 100 Years of Slovak Film Culture).

- **Concluding licence agreements for Slovak films from the SFI collections** is one of the SFI's basic activities. In 2021, licence agreements for broadcasting feature-length fiction films were concluded with RTVS, TV Markíza, TV JOJ, Czech Television, NOVA, while CS FILM, TA3 continued broadcasting the film newsreels **A Week in Film**. All in all, licence agreements for television broadcasting of **68 films** came into effect in 2021; they were also made available on the VoD platforms otta, VOYO, DAFilms and Netflix, iTunes, Starmax, O2 TV and others. Director Dušan Hanák's works were shown all over the world via the DAFilms Europe, DAFilms Asia and DAFilms Americas platform; the platform also introduced Peter Solan's works in European countries.

- **Pacho, Brigand of Hybe** (Pacho, hybský zbojník, CS, 1975) by Martin Ťapák became the most successful film from SFI collections. According to the PMT agency, ten films from SFI collections were in the TOP 34 best-watched Slovak

films on all Slovak TV channels. (For more details, refer to the chapter on **TELEVISION**.)

- In 2021, the SFI was the co-production partner of documentary projects **Trančík** (dir. Erik Praus), **We Are Building Slovakia II** (Budujeme Slovensko II, various directors), **Cinematography Stanislav Doršic or from Záhorie through Koliba into the World** (Kamera Stanislav Doršic alebo Ze Záhorá cez Kolibu do sveta, SK, 2021, dir. Miki Gucman, Bohumír Bobocký) and also of 3 episodes of the documentary series **SK History** (SK Dejiny, SK, 2021, dir. Filip Fabián) focused on the history of Slovak film.

- As of 31 December 2021, the SFI had archived basic **Slovak films** with a **total length of 4,100,271 metres** (the length of the individual works and fragments expressed in metres of film material). **The total length of all types of film materials** of Slovak works the SFI has archived in its collections is **25,558,089 metres** of film material on **75,181 reels**.

► TELEVISION

- The Slovak television broadcasters' share of the viewing audiences has slightly declined year-on-year. In 2021, Radio and Television of Slovakia (RTVS) with its four channels (Jednotka, Dvojka, Trojka and Šport) and private broadcasters TV Markíza, DOMA, DAJTO, TV JOJ, JOJko, PLUS, WAU and TA3 had a **59.8 % daytime share** (61.3 % in 2020) and **68.1 % for prime time** (70.2 % in 2020). All the results in this chapter concern the target group **Ind 12+** guests and it is Live + TSO-3 broadcasting, which means that the 3-day time shift is also taken into account.

- According to the Council for Broadcasting and Retransmission (www.rvr.sk), over the course of 2021, there were **223 valid licences for television broadcasting** (216 in 2020). The number of licences for digital television broadcasting increased in 2021 by 17 and the others recorded a decline. Of the 223 licences, 1 was for **multi-regional broadcasting** (which may be received by more than 30 % and less than 80 % of the population), **2 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), **18 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 **202 licences for digital television broadcasting**.

- **The list of on-demand audiovisual media services** falling under the scope of Act 308/2000 on Broadcasting and Retransmission: as of 31 December 2021, there were 102 companies registered (some of them several times, e.g. Orange Slovensko a.s., MARKÍZA-SLOVAKIA, spol. s r.o., SITA Slovak Press Agency a.s.). Just as in 2020, **Markíza was again the market leader**. Its market share was 16.0 % during the daytime and 18.7 % in 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 2021, it broadcast on Jednotka, Dvojka, Trojka and from 20 December also on Šport.

