

REPORT ON THE SLOVAK AUDIOVISUAL SITUATION IN 2022



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► INTRODUCTION

- In the introduction to the previous Report on the Slovak Audiovisual Situation, we stated: "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."

- The year 2022 gave us an opportunity to take stock and the results are more than encouraging. Cinemas were able to resume screening – first, officially from 10 January with strict measures imposed (limitation of capacity, entry for those who were vaccinated or had overcome COVID, entry with respirator) and cinemas started to effectively screen films over the course of several weeks. Then, from 21 April, cinemas were fully open and they were able to screen films without any restrictions. It is a positive feature that, during the pandemic years, not a single cinema went out of existence, even despite another major problem encountered in 2022 which was Putin's Russian war in Ukraine and, as its consequence, the brutally fluctuating energy prices.

- An important question was how audiences who had completely altered their habits during the pandemic and got used to not being able to go to the cinema anymore would react as the films came back to them. The return of the audiences was uncertain at first but their numbers grew and, eventually, the total cinema attendance achieved 4,335,250, which is 112.73 % more than in 2021; nevertheless, it remains at approximately two-thirds of the figure achieved in 2019 (6,529,320 viewers). The number of films in cinemas is also remarkable (861), of these 291 were premières. American films have, traditionally, been the most successful, Minions: The Rise of Gru was first with 293,466 viewers. As for

domestic films where – equally traditionally – romantic comedies are the most popular, And a Happy New Year 2 achieved the highest attendance with 190,516 viewers.

- On the other hand, film production recorded its highest numbers yet. In 2022, the number of Slovak films made for cinema increased to a record 50 (in 2019, it was 44 films). Of these, 28 films were feature films (of these, 15 majority productions), 20 documentaries (of these, 11 majority productions) and 2 full-length animations. This could also be due to the fact that many productions deferred the release of their film waiting for the cinemas to reopen.

- The genre range is at the level of standard European cinema, from local gangster films, through increasingly popular romantic comedies, adaptations of classics, dramas, historical films, road movies, mystical dramas to fairy tales or experimental films. Also remarkable is the film budget range – the most expensive film was Journey to Yourland (EUR 3,854,008) and the cheapest Sheep (EUR 2,000).

- Slovak companies were exceptionally successful in both European programmes, Eurimages (5 Slovak projects supported, majority or minority) and Creative Europe MEDIA. Slovak companies received support within the MEDIA programme in the record amount of EUR 1,830,472.38.

- We firmly believe that these positive trends will continue.

Vladimír Štric

Head of Creative Europe Desk Slovakia

► LEGISLATION

– As regards the third wave of the COVID-19 pandemic, on **24 November 2021**, the Slovak National Council (SNC) adopted **an amendment to Act No. 13/1993** of the Slovak National Council on **art funds** as amended (hereinafter referred to as “the Art Funds Act”).

– With this amendment the SNC extended the already adopted change to 2022, which means that **authors of literary, music or visual art works did not have to pay 2 % to the respective funds in 2022, either**. This obligation was renewed on 1 January 2023.

– At the end of 2021 and the beginning of 2022, the SNC discussed and adopted the Government bill which amends and supplements **Act No. 185/2015, the Copyright Act, as amended**. The Act was published in the Collection of Laws as **Act No. 71/2022 amending and supplementing Act No. 185/2015, the Copyright Act, as amended** with effect from 25 March 2022. On 1 February 2023, the short amendment to Act No. 185/2015, the Copyright Act as amended also came into effect (Act No. 455/2022 amending and supplementing Act No. 185/2015, the Copyright Act as amended); specifically, it regulates the collective management of rights.

– On 1 August 2022, Act No. **264/2022** on Media Services and the Amendment and Supplementation of Certain Acts (**Media Services Act**) came into effect. The Media Services Act represents a new comprehensive regulation in the area of audiovisual media services which replaced Act No. 308/2000 on Broadcasting and Retransmission and on the amendment of Act No. 195/2000 on Telecommunications as amended (hereinafter referred to as “**the Broadcasting and Retransmission Act**”) and Act No. 220/2007 on the Digital Broadcasting of Programme Services and on the Provision of Other Content Services via Digital Transmission and on the Amendment and Supplementation of Certain Acts (**Digital Broadcasting Act**) as amended. At the same time, it transposes into Slovak legislation Directive 2018/1808 of the European Parliament and Council (EU) 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) in View of Changing Market Realities.

– The Media Services Act regulates:

- a) the rights and duties of a content service provider who is
 1. a broadcaster;
 2. a provider of an on-demand audiovisual media service;
 3. a retransmission operator;
 4. a multiplex provider;
 5. a video-sharing platform provider;
 6. a content service provider not listed in points 1 to 5;
- b) the rights and duties of a signal distributor;
- c) the position and scope of the Media Services Council;
- d) the scope of state administration bodies in the regulation of activities performed under this Act; and

f) self-regulating mechanisms and co-regulation in the provision of content services under this Act.

– The Media Services Act amends several acts, inter alia, Act No. 516/2008 on the Audiovisual Fund and the Amendment and Supplementation of Certain Acts as amended. Based on the above amendment, the condition that a Council member and Supervisory Board member must have permanent residence in the Slovak Republic and Slovak citizenship was abolished.

– The amendment to the Act added to the agreement to provide funds for the support of audiovisual culture a declaration by the applicant that they will remunerate authors, co-authors and performing artists taking part in the project equitably and respect the principles of equitable remuneration under the Copyright Act.

– The same regulation relating to equitable remuneration was adopted in respect of other public funds – the Art Support Fund and National Minorities Culture Support Fund.

– With regard to the compulsory contributions paid to the Audiovisual Fund by obliged persons, following the amendments to the Media Services Act, contributions are defined as those of a television broadcaster authorised to broadcast on the basis of an authorisation.

– The Media Services Act also amended Act No. 40/2015 on Audiovision and on the Amendment and Supplementation of Certain Acts as amended. The amendment primarily concerns the protection of minors against unsuitable audiovisual content.

– The definition of an audiovisual work for children has been introduced; it replaces the concept of an “audiovisual work intended for minors”.

– In particular, the application of a uniform classification system or other accepted designation system is an effective way of protecting minors. The amendment of the Audiovisual Act regulates the basic notions used and new rules in the age rating classification and determination of potentially harmful content are being introduced; in addition to the current uniform designation system, the new rules also admit the acceptance of European classification systems.

– Rules relating to the determination and publication of age appropriacy and the type of potentially harmful content are adapted and harmonised.

– A Commission for the Protection of Minors is established as a special co-regulatory body for the protection of minors in the application of the uniform classification system and other accepted designation systems. The Commission shall consist of nine members nominated by the relevant bodies in the field of the protection of minors, so as to include experts from the relevant public authorities, professional organisations (one member each is also to be nominated, for example, by the professional organisation of distributors of audiovisual works representing the majority of the cinema distribution market and by the professional organisation of audiovisual technical equipment operators representing the majority of the market) and experts in the field of child psychology or education and the social legal protection of children. The Act regulates the remit of the Commission for the Protection of Minors, its composition, the term of office of its members and the formalities associated with its membership and its deliberations.

- The Act also regulates the rules relating to product placement and sponsorship in the production of audiovisual works.

FILM EDUCATION

- The youngest generation have the opportunity to develop their creative potential at a number of schools: at **Ludovít Rajter's Elementary School of Art** (www.zussklenarova.sk), **Ján Albrecht's Elementary School of Art** (www.zusjanaalbrechta.eu), the **Private Secondary Art School of Animation** (www.uat.sk) in Bratislava – this school also offers higher technical education in the fields of Animation and Film and Media Production, the **Primary School of Art** on Irkutská Street in Košice (www.zusirkutska.sk), the **Private Elementary School of Art DAMA** (www.szusdama.sk) in Prešov, the **Private Secondary School of Film Art** (www.filmovaskola.sk) in Košice and the **Secondary School of Scenic Graphic Arts** (www.zsssvba.sk) in Bratislava which also offers higher technical education in Film and Media Production and Animation. The **School of Art** in Trenčín (www.suptn.sk) and the **Private Secondary School of Art** in Zvolen (www.ssuszv.sk) offer courses in animation and **Bohumil Bača's Private School of Art** (www.skoladesignu.sk) in Bratislava offers a three-year higher technical education course in Film and Media Production and Animation and a four-year course with a school-leaving examination in Animation and Film Production.
 - Although there are several university-level schools of art in Slovakia, to date the teaching of audiovisual art in them has been only marginal – for instance, 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 competent in 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, Digital Media and Spatial Production. Students can take courses in Film and Television Directing and Screenwriting focused on Documentary Production and on Screenwriting and Dramaturgy and Acting at the **Faculty of Dramatic Arts** (fdu.aku.sk). **Ass. Prof. Mgr. art. Lubomír Viluda, ArtD.** is Dean of the Faculty of Dramatic Arts. **Ass. Prof. Mgr. Martin Palúch, PhD.** is Head of the Department of Documentary Film Production. **PhD. Kateřina Javorová** is Head of the Department of Film Dramaturgy and Screenwriting and **Mgr. art. Barbora Špániková, ArtD.** is Head of the Acting Department.
 - In the 2022/2023 academic year, **27 students** studied in the Bachelor's and Master's programmes in Documentary Film Production and **17 students** studied in the Bachelor's and Master's programmes in Film Dramaturgy and