- 2021 was held under the sign of celebrations. RTVS, established in 2011 by merging Slovak Television with Slovak Radio, celebrated a dual anniversary – 95 years since it launched radio broadcasting and **65 years from the first TV broadcasting in Slovak territory**. Several special documentaries and programmes were made on this occasion.
- **Jednotka** – in 2021, cinematographic works, TV series of domestic and foreign origin, entertainment, but also sports constituted the basis of its programme structure.
- The daytime audience share of Jednotka was 10.8 % and 14.0 % for prime time.
- **Dvojka** – its broadcasting was directed towards minority, demanding audiences and specific target groups, Slovak regions and national minorities.
- The daytime market share of Dvojka was 3.4 % and 2.8 % for prime time.
- **Trojka** – it was a monothematic sports channel from 8 August 2008 to 30 June 2011 and its broadcasting was renewed on 22 December 2019. It is directed, in particular, towards viewers over 60 years of age. Its programme is largely composed of content from the TV archive which is over 60 years old.
- The daytime audience share of Trojka was 0.8 % and 0.9 % in prime time.
- **Šport** – a sports channel broadcasting for 24 hours a day programmes such as live broadcasts, sports news, healthy lifestyle magazines and archive materials. Broadcasting started on 20 December 2021 at 17:00 and, therefore, market share data are not available.
- RTVS commemorated its anniversaries with several documentaries and programmes. In co-production with Czech Television, 12 chapters from the history of Czechoslovak television production were produced, **Television on the Programme** (Na program televízia, SK/CZ, 2021, dir. Jakub Skalický), Peter Hledík directed a three-part commemorative documentary series about the era of the famous Slovak TV productions **Bratislava Mondays** (Bratislavské pondelky, SK, 2021) and Maya produced 8 episodes of Adela Vinczeová's commemorative music-entertainment talk show **We Were There** (Boli sme pri tom, SK, 2021, dir. Lukáš Zedníkovič).
- RTVS co-produced **10 full-length theatrical films**. Of these, **4 were feature films** (5 in 2020) – **107 Mothers** (Cenzorka, SK/CZ/UA, 2021, dir. Peter Kerekes), **Kryštof** (Kryštof, SK/CZ, 2021, dir. Zdeněk Jiráský), **Saving One Who Was Dead** (Zpráva o záchraně mrtvého, CZ/SK, 2021, dir. Václav Kadrnka), **Zátopek** (Zátopek, CZ/SK, 2021, dir. David Ondříček) and **6 documentaries** (7 in 2020) – **How I Became a Partisan** (Ako som sa stala partizánkou, SK/CZ, 2021, dir. Vera Lacková), **Lines** (Čiary, SK, 2021, dir. Barbora Sliepková), **At Full Throttle** (Láska pod kapotou, SK/CZ, 2021, dir. Miro Remo), **On Your Marks!** (Na značky!, SK/CZ, 2021, dir. Mária Pinčíková), **Ordeal** (Očista, SK/CZ, 2021, dir. Zuzana Piussi), **Reconstruction of Occupation** (Rekonstrukce okupace, CZ/SK, 2021, dir. Jan Šíkl).
- Within their **own drama production**, the final part of the successful international co-production TV series **María Theresa** (Mária Terézia, CZ/AT/HU/SK, 2021, dir. Robert Dornhelm) made in collaboration with **Czech Television**, the Austrian **ORF**, **Beta Film Munich** and **Maya Production** was their biggest project in 2021. Bohdan Sláma directed the 10-episode family TV series **Mum, Buy Me a Dog** (Mami, kúp mi psa, SK, 2021). Also 14 episodes of the third season of the sitcom **Gas Station** (Pumpa, SK, 2021, dir. Peter Begányi, Marián Tutoky) were made.
- As regards **animation production**, in 2021, a longer, 26-minute version of the hugely successful film **Once There Was a Sea...** (Bylo sobie morze..., PL/SK, 2021, dir. Joanna Kozuch) was made, then a further four episodes of the third season of the TV series **The Websters** (Websterovci, SK/CZ, 2021, dir. Katarína Kerekesová); the last 10 episodes of the 55-episode TV series **The Inklings** (Chochmesovci, SK, 2021, dir. Róbert Šveda); two episodes of the TV series **The Tots** (Drobci, SK, 2021, dir. Vanda Raýmanová, Michal Struss) and the first five episodes of the 7-episode entertaining educational TV series for children **Jakub and Flip** (Jakub a Flip, SK, 2021, dir. Manuel Campagnoli).
- With regard to **documentary production**, in 2021, RTVS made or co-produced several **full-length and mid-length documentaries**: **Light at the End of the Day** (Svetlo na konci dňa, SK, 2021, dir. Alena Čermáková) – a documentary about the life and work of Rudolf Dobiáš, a Slovak poet, writer and political prisoner, Nobel Prize for Literature nominee; **Belianske Tatras – Message of the Mountain Steppes** (Belianske Tatry – posolstvo horských stepí, SK, 2021, dir. Martin Jagelka) – a natural history film about endemic butterfly species in the Belianske Tatras; Flying Dutchman **Ľubomír Feldek** (Blúdiaci Holanďan Ľubomír Feldek, SK, 2021, dir. Marek Janičík) – a documentary about Ľubomír Feldek; **100 Years to Heaven** (100 rokov do neba, SK, 2021, dir. Ľubo Belák) – musician Ľubo Belák about his father, the actor and singer Michal Belák; **The Theatre and School Phenomenon Ludus** (Divadlo a škola fenomén Ludus, SK, 2021, dir. Karol Vosátka) – a documentary mapping out fifty years of the LUDUS school and theatre's existence by means of the founding personalities; **Dhaulagiri Is My Everest** (Dhaulágiri je môj Everest, SK, 2021, dir. Pavol Barabáš) – a documentary about the world's best climb of 1988; **Actor Ivan Palúch** (Herec Ivan Palúch, SK, 2021, dir. Martin Palúch); and the 12-episode documentary mini-series about Slovak design **Design at Home** (Dizajn doma, SK, 2021, dir. Martin Hasák).
- A TV series about cinematographers was also made – **The Man with the Movie Camera – Alojz Hanúsek** (Muž s kinoaparátom – Alojz Hanúsek, SK, 2021, dir. Dušan Trančík, Martin Šulík); **Cinematography Stanislav Doršic or from Záhorie through Koliba into the World** (Kamera Stanislav Doršic alebo Ze Záhorie cez Kolibu do sveta, SK, 2021, dir. Miki Gucman and Bohumír Bobocký) and the portrait of director of photography Richard Krivda **Space Cowboy** (Vesmírný kovboj, SK, 2021, dir. Lukáš Teren).
- **MARKÍZA – SLOVAKIA, spol. s r.o.** is operating three TV channels (**Markíza, Doma, Dajto**) and also **Markíza International**, broadcasting in the Czech Republic.
- In 2021, **Markíza** was first as regards daytime and prime-time audience shares. Drama programmes, entertainment and news and journalistic programmes were those mostly represented within its programme structure.
- In 2021, **Markíza** produced 13 episodes of the twelfth season and 13 episodes of the thirteenth season of the sitcom **Back of Beyond** (Horná Dolná, SK,

2021, dir. Miloš Volný, Zuzana Marianková, Csaba Molnár), 8 episodes of the first season of the sitcom **The Worst Week of My Life** (Najhorší týždeň môjho života, SK, 2021, dir. Peter Hoferica), 180 episodes of the sixth and seventh seasons of the family TV series from the lives of four young men – **Daddies** (Oteckovia, SK, 2021, dir. Vlado Fischer, Matúš Libovič, Petr Nikolaev, Peter Hoferica) and the Christmas special **Daddies – Christmas Surprise** (Oteckovia – Vianočné prekvapenie), 10 episodes of the second, 13 episodes of the third season and the Christmas special of the family sitcom **Professor** (Pán profesor, SK, 2021, dir. Matúš Libovič, Martin Kazimír), 20 episodes of the third season of the TV series **Police Cases** (Policajné prípady, SK, 2021, dir. Karel Snop, Kateřina Formanová, Erik Kahle), the three-part miniseries **The Roubal Case** (Případ Roubal, CZ/SK, 2021, dir. Tereza Kopáčová) broadcast exclusively on Voyo, 56 episodes of the eighth season of **Family Cases** (Rodinné případy, SK, 2021, dir. Miloš Volný, Adriana Totiková, Viktor Csudai, Richard Bobek, Roman Fabian), 12 episodes of the fourth season and the Christmas special of the TV series **Nurses** (Sestričky, SK, 2021, dir. Braňo Mišík, Petr Magát) and 30 episodes of the ninth season of the TV series **Neighbours** (Susedia, SK, 2021, dir. Peter Marcin, Miloš Volný).

- In 2021, the daytime audience share of TV Markíza was 16.0 % and 18.7 % for prime time.
- **DOMA** – is a TV channel belonging to the broadcaster MARKÍZA – SLOVAKIA, spol. s r. o. profiled primarily for viewers preferring content focused on emotions, love and human relations. It has been broadcasting since 31 August 2009. Romantic TV series and films predominated in its programme structure, which was also enriched by première cooking programmes and the best from an ample archive of original production.
- In 2021, its daytime audience share was 3.9 % and 4.2 % for prime time.
- **DAJTO** – is the third channel belonging to broadcaster MARKÍZA – SLOVAKIA, spol. s r. o. It offers action, adventure and adrenaline films and TV series, cult sitcoms and attractive sports events. It started broadcasting on 20 August 2012.
- In 2021, the TV channel Dajto recorded a daytime audience share of 2.7 % and 2.5 % for prime time.
- **Slovenská produkčná, a.s.** is the parent of several companies holding licences for the TV channels of the JOJ Group. The JOJ Group has the biggest reach, as it provides the most domestic content, film titles and news programmes to audiences across its entire portfolio of **15 TV channels and 48 online portals** owned by the JOJ Group and its partners, as well as a strong response and communication on social networks.
- TV JOJ is nowadays the **sole full-format commercial TV channel** in Slovakia **available to all viewers**.
- In 2021, the daytime audience share of TV JOJ was 12.7 % and 17.6 % for prime time.
- **JOJ PLUS** – the second channel from the JOJ Group portfolio has been broadcasting since 5 October 2008. It is a mono-thematic channel focused on drama programmes and films of all genres.
- Its daytime audience share in 2021 was 3.4 % and 3.2 % for prime time.
- **WAU** – the third channel from the JOJ Group portfolio started broadcasting on

15 April 2013 and, in particular, **crime TV series**, but also TV series from the medical environment are typical components of its programme structure.

- In 2021, its daytime audience share was 2.9 % and 2.8 % for prime time.
- The JOJ Group offers Slovak audiences as many as two TV channels broadcasting programmes for children in Slovak language as the only media group on the market.
- **JOJko** – replaced **RiK** on 1 January 2020. This children’s channel offers **fairy tales** in Slovak language to the youngest audiences.
- In 2021, its daytime audience share was 0.3 % and 0.1 % for prime time.
- **Ťuki TV** – the fifth channel belonging to the JOJ Group and the second channel for children broadcasts programmes for young audiences aged 3 to 10 years exclusively in Slovak language. Unlike JOJko, it is available for customers of only one Slovak operator (Slovak Telekom).
- It has been in operation from 1 June 2015. Audience share data are not available.
- **JOJ Cinema** – the sixth channel from the JOJ Group portfolio, commenced broadcasting on 1 June 2015. The channel broadcasts films on the basis of a Czech licence, the channel’s acquisition content has been legally endorsed for the territory of the Czech and Slovak Republics. Audience share data are not available.
- **JOJ Family** – the seventh channel belonging to the JOJ Group and, after JOJ Cinema, the second channel of the JOJ Group operating in the Czech Republic. It launched on 5 September 2016. It is a Slovak multi-genre family TV channel for Czech viewers and Slovaks living in the Czech Republic. It offers the best of the original programmes of the parent TV JOJ, acquisition and Czech films and TV series.
- In 2019, the JOJ Group extended its portfolio in the Czech Republic when it became owner of the Czechoslovak Film Company and its channels – **CS Film, CS Mystery, CS Horror and CS History**.
- In addition to their own TV channels, the JOJ Group also has **representation of foreign channels in our market** in their commercial portfolio. It has been selling the TV channel **Prima PLUS** of the Czech broadcaster FTV Prima to clients in Slovakia since 2017; FTV Prima brings the most interesting programmes of original production of the Czech media group Prima to Slovak TV screens.
- **Thematic TV channels of AMC Networks International – Film+, Spektrum and Minimax**, also belong within the commercial portfolio of the JOJ Group as regards the sales of advertising in Slovakia. **A separate SK stream** has been introduced for them, i. e. they are broadcasting only Slovak advertising breaks with Slovak spots; they are measured separately, and their rating data are available within PMT.
- As well as the TV channels making up the JOJ brand, there are also websites. The JOJ Group provides its own high-quality production across all genres, addressing the relevant target groups via all platforms – by means of free broadcasting, via the represented pay-for-access TV channels which create an additional reach and also in the online environment – **via television websites, a video portal** with archives from its own production free of charge, the news portal **no-**

viny.sk, the only sports internet TV in Slovakia **HUSTE.tv** and **the mobile application TV JOJ**.

- **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 broadcasting the historical newscast **Week in Film** (Týždeň vo filme) in association with the SFI.

- In 2021, its daytime audience share was 2.9 % and 1,3 % for prime time.

- **TV Lux** is a Catholic TV channel, the outcome of a collaboration between the Episcopal Conference of Slovakia and LUX Communication. It offers programmes in compliance with the doctrine and life of the Catholic church. Its aim is to provide people with the opportunity to learn about and grow within their faith, thereby deriving strength in their daily lives.

- Audience share data are not available.

- **Mall.tv** (<https://sk.mall.tv>) is an Internet television which commenced broadcasting on 16 September 2019. It is available free of charge. Twelve absolutely new formats from a talk show, through programmes about cooking to TV series or Slow TV, were created for this channel in the production of Dano Dangl and with a team which is behind many successful television and online projects in Slovakia. New programmes were supplemented by programmes that viewers were already familiar with from the Czech version of Mall.tv.