Screenwriting. In the academic year 2022/2023, students of the Department of Documentary Film Production made **27 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 the greater 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. Ludovít 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.).
 - As at **31 December 2022**, there were **315 students** at FTF VŠMU, of whom **23** were foreign students. There were **192** students in the Bachelor's (of whom **22** were foreign students) and **101** in the Master's programmes (of whom **1** was a foreign student). Together with **10** full-time and **12** external post-graduate students there were **315** students at FTF VŠMU.
 - In the **2021/2022** academic year, **108** students graduated from FTF VŠMU (of whom **7** were foreign graduates): **59** Bachelors (of whom **none** were foreign graduates) and **46** Masters (of whom **7** were foreign graduates). In addition, **3** full-time and **no** external post-graduate students graduated – all of them Slovak. FTF VŠMU also co-organised in 2022 a number of workshops, masterclasses and a series of lectures.
 - The **26th Student Film Festival Áčko** (<https://festivalacko.sk/>) was held on 19 – 22 October 2022 on the premises of FTF VŠMU. **Liquid Bread** (Chlieb náš každodenný, SK, 2021, dir. Alica Bednáriková) became the Best Film – a picture of stereotypical life in the Slovak countryside where what the neighbours say matters, actions are performed on principle and where sexism and alcoholism dominate. **Black on White** (Čierne na bielom, SK, 2022) by director Ivan Koribanič

became the Best Documentary. Kristián Grupač won the Best Feature Film Directing Award for **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). Romana Candráková's short story **Ana** (Ana, SK, 2022) became the Best Animation, Michaela Klanicová won the Best Cinematography Award for **Revelation of John** (Zjavenie Jána, SK, 2022, dir. Andrej Kolenčík), Matúš Ďuraňa's **Da Mihi Animas** (Da Mihi Animas, SK, 2021 – edited by Filip Morjak and Matúš Ďuraňa) won the Best Editing Award; the jury awarded the documentary reportage from the Slovak-Ukrainian border just after the outbreak of the war, **It's Burning Nearby** (Neďaleko horí, SK, 2022, dir. Boris Dubík, Robert Mihály, Sára Prokopová – script Boris Dubík) with the Best Screenplay Award. The Best Visual Effects Award went to Patrik Szekáč for the feature film **Last Moments Before Fear** (Posledné chvíle pred strachom, SK, 2022, dir. Juraj Krén), **I Am Opening the Door and I Don't Know What's Wrong** won the Best Sound Award – sound engineer: Marek Mazanec. And **Black on White** took the Audience Award.

- A collection of the winning films was available on the DAFilms portal.
- After two years of measures countering the pandemic, 2022 marked a return to physical festivals and screenings in cinemas with audiences. Films by FTF VŠMU students were screened at **135** festivals, showcases and screenings in **42** countries, predominantly in Europe but also in the USA, Australia, Canada, Asia and South American countries.
- In 2022, FTF student films won, all in all, **16 awards – 9 abroad and 7 at domestic festivals**. This overview does not include the Áčko Festival as, in the past few years, only films made by FTF VŠMU students have competed.
- **The Knife** (Nôž, SK, 2021, dir. Timotej Lukovič) won third place in the Audience Award vote at the 22nd Film Festival of the Faculty of Informatics at Masaryk University in Brno (Czech Republic), **Da Mihi Animas** won the Best Documentary Award at the 14th International Student Film Festival in Tbilisi (Georgia), **Liquid Bread** took the Wolfgang Längsfeld Award for the most unique student film in the international competition at the 41st Film School Fest in Munich (Germany) and the Saint Andrews Award for Best Film at the 4th St. Andrews Film Festival, Michaela Klanicová won the Best Cinematography Award at the Spicy Indie IFF in Athens (Greece) for **Revelation of John**, Dominika Kováčová won the Student Jury Award and the Award of the Artistic Director Boguslaw Zmudzinski at the 29th Etiuda & Anima IFF in Krakow (Poland) for her film **Awohal** and Peter Hoferica took the Audience Award for **Maverick (Of Hen and Men)** (Samorast (O sliepkach a ľuďoch), SK, 2021) from the same festival. **Long Live Death** (Nech žije smrť, SK, 2021) won the Best Documentary Award at the 19th International Film and Television Festival SIMFEST in Sângeorgiu de Mureș, Romania.
- 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. It has been published solely in electronic form since 2021 on the Internet (<https://kas.vsmu.sk/projekty/frame/>). Two issues were published in 2021, in 2022 none but it is in preparation for 2023.
- FTF VŠMU also operated the **KLAP Cinema** which has been digitised by D-Cinema technology, with a 4K projector and DD 7.1 sound processor provided from

their own resources; however, in 2022, no commercial projections open to the public were presented in the cinema.

- Teachers of the Faculty have successfully taken advantage of various grant schemes for ensuring film production and professional events; every year these grants make possible the implementation of projects of several tens to hundreds of thousands of euros. The projects are aimed at promoting art and art science education.

- **FTF VŠMU acquired a total of EUR 104,643 from domestic support schemes.** The Faculty obtained most funds from the Audiovisual Fund (AVF) which supported 22 projects with EUR 83,900 in total. This was followed by a special-purpose grant of EUR 28,879 from the Slovak Ministry of Education, Science, Research and Sport for the activities of top scientific teams under Prof. Martin Šulík and Ľudovít Labík, and the Tatrabanka Foundation grant which supported the production of 9 student films in the Art Category with EUR 16,062. FTF VŠMU also obtained EUR 11,861 from the Cultural and Education Grant Agency of the Ministry of Education, Science, Research and Sport (KEGA) – Ass. Prof. Mgr. art. Katarína Moláková, ArtD.: “At the Beginning of the Journey” – preparation of students’ animated projects for professional international presentation in compliance with the achievement of internationalisation of teaching at FTF VŠMU (EUR 7,410) and Prof. Mgr. Ľudovít Labík, ArtD.: 360° Reality in Media Space (EUR 4,451).

- Six projects were supported from **foreign grant schemes** with **EUR 21,454.26** in total.

In 2022, VŠMU decided to create the so-called **Internal Grant Scheme** (not from external sources). In 2022, three projects were supported for FTF: Academic Competences – responsible: Ass. Prof. Mgr. Katarína Mišíková, PhD., the project was supported with EUR 3,370; Dreams – responsible: Mgr. art. Richard Chomo, the project was supported with EUR 3,900 and Exhibition from the History of Slovak Cinema – Costumes and Stage Design Elements – responsible: Prof. Václav Macek, CSc., the project was supported with EUR 1,500.

- In 2022, the publication activities of FTF VŠMU continued. Two books were published: Ľudovít Labík: IVGC 2022 – Transformations of Visual Effects III (IVGC 2022 – Premeny vizuálnych efektov III) and Marek Leščák and Martin Šulík: Conversations about Film (Rozhovory o filme, co-published by the Slovak Film Institute).

- The 1st Prize at the **17th International Animated Film Festival of Secondary Schools Animofest** 2022 was awarded to **Zadig** (Zadig, SK, 2021, dir. Andrea Pátková), **The Mirror** (Zrkadlo, SK, 2022, dir. Janka Petková) won the 2nd Prize and **Mixed** (Mixed, SK, 2022, dir. Veronika Valentová) the 3rd Prize. All three were from the Private Secondary Art School of Animation in Bratislava (SASA). This school also organised the **7th UAT FILM**, the International Festival of Feature Films by Secondary School Students in 2022. **Decrescendo** (Decrescendo, SK, dir. Adam Kadera) from SASA won 1st Prize, **Gone** (TN, dir. Adam Saadaoui) from Pioneer Prepschool Sfax 2nd Prize and **Loop** (Slučka, SK, 2022, dir. Tatiana Sleziaková) from SASA 3rd Prize.

- Ján Albrecht's Elementary School of Art is the organiser of the national com-

petition in audiovisual and multimedia creation of children and youth, **Golden Clapperboard**, in which awards were presented for the tenth time in 2022. The main prize, the Prize of the Minister of Education, Science, Research and Sport, was awarded to the feature film **Judita** (SK, 2021) by Emma Michelčíková and Martin Rázus from the private primary art school DAMA Prešov.