- **No Slovak film or TV channel won an award at the 27th International Film Festival Golden Beggar 2021 which was held online for the second consecutive year.**

- (For further awards for Slovak TV filmmakers, actors and works, refer to the chapters on **AWARDS FOR SLOVAK FILMS AND FILMMAKERS IN SLOVAKIA** and **AWARDS FOR SLOVAK FILMS AND FILMMAKERS ABROAD**.)

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

Share of the Slovak TV market in 2021 (daytime and at prime time)
(all TVs in a household | Live+TS 0-3) (1 January - 31 December 2021)

| Target groups Units Channels | 12+ (host) | |
|------------------------------------|---------------|-----------------------------------|
| | Daytime share | Prime Time share 19.00 – 22.00 |
| Jednotka | 10.8 % | 14.0 % |
| Dvojka | 3.4 % | 2.8 % |
| Trojka | 0.8 % | 0.9 % |
| Markíza | 16.0 % | 18.7 % |
| DOMA | 3.9 % | 4.2 % |
| DAJTO | 2.7 % | 2.5 % |
| TV JOJ | 12.7 % | 17.6 % |
| Plus | 3.4 % | 3.2 % |
| WAU | 2.9 % | 2.8 % |
| JOJKO | 0.3 % | 0.1 % |
| TA3 | 2.9 % | 1.3 % |
| NOVA International | 0.6 % | 0.7 % |
| Prima PLUS | 0.7 % | 0.7 % |
| Minimax | 0.2 % | 0.1 % |
| Spektrum | 0.2 % | 0.1 % |
| Film+ | 0.4 % | 0.4 % |
| Šport | 0.0 % | 0.0 % |

©2004 – 2022 PMT, s.r.o., all rights reserved
Source: PMT/KANTAR SLOVAKIA



IN MEMORIAM 2021

- **Igor Demčák** (1958-2021)
cinematographer
- **Emília Došeková** (1937-2021)
actress
- **Eugen Gindl** (1944-2021)
screenwriter, journalist
- **Hana Hegerová** (1931-2021)
singer, actress
- **Zoltán Hlaváč** (1938-2021)
actor
- **Andrej Hryc** (1949-2021)
actor
- **Mária Inczeová** (1938-2021)
editing assistant
- **Alfréd Jassinger** (1935-2021)
marketing expert, teacher at the Academy of Performing Arts
- **Marta Králiková-Labajová** (1936-2021)
television dramaturge
- **Miloš Krekovič** (1981-2021)
journalist
- **Juraj Kubánka** (1928-2021)
dancer, choreographer
- **Vojtech Kúkol'** (1928-2021)
TV employee
- **Milan Lasica** (1940-2021)
actor, stage director, lyricist and humourist
- **Štefan Mandžár** (1952-2021)
actor, dubbing director
- **Luboš Midriak** (1955-2021)
TV director, dramaturge
- **Milan Milo** (1940-2021)
director, screenwriter and cinematographer
- **Marta Mrlianová** (1936-2021)
actress, dubbing director
- **Milan Novák** (1927-2021)
music composer
- **Karol Polák ml.** (1964-2021)
actor
- **Dušan Roll** (1928-2021)
Head of Slovak Film Production (1978 – 1981), writer
- **Igor Rusnák** (1936-2021)
screenwriter, dramaturge
- **Vladimír Sadílek** (1945-2021)
actor
- **Jaroslav Skřivánek** (1935-2021)
cinematographer
- **Jozef Stražan** (1943-2021)
actor
- **Dušan Široký** (1932-2021)
screenwriter, dramaturge
- **Dalma Špitzerová** (1925-2021)
actress
- **Svetozár Štúr** (1951-2021)
music composer
- **Andrej Válek** (1954-2021)
TV dramaturge
- **Miroslav Žbirka** (1952-2021)
singer, musician

*Prepared by: Renáta Šmatláková,
Slovak Film Institute (as of 17 January 2022)*

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

- **PRODUCTION COMPANIES**

- **ALEF FILM & MEDIA**

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

- **all4films**

Jasovská 37, SK-851 07 Bratislava
+421 903 443 455, albert.malinovsky@gmail.com

- **ANGRY TIGER**

Fraňa Kráfa 31, SK-811 05 Bratislava

- **ARINA**

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

- **Arsy-Versy**

Haanova 48, SK-851 04 Bratislava
+421 907 512 977, arsy-versy@gmail.com, www.arsyversy.sk

- **Art4 fun studio**

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

- **ARTILERIA**

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

- **Artactive production**

Drotárska cesta 21/A, SK-811 02 Bratislava
+421 948 948 839, igor.kovacss@gmail.com

- **atelier.doc**

Galandova 5, SK-811 04 Bratislava
+421 904 610 694, office@atelierdoc.sk, www.atelierdoc.sk

- **Attack film**

Prúdivá 3035/12, SK-821 05 Bratislava
+421 903 780 403, lubomir.slivka@attackfilm.sk, www.attackfilm.sk

- **AZYL Production**

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

- **BFILM**

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

- **Bright Sight Pictures**

Žilinská 10, SK-811 05 Bratislava
+421 910 325 680, hello@brightsight.sk, www.brightsight.sk

- **CinemArt SK**

Grosslingová 2468/ 51, SK-811 09 Bratislava
+421 948 851 861, office@cinemart.sk, www.cinemart.sk

- **D.N.A.**

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

- **EDIT Studio**

Donnerova 17, SK-841 04 Bratislava
+421 905 462 038, editstudio.slovakia@gmail.com

- **Filmpark production**

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

- **FilmFrame**

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

- **FilmWorx Studios**

Bajkalská 13495/7A, SK-831 04 Bratislava
+421 905 455 234, peter@filmworx.sk

- **Fool Moon**

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

- **Fullframe**

Karpatské námestie 10/A, SK-831 06 Bratislava
+421 949 626 877, slavo@fullframe.sk, www.fullframe.sk

- **FURIA FILM**

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

- **Guča**

Šancová 15, SK-811 05 Bratislava
viera.cakany@gmail.com

- **HAILSTONE**

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

- **HITCHHIKER Cinema**

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

- **Hulapa film**

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

- **INOUT Studio**

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

- **JMB Film & TV production**
Búdková 32, SK-821 09 Bratislava
+421 905 702 467, milanstranova@jmbfilm.sk, www.jmbfilm.sk
- **K2 studio**
Oráčska 18, SK-831 06 Bratislava
+421 905 233 848, k2@k2studio.sk, www.k2studio.sk
- **KADMEDIA**
Zadunajská cesta 1, SK-851 01 Bratislava
+421 904 683 704, kadlecikp@gmail.com
- **kaleidoscope / Katarina Tomková**
+421 908 281 407, katarina@kaleidoscope.sk, www.kaleidoscope.sk
- **KFS production**
Most pri Bratislave 134, SK-900 46 Most pri Bratislave
+421 905 619 027
- **LEON Productions**
Jadranská 41, SK-84105 Bratislava
+421 905 609 173, leon@leonproductions.sk, www.leonproductions.sk
- **MEDIA FILM**
Staré Grunty 3633/214B, SK-841 04 Bratislava
+421 903 545 455, +420 602 378 231, studiomediamfilm@gmail.com
www.mediafilm.sk
- **Media Voice**
Okružná 21/1, SK-972 51 Handlová
+421 948 289 007, mediavoiced@mediavoiced.eu, www.mediavoiced.eu
- **Miro Drobný**
Zámocká 18, SK-Bratislava 811 01
+421 948 201 015, miroslav.drobny@eslovensko.sk
- **MPhilms**
Homá 5, SK-831 52 Bratislava
+421 904 646 261, mphilms@mphilms.sk, www.mphilms.sk
- **noemo**
Pribinova 22/A, SK-811 09 Bratislava
+421 948 007 722, m.frimmo@gmail.com, www.noemo.sk
- **NOVINSKI**
Dostojevského rad 13, SK-811 09 Bratislava
+421 917 151 504, jana@novinski.sk, www.michalnovinski.com
- **NUNEZ NFE**
Lamačská cesta 97, SK-841 03 Bratislava
+421 911 700 011, office@nfe.sk, www.nfe.sk
- **nutprodukcia**
Lazaretská 13, SK-811 08 Bratislava
+421 948 050 189, jakub.viktorin@gmail.com
- **partizanfilm**
Havlíčková 40, SK-040 01 Košice
+421 915 037 479, palopekarcik@gmail.com
- **Peter Kerekes**
Vištuk 277, SK-900 85 Vištuk
+421 905 255 698, kerekesfilm@gmail.com, www.kerekesfilm.com
- **promovie**
Bradáčova 2, SK-851 02 Bratislava
+421 904 897 880, marek.vanous@gmail.com, www.promovie.sk
- **PSYCHÉ film**
Hamuliakova 410, SK-027 43 Nižná
+421 903 781 007, PSYCHE.film@gmail.com
- **PubRes**
Grösslingová 63, SK-811 09 Bratislava
+421 2 5263 4203, pubres@pubres.sk, www.pubres.sk
- **Punkchart films**
Špitálska 20, SK-811 08, Bratislava
+421 915 606 088, ivan@punkchart.sk, www.punkchart.sk
- **Reminiscencie**
Jelenia 10, SK-81105 Bratislava
+421 905 810 038, reminiscencie.sk@gmail.com, www.reminiscencie.sk
- **sarkany**
Sološnica 401, SK-906 37
+421 915 147 874, vladislava.sarkany@gmail.com
- **sentimentalfilm**
Špitálska 20, SK-811 08 Bratislava
marek@sentimentalfilm.com, www.sentimentalfilm.com
- **Silverart**
Tichá 4, SK-811 02 Bratislava
+421 905 384 615, katarina.krnacova@gmail.com, www.silverartfilm.sk
- **SOLID ENTERPRISE**
Galvaniho 15/C, SK-821 04 Bratislava
+421 948 235 336, veselicky@solid-enterprise.com,
www.solid-enterprise.com
- **STARGAZE PRODUCTION**
Terézie Vansovej 19, SK-974 01 Banská Bystrica
+421 911 906 626, martin.kochanik@gmail.com
www.stargazeproduction.com
- **STAVIARSKY**
Mária Staviarska
Lomnická 2, SK-Prešov 08005
+421 908 336 681, marka.staviarska@gmail.com, www.STAVIARSKY.sk
- **Titanic**
Pavlovova 6, SK-821 08 Bratislava
+421 905 439 040, sulikm@chello.sk
- **TOXPRO**
Staré Grunty 211/36, SK-841 04 Bratislava
+421 949 435 888, info@toxpro.sk, www.toxpro.sk

- **TRIGON PRODUCTION**
Sibírska 39, SK-831 02 Bratislava
+421 915 839 196, trigon@trigon-production.sk,
www.trigon-production.sk
- **Ultrafilm**
Ukrajinská 10, SK-831 02 Bratislava
+421-903 513 206, maros.berak@gmail.com
- **UNFILM**
Drotárska 29, SK-811 02 Bratislava
+421 903 229 446, email@unfilm.sk, www.unfilm.sk
- **VIRUSfilm**
Grösslingová 69, SK-811 09 Bratislava
+421 951 490 550, virusfilm.sk@gmail.com, www.virusfilm.sk
- **Visionfilm**
Gajova 8, SK-811 09 Bratislava
+421 907 184 974, +421 948 207 760
produkcia@visionfilm.sk, sisa@visionfilm.sk, www.visionfilm.sk
- **Wandal Production**
Mikulášska 1/A, SK-811 01 Bratislava
+421 905 101 803, wanda@wandal.sk, www.wandal.sk