– 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

– The growing number of **Slovak full-length films** produced **for cinema** peaked in 2019 at 44. During the pandemic this number diminished – 28 in 2020 and 26 in 2021 – but in 2022 it attained a **record 50**, comprising **28 feature, 20 documentary and 2 animated films**. 42% of films (57% in 2021) were made in minority co-production. Fourteen full-length films were directed by debuting filmmakers.

– **Journey to Yourland** (Tvojazem, SK/BE/CZ, 2022, dir. Peter Budinský) was the most expensive project with a budget of EUR 3,854,008 and the cheapest was the feature documentary **Sheep** (OUCA – (NE)SKUTOČNÍ PRÍBECH, SK, 2022, dir. Peter Pavlík) with a budget of EUR 2,000.

– Of the twenty-eight feature films (fourteen in 2021) fifteen were 100 % Slovak or majority co-productions: a romantic gangster film from southern Slovakia **Goldilocks and the Glorious Losers** (Čierne na bielom koni, SK, 2022, dir. Rastislav Boroš); **Indian** (Indián, SK/CZ, 2022, dir. Tomáš Svoboda) – a comedy about a busy financier whose body is entered by the ghost of a dying old native American chief; **The Horse** (Kôň, SK/CZ, 2022, dir. Martin Šulík) – a film about inner freedom, its various forms and borders; the romantic comedy **Avalanche of Love** (Láska hory prenáša, SK/CZ, 2022, dir. Jakub Machala); **Victim** (Obeť, CZ/SK/DE, 2022, dir. Michal Blaško) – the story of a single mother from Ukraine who seeks justice but encounters discrimination, nationalism and prejudice; **Sheep** (OUCA – (NE)SKUTOČNÍ PRÍBECH, SK, 2022, dir. Peter Pavlík) – a fictional diary of a man who has his own opinion about the pandemic and doesn't trust the media; the film adaptation of František Švantner's novella **The Ballad of Piargy** (Piargy, SK/CZ/MK, 2022, dir. Ivo Trajkov); **Plastic Symphony** (Plastic Symphony, SK/PL/CZ, 2022, dir. Juraj Lehotský) – a drama dealing with the theme of the authentic values of life and the purpose of art; **The Chambermaid** (Slúžka, SK/CZ, 2022, dir. Mariana Čengel Solčanská) – a story of two girls tormented by emotional uncertainty during World War 1; the road movie **Stand Up** (Stand up, SK, 2022, dir. Juraj Bohuš); **Superwoman** (Superžena, SK, 2022, dir. Karol Vosátko) – an omnibus film about viewing the female world through the male lens; **The Nightsiren** (Svetlonoc, SK/CZ, 2022, dir. Tereza Nvotová) – a mystery drama with horror elements set in the wild Slovak mountains; the third film based on a novel by Eva Urbaníková, this time mapping the fates of four married couples **Till Summer Comes** (V lete ti poviem, ako sa mám, SK, 2022, dir. Marta Ferencová); a summer comedy about Slovaks in the Balkans **Welcome**

Home! (Vitaj doma, brate!, SK/CZ/RS, dir. 2022, dir. Peter Serge Butko) and the fairy-tale **The Enchanted Cave** (Zakliata jaskyňa, SK/CZ, 2022, dir. Mariana Čengel Solčanská).

– As many as thirteen feature films (ten in 2021) were made in minority co-productions:

How I Learned to Fly (Leto kada sam naučila da letim, RS/HR/BG/SK, 2022, dir. Radivoje Andrić) – a family film set during the summer holidays on a Croatian island; **Arved** (Arvéd, CZ/SK, 2022, dir. Vojtěch Mašek) – a psychological-mystical thriller about an actual figure of Czech history, Doctor Jiří Arvéd Smíčovský, who was an informer first of the Nazi and later of the Communist regime; **Bandits for a Ballad** (Bandité pro Baladu, CZ/SK, 2022, dir. Vladimír Morávek) – a feature poem on the theme of the famous theatre production *Ballad for a Bandit*; **Ordinary Failures** (Běžná selhání, CZ/HU/IT/SK, 2022, dir. Cristina Grosan) – one day in the lives of three women of various generations who face a personal crisis just as the world is struck by a mysterious natural phenomenon accompanied by explosions; **Buko** (Buko, CZ/SK, 2022, dir. Alice Nellis) – the story of a sixty-year-old woman who wants to recover her lost balance following the death of her husband; **Circus Maximum** (Cirkus Maximus, CZ/SK, 2022, dir. Artur Kaiser) – a comedy about a circus family that has to cope with a new era; **Beanie** (Kapa, SI/LU/SK/HR, 2022, dir. Slobodan Maksimović) – a delicate story about childhood desires and pains; a comedy with elements of a road movie, crazy comedy, social drama and a mafia gangster film **Grand Prix** (Grand Prix, CZ/SK, 2022, dir. Jan Prušinovský); a historical musical drama about composer Josef Mysliveček **Il Boemo** (CZ/IT/SK, 2022, dir. Petr Václav), **Man's World** (Po čem muži touží 2, CZ/SK, 2022, dir. Rudolf Havlík) – a comedy about a woman whose wish comes true and she wakes up in the morning in a man's body; **The Word** (Slovo, CZ/SK/PL, 2022, dir. Beata Parkanová) – an intimate family drama taking place in the summer of 1968; **Shadowplay** (Stínohra, CZ/SK, 2022, dir. Peter Bebjak) – a thriller about a rescuer who wants to atone for his guilt and get justice on his own; and the feature debut of Zuzana Piusi **Unbalanced** (Zošalieť, CZ/SK, 2022) – a tragicomic story about a single mother taking care of her family on her own.

– In 2022, twenty full-length documentaries for cinema were also made (ten in 2021). Eleven of these were 100% Slovak or majority co-productions: **+90** (+90, SK, 2022, dir. Marek Kuboš) – a documentary about documentary filmmakers, a look not only at the Generation 90 – the group of Slovak filmmakers who studied and created in the 1990s – but also at the history of documentary filmmaking in Slovakia from the 1960s to the current day; **Dezo Hoffmann – Photographer of the Beatles** (Dežo Hoffmann – fotograf Beatles, SK/CZ, 2022, dir. Patrik Lančarič) – a film about the legendary photographer not only of the Beatles but also of The Rolling Stones, Marilyn Monroe and other world-famous bands and personalities, who came from Slovakia; **Roughly, Softly** (Drsne a nežne, SK/CZ, 2022, dir. Ľubomír Štecko) is a look into the inner world of mentally ill people; **Mountain Guide** (Horský vodca, SK, 2022, dir. Pavol Barabáš) – a film made to mark the hundred-and-fiftieth anniversary of organised mountain guiding in the High Tatras; **The Cathedral** (Katedrála, SK, 2022, dir. Denis Dobro-

voda) – a biographical documentary about a former monk who spent sixty years building a church as big as Sagrada Familia almost without any help and any knowledge of architecture; **Leaving to Remain** (Odchádzania, SK/GB/CZ, 2022, dir. Mira Erdevicki) – three Roma children who emigrated to the United Kingdom in the 1990s and at the beginning of the new millennium are the protagonists of this film; **The Countdown – The Last Film of Ivan Palúch** (Odpočítavanie – posledný film Ivana Palúcha, SK, 2022, dir. Martin Palúch) – a film about one of the most significant personalities of Slovak acting Ivan Palúch who played in three films screened at the 1969 Cannes IFF; the portrait of the opera singer **Peter Dvorsky – Opera Singer** (Peter Dvorský, SK, 2022, dir. Iveta Malachovská); **Free** (Slobodní, SK, 2022, dir. Slavomír Zrebný) – the story of Christian dissent in Slovakia against the backdrop of 20th century history; **The Shift** (Turnus, SK, 2022, dir. Jaro Vojtek) – a film about the lives of people who have to travel to find work on so-called weeklies told through the lives of a truck-driver, a nanny in Austria and a group of workers; and the documentary **Howling Like We Do** (Zavýjať po svojom, SK/HU, 2022, dir. Asia Dér) depicting the life of painter, poet and rebel Lajos Kassák (1887 – 1967).