- **DISTRIBUTION COMPANIES**
- **Association of Slovak Film Clubs**
Grösslingová 43, SK-811 09 Bratislava
+421 2 54652017, asfk@asfk.sk, www.asfk.sk
- **Bontonfilm**
Na vrátkach č. 1F, SK-841 01 Bratislava
+421 2 204 204 52, 204 204 55, press@bontonfilm.sk
www.bontonfilm.sk
- **CinemArt SK**
Grosslingová 2468/ 51, SK-811 09 Bratislava
+421 948 851 861, eva.dubanova@cinemart.sk, www.cinemart.sk
- **Continental film**
P. O. Box 48, SK-830 05 Bratislava
+421 2 2085 1911, cofilm@cofilm.sk, www.continental-film.sk
- **FILM EUROPE**
Matúškova 10, SK-831 01 Bratislava
+421 2 5463 0049, info@filmeurope.eu, www.filmeurope.sk
- **Film Expanded**
Haburská 20, SK-821 01 Bratislava
+421 903 875 877, filmexpanded@gmail.com, www.filmexpanded.com
- **FILMTOPIA**
Nadácia Cvernovka, Račianska 78, SK-83102 Bratislava
+421 903 564 164, silvia@filmtopia.sk, www.filmtopia.sk

- **Forum Film Slovakia**
Eurovea, Pribinova 8, SK-811 09 Bratislava
+421 2 4911 3116, office@forumfilm.sk, www.forumfilm.sk
- **GARFIELD FILM**
Pernek 346, SK-900 53 Pernek
+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
- **Vertigo Distribution**
Ul. gen. Klapku 68/43, SK-945 01 Komárno
+421 907 619 010, tamas.ficza@vertigodistribution.sk

- **FILM SCHOOLS**
- **Akadémia filmovej tvorby a multimédií
Academy of Film and Multimedia**
Vlastenecké nám. 1, SK-851 01 Bratislava, +421 2 6241 1668
aftam@aftam.sk, www.aftam.sk
- **Fakulta dramatických umení Akadémie umení (FU AKU)
Faculty of Dramatic Arts, the Academy of Arts (FU AKU)**
Horná 95, SK-974 01 Banská Bystrica, +421 48 4320 311
fdu@aku.sk, festival@aku.sk, www.fdu.aku.sk
- **Fakulta masmediálnej komunikácie Univerzity sv. Cyrila a Metoda
v Trnave (FMK UCM)
Faculty of Mass-Media Communication, The University of St. Cyril
and Methodius in Trnava (FMK UCM)**
Nám. Jozefa Herdu 2, SK-917 01 Trnava, +421 33 5565 424
fmkucm@ucm.sk, www.ucm.sk
- **Filmová a televízna fakulta Vysokej školy múzických umení (FTF VŠMU)
Film and Television Faculty, the Academy of Performing Arts (FTF VŠMU)**
Svoradova 2/A, SK-813 01 Bratislava, +421 2 5930 3575, 5930 3577
dekanatftf@vsmu.sk, www.ftf.vsmu.sk
- **Katedra fotografie a nových médií Vysokej školy výtvarných umení
v Bratislave (VŠVU)
Department of Photography and New Media, The Academy of Fine Arts
and Design in Bratislava (VŠVU)**
Drotárska cesta 44, SK-811 02 Bratislava, +421 2 6829 9585
ockaiova@vsvu.sk, www.vsvu.sk

- **Katedra intermédií a multimédií Vysokej školy výtvarných umení v Bratislave (VŠVU)**
Department of Intermedia and Multimedia, The Academy of Fine Arts and Design in Bratislava (VŠVU)
 Drotárska cesta 44, SK-811 02 Bratislava, +421 2 6829 9585
 ockaiova@vsvu.sk, www.vsvu.sk
- **Katedra výtvarných umení a intermédií Fakulty umení Technickej univerzity v Košiciach**
Department of Arts and Intermedia, the Faculty of Arts, The Technical University in Košice
 Watsonova 4, SK-042 00 Košice, +421 55 6022 635
 kvuai.fu@tuke.sk, www.fu.tuke.sk
- **Súkromná stredná umelecká škola animovanej tvorby**
Academy of Animation
 Vlastenecké nám. 1, SK-851 01 Bratislava, +421 2 6241 1668
 uat@uat.sk, www.uat.sk
- **Súkromná stredná umelecká škola filmová**
Private Secondary Art School
 Petzvalova 2, SK-040 11 Košice, +421 55 6857 748,
 info@filmovaskola.sk, www.filmovaskola.sk

- **INTERNATIONAL FILM FESTIVALS**

- **Agrofilm – Medzinárodný filmový festival / International Film Festival**
 Výskumný ústav živočíšnej výroby Nitra, Hlohovecká 2, SK-951 41 Lužianky
 +421 37 6546 123, pastierikova@nppc.sk, www.nppc.sk, www.agrofilm.sk
 October
- **Animofest – Medzinárodný festival animovaných filmov stredných škôl**
International Festival of Animation for High School Students
 SSUŠ animovanej tvorby, Vlastenecké nám. 1, SK-851 01 Bratislava
 +421 2 6241 1668, uat@uat.sk, www.uat.sk
 June
- **Art Film Fest – Medzinárodný filmový festival Košice**
International Film Festival
 Tomášikova 30 C, SK-821 04 Bratislava
 +421 2 2085 5100, artfilmfest@artfilmfest.sk, www.artfilmfest.sk
 June
- **Bienále animácie Bratislava (BAB) – Medzinárodný festival animovaných filmov pre deti**
Biennal of Animation Bratislava (BAB) – International Festival of Animated Films for Children
 BIBIANA, Panská 41, SK-815 39 Bratislava
 +421 2 2046 7141-2, bab@bibiana.sk, www.bab-slovakia.sk
 October 2022 – biennal