– Nine documentaries (three in 2021) were made as minority co-productions: **Fragile Memory** (Krykhka pamiat, UA/SK, 2022, Ihor Ivanko) – a film in which the director compares the fragile memory of photographic and film material with the decaying memory of its author, director of photography Leonid Burlak, who suffers from Alzheimer's disease; **Identity ES** (Identita ES, CZ/CA/SK, 2022, dir. Alena Činčerová) – the life-story of one of the world's most highly renowned immunologists and geneticists, Czech-Canadian Professor Emil Skamene; **Kapr Code** (KaprKód, CZ/SK, 2022, dir. Lucie Králová) – a film about music composer, innovator and experimenter Jan Kapr (1914 – 1988); **Good Old Czechs** (Good Old Czechs, CZ/SK, 2022, dir. Tomáš Bojar) – a story of two Czechoslovak RAF pilots and their journey from occupied Czechoslovakia through France, the Battle of Britain and the Eastern Front back to liberated Prague; **Michael Kocáb** (Michael Kocáb – rocker versus politik, CZ/SK, 2022, dir. Olga Sommerová) – a portrait of the well-known figure of Czech culture, politics and civil society; **The Visitors** (Návštevníci, CZ/NO/SK, 2022, dir. Veronika Lišková) – a film mapping out the impacts of globalisation on the community living in the northernmost place of the planet – Longyearbyen; **Wild Prague** (Planeta Praha, CZ/SK, 2022, dir. Jan Hošek) – a documentary revealing that nature in a big city is much richer than one might imagine; **Pongo Calling** (Pongo Calling, CZ/SK/GB, 2022, dir. Tomáš Kratochvíl) – a portrait of a Roma civic activist, vlogger but also truck-driver Štefan Pongo; and an amateur football team in Romania is the hero of the documentary **The Eagles from Taga** (Vulturii din Taga, RO/SK, 2022, dir. Adina Popescu, Iulian Manuel Ghervas).

– Just as in 2021, in 2022 as many as two full-length animated films were made. But for the first time in the history of Slovakia, both were majority co-productions from the Slovak perspective: **Journey to Yourland** (Tvojazem, SK/BE/CZ, 2022, dir. Peter Budinský) invites viewers into the magical world of children's imagination, filled with wonderful things, but also obstacles and pitfalls; and **The Websters Movie** (Websterovci vo filme, SK/CZ, 2022, dir. Katarína Kerekesová)

is the third full-length story about the members of the spider family.

– In addition to the above titles, several dozens of short films were also made. For example, feature films: **Close** (Close, SK, 2022, dir. Gregor Valentovič); **Dinner for 2 – Breakfast for 1** (Večera pre 2 – Raňajky pre 1, SK, 2022, dir. Kristína Žilincárová); **Homeland of Silence** (Ticho na poli, SK, 2022, dir. Štefánia Lovasová); **Hood Union** (Sídlistková spojka, dir. Kristián Grupač); **Rave to the Grave** (O mŕtvych len v dobrom, SK, 2022, dir. Vladimír Horník); **Revelation of John** (Zjavenie Jána, SK, 2022, dir. Andrej Kolenčík); and **Standing Still** (Nablízku, SK, 2022, dir. Monika Mahútová);

– documentaries:

Asterion (Asterión, CZ/SK, 2022, dir. Francesco Montager); **Forests and Coasts Near Zingst** (Lesy a pobrežia pri zingste, SK/CZ, 2022, dir. Peter Podolský); **Kambium 1492** (SK, 2022, dir. Peter Kašpar, Denis Kozerański); **We Have to Survive: Fukushima!** (Musíme prežiť: Fukušima!, SK, 2022, dir. Tomáš Krupa); **No Elements** (Prázdna množina, SK, 2022, dir. Barbara Vojtašáková); and **Strigov** (Strigov, SK, 2022, dir. Barbora Berezňáková). Six short documentaries – **23** (23, SK, 2022, dir. Eva Gabrižová), **Witches of Gorolia** (Čarodějnice z Gorolie, SK, 2022, dir. Petr Turoň), **Pieces** (Kousky, SK, 2022, dir. Matej Mikloš), **Embellishment** (Prikrása, SK, 2022, dir. Eliška Urminová, Marek Haring), **The Symbol** (Symbol, SK, 2022, dir. Kristína Žilincárová), **In Lines** (V riadkoch, SK, 2022, dir. Pavla Rachelová, Peter Takács) – were the result of the project My Street Films SK 2022. Its participants developed their original concepts into films over the course of eight months under the guidance of Barbora Sliepková, Dominik Jursa and Marek Kuboš.

– And, as regards animated films, we can mention, for example: **Ana** (Ana, SK, 2022, dir. Romana Candráková); **Even Stone Flows** (Aj kameň tečie, SK/CZ, 2022, dir. Ové Pictures); **I Don't Want to Go Yet** (Ja ešte nechcem odísť, SK, 2022, dir. Klára Fedora Homzová); **Mercy** (Milosť, SK, 2022, dir. Ivana Laučíková); **Mimi & Lisa: The Garden** (Mimi & Lisa: Záhrada, SK/CZ, 2022, dir. Ivana Šebestová, Katarína Kerekesová); **Money and Happiness** (Money and Happiness, RS/SI/SK, 2022, dir. Ana Nedjelković, Nikola Majdak); and **Suzie in the Garden** (Zuza v zahradách, CZ/SK, 2022, dir. Lucie Sunková).

– In 2022, episodes 16 and 17 of the animated series **The Tots** (Drobci, SK, 2016 – 2022) – **Ice Cream** (Zmrzlina, SK, 2022, dir. Vanda Raýmanová, Michal Struss) and **Picnic** (Piknik, SK, 2022, dir. Vanda Raýmanová, Michal Struss) were also made. In addition, episode 20 of the TV series **The Websters** (Websterovci, SK/CZ, 2017 – 2022, dir. Katarína Kerekesová) entitled **The Baby** (Bábätko, SK, 2022, dir. Katarína Kerekesová).

– Radio and Television of Slovakia also had some part in the production of ten full-length cinema films – 25 full-length films for cinema, i.e. precisely half of the 2022 production – 10 feature films (**Buko, Beanie, Goldilocks and the Glorious Losers, Indian, The Horse, The Ballad of Piargy, Plastic Symphony, The Night-siren, Shadowplay, The Enchanted Cave**), 13 documentaries (**+ 90, Dezo Hoffmann – Photographer of the Beatles, Mountain Guide, Good Old Czechs, Michael Kocáb, Leaving to Remain, The Countdown – The Last Film of Ivan Palúch, Peter Dvorsky – Opera Singer, Pongo Calling, Free, The Eagles from**

Taga, The Shift, Howling Like We Do) and 2 animated films (**Journey to Your-land, The Websters Movie**). 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 2022					
	100 % Slovak share	Slovak majority	Parity (50/50)	Slovak minority	TOTAL
Fiction	5	10	0	13	28
Documentary	7	4	0	9	20
Animations	0	2	0	0	2
TOTAL	12	16	0	22	50

► SLOVAK AUDIOVISUAL FUND

- The Slovak Audiovisual Fund (AVF, www.avf.sk) has been providing 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.

- **The national budget contribution budgeted at EUR 12,010,000** constituted the basic source of income in the Fund's 2022 budget. Under the agreement, EUR 6,000,000 was earmarked for the support of audiovisual culture and EUR 6,010,000 was specifically earmarked for support of the audiovisual industry.

- In December 2022 the Fund concluded an addendum to the agreement **increasing the contribution to the support for audiovisual culture by EUR 6,200,000**.

- Hence, the national budget contribution to the Fund totalled EUR 18,210,000 in 2022.

- **Based on the internal budget breakdown for 2022, the Slovak Audiovisual Fund's total expenditures were budgeted at EUR 14,952,764; actual expenditures at the end of the accounting period were EUR 18,061,911.**

- The first major group of current expenditures for the period under review consisted of **expenditures related to the Fund's operational activities and to the comprehensive provision of its support activities**.

- The second major group of budgeted current expenditures consisted of **current transfers**, which were budgeted by the Fund at a total of EUR 13,775,000, whereof EUR 16,849,977 was actually spent during the reporting period, of which EUR 9,253,725 was paid to support audiovisual culture (grants and scholarships provided to applicants for the implementation of supported projects), EUR 7,577,872 was paid to support the audiovisual industry and EUR 18,380 was paid as transfers abroad (statutory levies paid abroad for members of expert committees and the Fund's membership fee in international organisations).

Year-on-year comparison of current transfers granted within the Slovak Audiovisual Fund's support activities (EUR)				
	2021	2022	index in %	
Support for AV culture	9,572,609	9,253,725	96.67	
Support for AV industry	5,585,009	7,577,872	135.68	
TOTAL	15,157,618	16,831,597	111.04	

The results of AVF activities and its support activities in standard statistical indicators were affected by the situation in the previous period related to the COVID-19 pandemic in 2022 and the Fund resolved this situation in 2022 in the form of extraordinary support for distribution companies that have long been active in the Slovak market (in collaboration with the Union of Slovak Film Distributors).

– In independent film production, the anti-pandemic measures also meant an increase in the cost of producing audiovisual works, postponement of deadlines

and, finally, postponement of the release of completed projects and their possible economic valuation. This situation from the previous period was reflected, among other things, in the year-on-year increase in the number of Slovak films premiered in cinemas in the Slovak Republic, with several works postponing their public release until 2022 (year-on-year increase in the number of Slovak film premières is 60 %).

Overview of number of première of Slovak films in cinemas in Slovakia				
Year	All premières	Slovak majority	Minority co-productions	Share of minority
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	25.1	16.8	8.3	37.04 %
2020	20	11	9	45.00 %
2021	30	16	14	46.67 %
2022	48	27	21	43.75 %

– The table above shows that, when compared against the trend of an increasing number of première titles over the previous decade, the past year has seen a renewed increase in this statistical indicator above the long-term average.

– The distribution of Slovak films has achieved a considerable year-on-year increase over 2021 in all the indicators monitored.

Overview of results of distribution of Slovak films in cinemas in Slovakia						
SK films – distribution results (premières)	2012-2017 average	2018	2019	2020	2021	2022
Number of films (premières in cinemas)	28	31	43	20	30	48
Total admissions	342,886	250,984	1,075,029	775,487	191,813	541,166
Gross box office in EUR	2,059,519	1,219,591	5,968,856	4,744,271	1,149,613	3,356,807
Number of screenings	11,053	11,399	26,471	17,065	9,600	24,417
Market share – admissions in %	7.94	4.20	16.47	32.79	9.98	12.74
Market share – box office in %	7.20	3.70	16.02	33.97	9.35	12.00

Source: Slovak Film Institute, Union of Slovak Film Distributors

Following the exceptional support for cinema operators (2020 and 2021), **the Fund provided significantly increased support for the distribution** of audiovisual works in the past year. In Sub-programme 2.1, which supports the distribu-

tion and presentation of audiovisual works, the Fund distributed **an all-time high total of EUR 1,045,900 in 2022**, supporting a total of 122 applications (of which the exceptional support for distributors amounted to EUR 198,000).

Support for distribution and presentation in Sub-programme 2.1

Sub-programme 2.1	Total support	Number of supported applications	Average support per application
2017	590,900 EUR	92	6,423 EUR
2018	475,000 EUR	81	5,864 EUR
2019	590,250 EUR	104	5,675 EUR
2020	738,500 EUR	101	7,312 EUR
2021	525,100 EUR	74	7,096 EUR
Average	583,950 EUR	90.4	6,474 EUR
2022	1,045,900 EUR	122	8,573 EUR
2022 share to average in %	179.11	134.96	132.42

- **Support for the audiovisual industry** in Programme 5 **also recorded an increase in 2022**. Within this programme, the Fund granted support amounting to EUR 7,577,872 to 39 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 2022, and also the total amount of support disbursed to the audiovisual industry increased year-on-year. The Fund **registered a further 91 new film projects** in 2022; these are gradually being implemented or will be implemented in 2022 to 2025.

Overview of support for the audiovisual industry (Programme 5)

Year	Number of projects registered	Number of projects supported	Number of beneficiaries	Support disbursed in EUR	Average per project in EUR	Investments in Slovakia in EUR
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
2022	91	39	27	7,577,872	194,304	22,963,248

Basic recapitulation of data – support for audiovisual culture				
Overview of support for audiovisual culture	2010–2019 average	2020	2021	2022
Number of applications submitted	549	673	593	584
Number of applications supported	313	416	347	355
Volume of funds requested in EUR	28,155,770	28,013,829	27,792,493	27,736,772
Volume of funds provided in EUR	7,850,386	10,035,089 ¹	9,839,565	9,903,978
Provided / requested ratio in %	27.88	35.82	35.40	35.71
Average support per application in EUR	24,844	24,123	28,356	27,899
Share of supported applications in %	57.01	61.81	58.52	60.79

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

- In 2022, the Slovak Audiovisual Fund provided funds in all areas of its support activities – creation, production and distribution of audiovisual works, festivals and other cultural events in audiovision, presentation and promotion of Slovak audiovisual culture abroad and the participation of Slovak audiovisual works in international events, support for research, education, audiovisual training and publishing activities.
- During the COVID-19 pandemic crisis, the Fund focused its special financial support on cinema operation and film distribution.
- The breakdown into core programmes is determined by the structure of the Fund's support activities for the relevant period as approved by the Fund's Board. The largest in terms of the volume of funds and the number of applications received and projects supported is Programme 1, which is aimed at supporting the creation and production of audiovisual works (sub-programmes for fiction, documentary, animation, school and educational audiovisual works, as

well as audiovisual works in which a Slovak co-producer has a minority co-production share).

- Programme 2 is aimed at supporting the public dissemination and presentation of audiovisual works, including support for film festivals and other public cultural events in audiovision and also including support for the presentation of Slovak audiovisual works at events at home and abroad.
- Programme 3 is aimed at supporting publishing activities, professional research, education and audiovisual training.
- Programme 4 is predominantly focused on the important area of digitisation and modernisation of cinemas in the Slovak Republic and, since 2016, the Fund also provides support in a new sub-programme aimed at the development of technologies for making audiovisual works in the Slovak Republic and also for projects focused on cinema marketing and audience development.
- Programme 5 focuses on support for the audiovisual industry.

Division of AVF support activities - 2022 overview and comparison with previous period					
Overview of AVF support activities (in EUR)	2010–2019 average ²	2020	2021	2022	
PROGRAMME 1	6,107,378	5,529,400	8,038,600	7,804,800	
feature films	4,085,266	3,278,200	5,177,500	4,948,000	
documentaries	841,517	808,500	1,330,100	952,000	
animated films	485,668	589,900	530,500	808,800	
school films	64,977	51,800	50,000	56,000	
minority co-productions	629,950	801,000	950,500	1,040,000	
PROGRAMME 2	1,303,392	3,974,839	1,365,655	1,719,703	
Sub-programme 2.1	415,460	738,500	525,100	1,045,900	
Sub-programme 2.2	612,641	1,064,000	356,750	489,500	
Sub-programme 2.3	275,291	2,172,339 ¹²	483,805	184,303	
PROGRAMME 3	217,658	282,700	254,010	231,375	
PROGRAMME 4	367,454	248,150	181,300	148,100	
TOTAL AV CULTURE SUPPORT	7,995,882	10,035,089	9,839,565	9,903,978	
PROGRAMME 5³	492,170	2,290,030	5,585,009	7,577,872	
TOTAL	8,488,052	12,325,119	15,424,574	17,481,850	

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.

- In the case of multi-annual projects, the Slovak Audiovisual Fund has operated a procedure whereby the decision on the total amount of support for the project is taken in the respective budgetary year, but this amount is then allocated over the course of several budgetary years.

Shares of the individual programmes (only support for audiovisual culture)						
Shares in %	2010–2019 average	2020	2021	2022	2022 support structure	
PROGRAMME 1	76.38	55.10	81.70	78.80	70	
PROGRAMME 2	16.30	39.61	13.88	17.36	20	
PROGRAMME 3	2.72	2.82	2.58	2.34	4	
PROGRAMME 4	4.60	2.47	1.84	1.50	6	

- A special activity of the Fund in 2022 was the initiative to help Ukrainian filmmakers, in which the Fund both joined the international project “Ukrainian Films Now” and announced a special priority in Call No. 7/2022 to support the cooperation of Slovak and Ukrainian filmmakers in the implementation of co-production film projects that could not be completed in Ukraine due to the war. With this priority, the Fund supported three co-production projects with a total amount of EUR 215,000.

- 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 2022, the SFC successfully accomplished its objectives by **active presentation in Slovakia as well as on the international film market.**

- **The SFC functions as the first point of contact for enquiries about the film infrastructure in Slovakia where foreign filmmakers will obtain compact information in one spot;** it is also working intensively towards the **establishment of regional film offices in Slovakia.**

- **Overview of projects which obtained financial support in excess of EUR 100,000 in 2022:**

Sub-programme 1.1 – Feature Audiovisual Works

amount endorsed (EUR) – name of project – applicant

- 500,000 **The Ťapáks / Ťapákovci** – LIPSTICK s.r.o.
- 450,000 **FATHER / OTEC** – DANAE Production s.r.o.
- 450,000 **INTEREST** – escadra s.r.o.
- 450,000 **MOTHER OF THE NIGHT / MATKA NOCI** – KFS production, s.r.o.
- 370,000 **SLEEPING ACCOUNT / SPIACI ÚČET II**
ALEF FILM & MEDIA, s.r.o.
- 350,000 **Photophobia** – Punkchart films s.r.o.
- 300,000 **SOMETIME IN EUROPE / NIEKEDY V EURÓPE** – ARINA s. r. o.
- 300,000 **War of Cops / Vojna policajtov** – CinemArt SK, s. r. o.
- 300,000 **FILM KAVEJ** – noemo, s.r.o.
- 300,000 **full-length fiction film MIKI / celovečerný hraný film MIKI**
PubRes s.r.o.
- 175,000 **THE HORSE / KOŇ** – TITANIC s.r.o.
- 150,000 **The Fugitive / Utekáč (Minimal)** – DRYEYE Film s. r. o.
- 140,000 **The Ugly Tangerine / Škaredá Mandarínka** – kerekesfilm s.r.o.
- 100,000 **War with the News / Vojna s mlokmi** –
IN FILM Bratislava s.r.o.