- **Cinematik – Medzinárodný filmový festival Piešťany**
International Film Festival
 Lazaretská 11, SK-811 08 Bratislava
 +421 948 445 565, info@cinematik.sk, www.cinematik.sk
 September
- **Ekotopfilm – Envirofilm – Medzinárodný festival filmov o trvalo udržateľnom rozvoji a životnom prostredí**
International Festival of Sustainable Development Films
 MFF Eko, s.r.o.
 Súťažná 7, SK-821 08 Bratislava
 Alen Janáči, info@ekotopfilm.sk, www.ekotopfilm.sk
 May
- **Etnofilm Čadca – Medzinárodný festival dokumentárnych filmov venovaný problematike etnológie, sociálnej a kultúrnej antropológie**
International Documentary Film Festival of Ethnology and Anthropology
 Kysucké kultúrne stredisko, Moyzesova 50, SK-022 01 Čadca
 +421 41 4331 250-3, silvia.petrekova@vuczilina.sk,
 www.kultura.e-kysuce.sk
 October 2020 – biennal
- **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
- **Fest Anča – Medzinárodný festival animovaného filmu**
International Animation Festival
 Štefánikova 16, SK-811 04 Bratislava (office)
 +421 902 275 560, ivana@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**
International Festival of Mountain Films
 Strmé sady 5805/16, SK-841 01 Bratislava
 +421 908 626 321, info@horyamesto.sk, www.horyamesto.sk
 April
- **Jeden svet – Medzinárodný festival dokumentárnych filmov**
One World – International Documentary Film Festival
 Človek v ohrození, Baštová 5, SK-811 03 Bratislava
 +421 907 688 688, nora.benakova@clovekvohrozeni.sk
 www.jedensvet.sk
 October

- **Medzinárodný filmový festival Febiofest Bratislava**
International Film Festival Febiofest Bratislava
Asociácia slovenských filmových klubov (ASFK)
Association of Slovak Film Clubs (ASFK)
Grösslingová 43, SK-811 09 Bratislava
+421 2 5465 2018, dubacky@asfk.sk, www.febiofest.sk
March - April
- **Medzinárodný festival horských filmov Poprad**
International Festival of Mountain Films
Horský film Poprad, Nábrežie Jána Pavla II. 2802/3, SK-058 01 Poprad
+421 52 7721 060, horskyfilm@slovanet.sk, www.mfhf.sk
October
- **Medzinárodný festival lokálnych televízií**
International Festival of Local Televisions
CITY TV FOUNDATION, Jesenského 12, SK-040 01 Košice
+421 905 966 649, eva@festival.sk, www.festival.sk
June
- **Medzinárodný festival potápačských filmov**
International Festival of Diving Films
PK Vodnár Poprad, Námestie sv. Egídia 3/5, SK-058 01 Poprad
+421 903 607 025, svitanek.p@gmail.com, www.mfpf.eu
October
- **UAT FILM – Medzinárodný festival hraných filmov stredných škôl**
International Festival of Fiction Films for High School Students
SSUŠ animovanej tvorby, Vlastenecké nám. 1, SK-851 01 Bratislava
+421 2 6241 1668, uat@uat.sk, www.uat.sk
June
- **INSTITUTIONS**
- **Audiovizuálny fond / Slovak Audiovisual Fund**
Grösslingová 53, SK-811 09 Bratislava
+421 2 5923 4545, sekretariat@avf.sk, www.avf.sk
- **Creative Europe Desk Slovenská republika**
Creative Europe Desk Slovakia
Slovenský filmový ústav, Grösslingová 32, SK-811 09 Bratislava
+421 2 5263 6935, media@cedslovakia.eu, www.cedslovakia.eu
- **EURIMAGES – Kinematografický fond rady Európy**
European Cinema Support Fund
Slovenský filmový ústav, Grösslingová 32, SK-811 09 Bratislava
zuzana.gjndl-tatarova@sfu.sk
- **Európske audiovizuálne observatórium**
European Audiovisual Observatory
Ministerstvo kultúry SR, Nám. SNP 33, SK-813 31 Bratislava
+421 2 2048 2111, mksr@culture.gov.sk, www.culture.gov.sk
- **Literárny fond / Literary Fund**
Grösslingová 55, SK-815 40 Bratislava
+421 2 5296 8779, kenizova@litfond.sk, www.litfond.sk
- **Ministerstvo kultúry Slovenskej republiky**
Ministry of Culture of the Slovak Republic
Nám. SNP 33, SK-813 31 Bratislava
+421 2 2048 2111, mksr@culture.gov.sk, www.culture.gov.sk
- **Národné osvetové centrum (NOC) / National Culture Centre (NOC)**
Nám. SNP 12, SK-812 34 Bratislava
+421 2 2047 1201, nocka@nocka.sk, www.nocka.sk
- **Rada pre vysielanie a retransmisiu**
Council for Broadcasting and Retransmission
Dobrovičova 8, P. O. Box 155, SK-810 00 Bratislava
+421 2 2090 6500, office@rvr.sk, www.rvr.sk
- **Slovenský filmový ústav (SFÚ)**
Slovak Film Institute (SFÚ)
Grösslingová 32, SK-811 09 Bratislava
+421 2 5710 1503, sfu@sfu.sk, www.sfu.sk, www.aic.sk
- **Ústav divadelnej a filmovej vedy SAV**
Institute of Theatre and Film Research of the Slovak Academy of Sciences
Dúbravská cesta 9, SK-841 04 Bratislava
+421 2 5477 7193, elena.knopova@savba.sk, www.udfv.sav.sk
- **Fond na podporu umenia / Slovak Art Council**
Cukrová 14, SK-811 08 Bratislava
info@fpu.sk, www.fpu.sk
- **PROFESSIONAL AND SPECIAL INTEREST ASSOCIATIONS**
- **Asociácia nezávislých producentov (ANP)**
Association of Independent Producers (ANP)
Grösslingová 63, SK-811 09 Bratislava
+421 2 5263 4203, ANP@asociaciaproducentov.sk, www.asociaciaproducentov.sk
- **Asociácia nezávislých rozhlasových a televíznych staníc Slovenska (ANRTS)**
Association of Independent Radio and Television Stations of Slovakia (ANRTS)
Grösslingová 63, SK-811 09 Bratislava
+421 2 5296 2370, anrts@anrts.sk, www.anrts.sk
- **Asociácia producentov animovaného filmu (APAF)**
Association of Animated Film Producers (APAF)
Vištuk 277, SK-900 85 Vištuk
+421 905 304 179, info@apaf.sk, www.apaf.sk