Sub-programme 1.3 – Animated Audiovisual Works

amount endorsed (EUR) – name of project – applicant

- 180,000 **Living Large / Keď život chutí / Život k sežrání**
NOVINSKI s.r.o.
- 104,000 **THE WEBSTERS 4 / WEBSTEROVCI 4**
(production of episodes 23-25) – Fool Moon, s.r.o.

Sub-programme 1.5 – Production of European Co-production Cinematographic Works in which the Slovak Co-producer Holds a Minority Share

amount endorsed (EUR) – name of project – applicant

- 115,000 **FICHELBERG** – ARINAFILM s.r.o.
- 110,000 **Poberta** – nutprodukcja s.r.o.
- 100,000 **THE DROUGHT / SUCHO** – ARTILERIA, s.r.o.
- 100,000 **Solitude / Samota** – nutprodukcja s.r.o.
- 100,000 **HAVNAA (Family) / HAVNAA (Rodina)** – PubRes s.r.o.
- 100,000 **NEWSROOM (“Help to Ukraine” initiative) / REDAKCIA (iniciatíva 'Pomoc Ukrajine')** – Silverart, 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

- 220,000 **ART FILM FEST 2023** – ART FILM FEST s.r.o.

Sub-programme 2.3 – Support for Attendance at Slovak Cinematographic Works – Call No. 1/2020

amount endorsed (EUR) – name of project – applicant

- 198,342 **Support for attendance at Slovak cinematographic works**
CINEMAX, a.s.

Note: all data, diagrams and tables have been taken from the Slovak Audiovisual Fund's 2022 Annual Report (Bratislava, April 2023)

► 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 never lost sight of this mission in 2022 when, due to the financial situation related to the abolition of the mandatory 1 % contribution, it was obliged to suspend or reduce some forms of its support activities. The 2% contribution from royalties and performing artists' fees constitutes the basis for the creation of the budget for direct support, which is returned in the form of support to creators and artists. It is the creators and artists who significantly affect the financial capacities of the individual LF sections via the 2 % contribution. In 2022, 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 and, via the **ALFA PLUS Programme**, cinematographic and directing work, with **EUR 24,760**. The Section Committee also appraised film and television productions made in 2022 and rewarded 14 successful filmmakers via the **Igric Awards, Ján Fajnor Awards and Literary Fund Premiums** with a total amount of **EUR 6,300** and 5 successful Slovak filmmakers with **EUR 2,100** at international festivals, such as the **Mountains and City IFF** - Literary Fund Award granted to Pavol Barabáš for *Daulághiri Is My Everest* (*Daulághiri je môj Everest*, SK, 2021); **IFF Cinematik Piešťany** - Cinematic.doc Award granted to Martin Palúch for *The Countdown - The Last Film of Ivan Palúch* (*Odpočítavanie - posledný film Ivana Palúcha*, SK, 2022); **Student Film Festival ÁČKO** - LF Awards granted to Romana Candráková for *Best Animation for Ana* (SK, 2022) and to Boris Dubík for *Best Screenplay for It's Burning Nearby* (*Nedáľeko horí*, SK, 2022, dir. Boris Dubík, Robert Mihály, Sára Prokopová); **Biennial of Animation Bratislava BAB** - the Premium for Creative Contribution to Children's Animation to a Slovak filmmaker was awarded to Vanda Raýmanová for the episode *The Garden* (*Záhrada*, SK, 2022, dir. Vanda Raýmanová, Michal Struss) from the TV series *The Tots* (*Drobci*, SK, 2016 - 2022); **Etnofilm Čadca IFF** - the Martin Slivka Award went to Ľubomír Viluda and Ivan Kršiak for their film *Shepherd's Path* (*Ovčiarskou cestou*, SK, 2020). Within the Igric Awards, the Literary Fund's Committee of the Section for Radio, Theatre and Entertainment Arts also granted awards and premiums in a total amount of **EUR 2,950**.

- In 2022, the Literary Fund's Committee of the Section for Creative Work in Television, Film and Video had to work with a substantially lower budget than in the pre-pandemic years. The Committee provided EUR 39,760 for care for creative staff and artists, whereof more than half of this amount, i.e. EUR 24,760 was disbursed to 34 people in the form of creative scholarships.

► MEDIA

- 2022 was still, in part, a pandemic year but in its second half we recorded a gradual release and lifting of the pandemic measures. This was also reflected in the gradual revival of the cultural scene. Theatres, galleries and concert halls were reopened, cultural events and concerts took place, and we recorded a significant return of audiences, a return which is gradually regaining 2019 figures. Film production and distribution were also revived and cinema audiences were also growing, albeit cautiously at first, which we attribute, among other things, to the changes in behaviour during the pandemic - viewers simply became accustomed to being able to watch films from the comfort of their homes.

- Within the Creative Europe Programme, it was a year when the Programme started to function within a stable regime, calls were published and projects evaluated in a regular rhythm.

- The administration of the Programme has definitely moved to the online space and the project management system, which is the system in which all applications are submitted and assessed and wherein successful projects conclude agreements and send final reports, has also become stabilised. It has to be said that this system is, in essence, designed for big companies that have several projects in parallel; the system remains very complicated for small and micro companies which constitute the vast majority of companies in the culture sector. Nevertheless, it is evident that this system is not going to be changed and companies need to come to terms with it.

- As for the results of Slovak companies within the Creative Europe Programme, for them 2022 was an extremely successful year. **The support of EUR 2,595,885.28 received represents the highest amount since Slovakia became a Member State of the Programme.** Of this amount, Slovak companies received EUR 1,830,472.38 from the MEDIA Sub-programme and they were also very successful in the Culture Sub-programme; thirteen companies received support of EUR 765,412.90 within the call for European Cooperation Projects.

- Within the MEDIA Sub-programme, we recorded support of EUR 1,830,472.38, whereby two companies in the project partner position received EUR 180,782 in total within two calls, Talents and Skills (Training), three Slovak production companies received EUR 330,000 in total within the call European Mini-slate Development, one company received EUR 4,500 as a partner within the Markets & Networking scheme, one company EUR 29,814 as a partner within the Audience Development and Film Education scheme, eight Slovak distribution companies received EUR 72,520 within the selective support of cinema distribution, Films on the Move, one production company EUR 31,619 as a partner within support for the European Co-development, seven distribution companies EUR 934,171 within the automatic support for European Film Distribution, one company received support of EUR 93,398 as a partner within the European VOD Networks and Operators scheme and 26 Slovak cinemas in the network received EUR 153,667 within indirect support in the Europa Cinemas network.

Support for Slovak entities within the MEDIA Programme in 2022

Call	Company	Project	Support (EUR)
CREA-MEDIA-2021-TRAINING / Talents and Skills (Training)			
	CHARACTER (partner)	MIDPOINT	1,858.00
CREA-MEDIA-2021-DEVMINISLATE / European Mini-slate Development			
	KFS Production		100,000.00
	PubRes		130,000.00
	SILVERART		100,000.00
CREA-MEDIA-2021-AUDFILMEDU / Audience Development and Film Education			
	FILMTOPIA (partner)	KineDok	29,814.00
CREA-MEDIA-2021-MARKETNET / Markets & Networking			
	APAF (partner)	CEE Animation	4,500.00
CREA-MEDIA-2021-FILMOVE / Films on the Move, cinema distribution selective support			
	8 Slovak distributors		72,520.00
CREA-MEDIA-2021-CODEV / European Co-development			
	NOVINSKI (partner)	NEPELA	31,619.00
CREA-MEDIA-2022-FILMDIST / European Film Distribution (automatic support)			
	ASFK		74,952.82
	Bontonfilm		352,773.95
	CinemArt SK		29,081.42
	Continental film		271,023.22
	Magic Box Slovakia		146,596.00
	Film Europe		52,494.00
	Vertigo Film Distribution		7,251.00
CREA-MEDIA-2022-TRAINING / Talents and Skills (Training)			
	APAF (partner)	CEE Animation workshop	111,194.09
	CHARACTER (partner)	MIDPOINT	67,729.88
CREA-MEDIA-2022-VODNET / European VOD Networks and Operators			
	DAFilms (partner)	Doc Alliance Films	93,398.00
Europa Cinemas (indirect support)			
	(26 Slovak cinemas in the network)		153,667.00
MEDIA total			1,830,472.38

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 2022, Eurimages had **38 Member States** out of the total number of 46 countries in the Council of Europe plus **one Associate Member** - Canada (from 13 March 2017). In 2022, the fund supported 52 feature, 13 documentary and 6 animated feature-length films, with a total amount of EUR 18,734,000. From its establishment in 1988 up to 31 December 2022, the fund had supported 2,276 European co-productions to the extent of EUR 676 million.

- In 2022, **14 Slovak projects applied for support from Eurimages, of which 5 were successful:**

- The minority Czech-Slovak fiction project **The End of the World** (Koniec sveta) with a total budget of EUR 1,625,497 and directed by Ivan Zachariáš was presented in the following co-production scheme: 80 % belongs to the Czech company Luminar film (delegated producer Martin Růžička) and 20 % to the Slovak company Filmpark production (co-producer Peter Nevedal). The project **received support of EUR 276,000.**

- The Slovak majority co-production project **The Spring** (Prameň, SK/CZ/HU), director Ivan Ostrochovský's third full-length feature film with a total budget of EUR 1,973,328 and the following co-production scheme: 52.20 % belongs to the Slovak company Punkchart films s.r.o. (delegated producer Ivan Ostrochovský), 30.15 % to the Czech company Negativ s.r.o. (co-producer Jiří Strnad) and 17.65 % to the Hungarian company Proton Cinema Kft. (co-producer Viktória Petrányi), **received support of EUR 260,000.**

- The parity Czech-Slovak animated project **Living Large** (Keď život chutí), with a Belgian and French minority co-production contribution, directed by Kristína

Dufková was presented in this co-production scheme: 34.11 % belongs to the Czech company Barletta Productions s.r.o. (delegated producer Matěj Chlupáček), 30.61 % belongs to the Slovak company NOVINSKI s.r.o. (co-producer Michal Novinski & MAGICLAB s.r.o., Michal Křeček), 24.22 % to the Belgian company Entre Chien et Loup scrl. (co-producer Sébastien Delloye) and 11.06 % to the French company Novanima Productions S.A.R.L. (co-producer Marc Faye). The project with a total budget of EUR 2,621,340 **received support of EUR 393,000.**

- The Slovak minority animated project **The Crystal Planet** (Krišťáľová planéta, SK/CZ/HR) directed by Arsen Anton Ostojič, was presented in the following scheme: 10.23 % belongs to the Slovak company BFILM s.r.o. (delegated producer Peter Badač), 60.48 % to the Czech company Alkay Animation Prague s.r.o. (co-producer Petr Horák) and 29.28 % to the Croatian company Filmsaurus Rex (co-producer Arsen Anton Ostojič). The project with a total budget of EUR 3,174,104 **was supported** with a reduced sum of only **EUR 149,000** with regard to the budget available to the expert assessment group.

- The parity Serbian-Slovak feature project **Cycling with Zoli the Turk** (Na bicykli so Zolim Turkom) directed by Szabolcs Tolnai, one of the most significant Serbian directors coming from the Hungarian minority in Serbia. The project with a total budget of EUR 1,050,000 and the following co-production scheme: 51.71 % belongs to the Serbian company Atalanta (delegated producer Piroška Varga Tolnai) and 48.29 % to the Slovak company MPhilms s.r.o. (co-producer Mátyás Prikler) was supported with **EUR 175,000.**

- In 2022, Slovakia's contribution to the fund was **EUR 246,564.57.**

- In 2022, Slovak co-production projects received **EUR 1,253,000** in total.

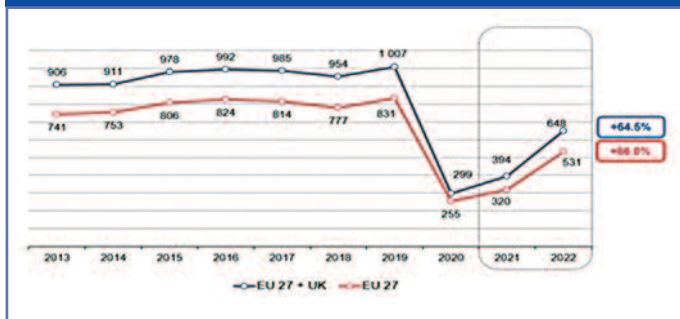
- From the date that Slovakia acceded to Eurimages up to 31 December 2022, **70 projects** had received support; in these projects, Slovak production companies functioned as either majority or minority co-producers.

► CINEMA DISTRIBUTION

- Due to the pandemic, the operation of all cinemas in Slovakia was suspended from 25 November 2021. Cinemas were only able to open their screening rooms from 10 January 2022 but with strict epidemiological measures in place – limitation of screening room capacity; only those who were vaccinated or had overcome COVID were allowed into the cinemas and were required to wear a respirator during the screening. These measures were lifted as of 21 April 2022, hence the cinemas have, after a lengthy period, returned to full operation without significant restrictions. That is also reflected in the figures. In 2022, Slovakia had **the fifth biggest year-on-year increase in the number of viewers in the European union (EU)**.

- This ensues from the preliminary results of the European Audiovisual Observatory for 2022 published in February 2023. According to these results, 648.8 million viewers attended cinemas in the EU and the United Kingdom in 2022. This is a year-on-year increase of 65 % and 254.32 million tickets compared with 2021. It should be remembered that, in 2021, cinemas in Europe were closed for many weeks. But even so, audience growth in the EU and the UK in 2022 is 34 % below the 2017-2019 average. The audiovisual sector has not yet recovered from the crisis. This may be due to hesitancy on the part of audiences to go to the cinema and other side-effects of the pandemic.

Cinema attendance in the European Union and the UK, 2013-2022 provisional
In millions; provisional estimates; calculated on a pro-forma basis for the 27 EU member states and the UK



Source: European Audiovisual Observatory

- The biggest year-on-year increase was recorded in Latvia (+ 241 %, + 1.2 million viewers), Slovenia (+143 %, + 1 million), Lithuania (+124 %, + 1.7 million) and in Slovakia (+ 112 %, + 2.3 million).

- In the EU, Denmark and the Czech Republic are recovering most rapidly. In 2022, attendances there attained 82 % and 81 %, respectively, of the average attendance in 2017 – 2019.

- But domestic films were also successful. Their share in the total attendance increased in half of the EU Member States for which preliminary results were available. And in 16 countries it was even higher than the average for 2017 – 2019.

Within the EU it was highest in France (41 %), followed by the Czech Republic (37 %) and Denmark (30 %).

- In 2022, **4,335,250 people** came to Slovak cinemas for all films screened, i.e., **112.73 % more** than in 2021.

- Total gross box office takings increased year-on-year by **116.57 % to EUR 27,985,001**. The number of screenings increased by 94.22 % to 190,261 which is the fourth highest figure since Slovakia became independent. The average attendance per screening grew from 20.80 in 2021 to 22.79; however, this represents the second lowest figure since 1993. The average admission fee also grew (by 6.51 %) to EUR 6.46.

- In 2022, 861 films were screened in Slovak cinemas (648 in 2021), of which 291 (171 in 2021) were premières brought in by **17 distribution companies**.

- **Minions: The Rise of Gru** (US, 2022, dir. Kyle Balda, Brad Ableson) became the best attended film of 2022 with 293,466 viewers. Second-ranked was **Avatar: The Way of Water** (US, 2022, dir. James Cameron) with 220,783 viewers and third-ranked was a domestic film, the romantic comedy **And a Happy New Year 2** (Šťastný Nový rok 2: Dobro došli, SK, 2021, dir. Jakub Kroner) with 190,516 viewers. Another Slovak romantic comedy, **Till Summer Comes** (V lete ti poviem, ako sa mám, SK, 2021, dir. Marta Ferencová) was also among the Top 10 films. It ranked ninth with 125,478 viewers. The animated **Pil** (FR, 2021, dir. Julien Fournet) with 77,715 viewers became the most successful European film. **Free** (Slobodní, SK, 2022, dir. Slavomír Zrebný) – the story of Christian dissent against the backdrop of the 20th century history in Slovakia – became the best-attended documentary of 2022 with 4,222 viewers.

- Just as in 2021, American films dominated Slovak cinemas last year. 71.19% of all viewers went to see them. The share of European films (excluding Slovak ones) dropped from 19.49 % in 2021 to 17.50 % in 2022. However, the share of domestic films in the total attendance (including non-première titles and minority co-productions) increased from 9.98% in 2021 to 12.74 % in 2022.