- **Asociácia slovenských filmových klubov (ASFK)**
Association of Slovak Film Clubs (ASFK)
 Grösslingová 43, SK-811 09 Bratislava
 +421 2 5465 2018, asfk@asfk.sk, www.asfk.sk
 - **Asociácia slovenských kameramanov (ASK)**
Association of Slovak Cinematographers (ASK)
 Svoradova 2, SK-813 01 Bratislava
 sisa.kapustova@gmail.com, www.slovakcine.com
 - **Asociácia tvorcov animovaných filmov na Slovensku (ATAFS)**
Association of Slovak Animation Film Creators (ATAFS)
 Dlhá 13, SK-900 28 Ivanka pri Dunaji
 +421 903 748 188, malik@vsmu.sk
 - **Klub filmových novinárov (KFN) / Club of Film Journalists (KFN)**
 Háľkova 34, 831 03 Bratislava
 +421 910 995 531, vrastiak@slovanet.sk, www.kfn.estranky.cz
 - **LITA, autorská spoločnosť / LITA, Society of Authors**
 Mozartova 9, SK-811 02 Bratislava
 +421 2 6720 9301, lita@lita.sk, www.lita.sk
 - **LOToS – Spolok lokálnych televíznych staníc Slovenska**
Association of Local Television Stations in Slovakia
 Jánošíkova 10, SK-972 51 Handlová
 +421 905 383 591, spoloklotos@gmail.com, www.lotos.sk
 - **Slovenská asociácia producentov v audiovizii (SAPA)**
Slovak Audiovisual Producers Association (SAPA)
 Grösslingová 32, SK-811 09 Bratislava, +421 2 2090 2648
 slovakproducers@gmail.com, recepcia@webdesign.sk,
 www.slovakproducers.com
 - **Slovenská filmová a televízna akadémia (SFTA)**
Slovak Film and Television Academy (SFTA)
 Grösslingová 32, SK-811 09 Bratislava
 +421 948 052 800, sfta@sfta.sk, www.slnkovsieti.sk, www.sfta.sk
 - **Slovenský filmový zväz (SFZ) / Slovak Film Union (SFZ)**
 Háľkova 34, SK-831 03 Bratislava
 +421 910 995 531, vrastiak@slovanet.sk
 - **Slovenská sekcia UNICA / Slovak Section of UNICA**
 Kubačova 13, SK-831 06 Bratislava
 +421 2 2047 1245, +421 907 806 008
 pavel.nunuk@gmail.com, zuzana.skoludova@nocka.sk
 - **Slovgram – Nezávislá spoločnosť výkonných umelcov a výrobcov zvukových a zvukovo-obrazových záznamov**
Joint Collecting Society for Performers and Audio and Video Producers
 Jakubovo nám. 14, SK-813 48 Bratislava
 +421 2 5296 3190, secretary@slovgram.sk, www.slovgram.sk
 - **SOZA – Slovenský ochranný zväz autorský pre práva k hudobným dielam**
Slovak Performing and Mechanical Rights Society
 Rastislavova 3, SK-821 08 Bratislava
 +421 2 5020 2707, soza@soza.sk, www.soza.sk
 - **Únia filmových distribútorov SR (ÚFD SR)**
Union of Film Distributors of the Slovak Republic (ÚFD SR)
 Vidlicová 9, SK-831 01 Bratislava
 +421 911 515 913, ufd@ufd.sk, www.ufd.sk
 - **Únia slovenských televíznych tvorcov (ÚSTT)**
Union of Slovak Television Creators (ÚSTT)
 Bajzova 14, SK-821 08 Bratislava
 +421 903 853 249, ustt1990@gmail.com,
 unia-televiznych-tvorcov.webnode.sk
 - **Združenie prevádzkovateľov kín (ZPK)**
Association of Cinema Operators (ZPK)
 Golden Apple Cinema, Kamenné Pole 4449/3,
 SK-03101 Liptovský Mikuláš
 zpk@zpk.sk, www.zpk.sk
- **TELEVISION COMPANIES**
- **C.E.N.**
 Channel: Televízia TA3
 Gagarinova 12, P. O. BOX 31, SK-820 15 Bratislava
 +421 2 4820 3511, ta3@ta3.com, www.ta3.com
 - **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**
 Channels: Jednotka, Dvojka, Trojka, Šport
 Mlynská dolina, SK-845 45 Bratislava
 +421 2 6061 1111, vsv@rtvs.sk, www.rtvs.org
 - **Slovenská produkčná**
 Channel: JOJ Group: TV JOJ, JOJ PLUS, WAU, JOJko, Ťuki TV, JOJ Cinema,
 JOJ Family, JOJ Šport, CS Film, CS Mystery, CS History, CS Horror
 P. O. BOX 33, SK-830 07 Bratislava
 +421 900 112 612, joj@joj.sk; www.joj.sk
 - **TV LUX**
 Channel: TV LUX
 Prepoštská 5, SK-811 01 Bratislava
 +421 2 2129 5555, tvlux@tvlux.sk, www.tvlux.sk

REPORT ON THE SLOVAK AUDIOVISUAL SITUATION 2021

Published by: **Creative Europe Desk Slovakia – Slovak Film Institute**

Compiled by: **Miroslav Ulman**

Editor: **Vladimír Štric**

Translated by: **Ivana Musilová**

Graphic design: **Stanislav Stankoci**

Contact:

Creative Europe Desk Slovakia

Grösslingová 32

811 09 Bratislava

Tel.: +421-2-5263 6935

E-mail: media@ced Slovakia.eu

www.ced Slovakia.eu

ISBN: 978-80-85187-92-2



9 788085 187922