- Last year, all Slovak films, including minority co-productions, were viewed in cinemas by 552,409 viewers (in 2021, this number was 203,452). Accordingly, the interest of viewers in domestic production increased 2.7-fold year-on-year. There were a lot of options to choose from as 48 Slovak feature-length films and blocks of films featured among the ones premiered, which is 62.5 % more than in 2021. You can find their distribution results in the table on page 20.

- In 2021, the average attendance per screening of domestic films was 25.86. In 2022, this figure dropped to 22.16 viewers and **And a Happy New Year 2** had the highest average attendance per screening (48.29 viewers).

- In addition to almost fifty full-length feature films, **four short Slovak films** were also released in Slovak cinemas in 2022 and **screened prior to the main films**. **Strigov** (Strigov, SK, 2022, dir. Barbora Berezňáková) and the animated film **Suzie in the Garden** (Zuza v zahradách, CZ/SK, 2022, dir. Lucie Sunková), **Even Stone Flows** (Aj kameň tečie, SK, 2022, dir. Ové Pictures (Veronika Oberťová, Michaela Čopíková)) and **Mercy** (Milosť, SK, 2022, dir. Ivana Laučíková).

- A total of eleven companies distributed full-length Slovak films in cinemas. CinemArt SK and Continental film were most active with ten premières.

- CinemArt SK had the highest number of distribution releases (61), followed by Film Europe (57) and Continental film (31).
- As regards attendance figures, 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, 2,348,426 viewers, constituted as much as 54.2 % of the total attendance. The company had as many as 7 films in the Top 10 – **Minions: The Rise of Gru**, **Avatar: The Way of Water**, **Thor: Love and Thunder** (US, 2022, dir. Taika Waititi), **Sonic the Hedgehog** (US/CA/JP, 2020, dir. Jeff Fowler), **Top Gun: Maverick** (US, 2022, dir. Joseph Kosinski), **Doctor**

Strange in the Multiverse of Madness (US, 2022, dir. Sam Raimi) and **Jurassic World: Dominion** (US, 2022, dir. Colin Trevorrow). CinemArt SK was also first in terms of gross box office takings, which amounted to 55 %.

- In terms of attendance (19.3 %) and gross box office takings (19.9 %), the distribution company **Continental film** ranked second. It had two films in the Top 10 last year – **And a Happy New Year 2** and **Till Summer Comes**. For both indicators, Itafilm ranked third (8.7 % viewers and 9.0 % gross box office takings). The company had **Spider-Man: No Way Home** (US, 2021, dir. Jon Watts) in the Top 10.

Overview of number of premiered of 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	25.1	16.8	8.3	37.04 %
2020	20	11	9	45.00 %
2021	30	16	14	46.67 %
2022	48	27	21	43.75 %

Source: 2022 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.
- The distribution of Slovak films achieved a considerable year-on-year increase on 2021 in all the indicators monitored.

Distribution of Slovak films in Slovak cinemas						
SK films – distribution results (premières)	2012-2017 average	2018	2019	2020	2021	2022
Releases in cinemas	28	31	43	20	30	48
Total attendance	342,886	250,984	1,075,029	775,487	191,813	541,166
Total gross box office (EUR)	2,059,519	1,219,591	5,968,856	4,744,271	1,149,613	3,356,807
Screenings	11,053	11,399	26,471	17,065	9,600	24,417
Market share – viewers	7.94	4.20	16.47	32.79	9.98	12.74
Market share – GBO	7.20	3.70	16.02	33.97	9.35	12.00

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

– The figures again include only the results from the UFD. The 2022 data do not include attendances at the **Bažant Cinematograph** project which attracted 29,000 viewers to free screenings of Czech and Slovak films in 16 Slovak towns and cities over the course of its 20th season. **And a Happy New Year 2** (approximately 10,600 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, attendances at the increasingly popular alternative content and the international project **KineDok** bringing a selection of creative documentaries which have been successful at film festivals since 2016.

– The year 2022 was far more successful in Slovak cinemas than the previous two years. However, viewers are more hesitant in returning to cinemas than before the pandemic. Hence, there is a long way to go for us to return to the level of attendance recorded before 2019. But it is pleasing to note that, in the first few months of 2023, **Avatar: The Way of Water**, for example, has already exceeded 400,000 viewers, **Puss in Boots: The Last Wish** (US, 2022, dir. Joel Crawford) 200,000 viewers and the Slovak film **Invalid** (Invalid, SK/CZ, 2023, dir. Jonáš Karásek) has already attracted more than 185,000 viewers to cinemas.

Distribution of Slovak and co-production films premiered in 2022											
	Film title	Director	Production year	Country of origin	Release date	Screenings	Admissions	Box office (EUR)	Distributor	F/D/A	Average admissions per screening
1.	Šťastný nový rok 2: Dobro došli	Jakub Kroner	2021	SK	17.3.2022	3,945	190,516	1,226,017	Continental film	F	48.29
2.	V lete ti poviem, ako sa mám	Marta Ferencová	2021	SK	17.2.2022	3,428	125,478	818,332	Continental film	F	36.60
3.	Vitaj doma, brate!	Peter Serge Butko	2022	SK/CZ/RS	18.8.2022	1,276	18,238	120,350	Itafilm	F	14.29
4.	Websterovci vo filme	Katarína Kerekesová	2022	SK/CZ	13.10.2022	1,248	17,204	102,835	Magic Box Slovakia	A	13.79
5.	Zakliata jaskyňa	Mariana Čengel Solčanská	2022	SK/CZ	2.6.2022	1,000	16,590	64,206	Garfield film	F	16.59
6.	Čierne na bielom koni	Rastislav Boroš	2022	SK	13.10.2022	891	14,650	100,805	Continental film	F	16.44
7.	Svetlonoc	Tereza Nvotová	2022	SK/CZ	29.9.2022	843	11,774	81,816	Forum Film	F	13.97
8.	Tvojazem	Peter Budinský	2022	SK/BE/CZ	26.5.2022	816	9,617	45,511	Forum Film	A	11.79
9.	Piargy	Ivo Trajkov	2021	SK/CZ/MK	22.9.2022	594	9,406	59,690	CinemArt SK	F	15.84
10.	Láska hory prenáša	Jakub Machala	2022	SK/CZ	5.5.2022	927	8,500	53,794	Continental film	F	9.17
11.	Indián	Tomáš Svoboda Vladimír Kriško	2021	SK/CZ	22.9.2022	471	4,768	31,846	Magic Box Slovakia	F	10.12
12.	Slobodní	Slavomír Zrebný	2022	SK	15.9.2022	125	4,222	19,035	Itafilm	D	33.78
13.	Superžena	Karol Vosátko	2022	SK	1.12.2022	556	3,758	24,323	Continental film	F	6.76
14.	Stand up	Juraj Bohuš	2022	SK/	23.6.2022	653	2,378	15,116	Continental film	F	3.64

Distribution of Slovak and co-production films premièred in 2022											
	Film title	Director	Pro-duction year	Country of origin	Release date	Screen-ings	Admis-sions	Box office (EUR)	Distributor	F/D/A	Average admissions per screening
15.	Peter Dvorský	Iveta Malachovská	2022	SK	7.4.2022	233	2,100	10,723	Continental film	D	9.01
16.	Kryštof	Zdeněk Jiráský	2021	SK/CZ	21.4.2022	388	2,002	11,522	Bontonfilm	F	5.16
17.	Obeť	Michal Blaško	2022	CZ/SK/DE	15.9.2022	331	1,461	5,880	Continental film	F	4.41
18.	Dežo Hoffmann - fotograf Beatles	Patrik Lančarič	2022	SK/CZ	30.6.2022	151	1,418	6,638	Continental film	D	9.39
19.	Katedrála	Denis Dobrovoda	2022	SK/IT	13.10.2022	32	764	3,039	Film Expanded	D	23.88
20.	Plastic Symphony	Juraj Lehotský	2022	SK/PL/CZ	1.12.2022	264	725	4,633	Bontonfilm	F	2.75
21.	Budujeme Slovensko	Paula Reiselová, Jana Mináriková, Dušan Bustin, Marek Moučka	2022	SK	3.3.2022	23	415	694	FILMTOPIA	D	18.04
22.	Odpočítavanie - posledný film Ivana Palúcha	Martin Palúch	2022	SK	24.11.2022	23	397	661	Asociation of Slovak Film Clubs	D	17.26
23.	Drsne a nežne	Ľubomír Štecko	2022	SK/CZ	6.10.2022	28	280	720	Asociation of Slovak Film Clubs	D	10.00
24.	Zavýjať po svojom	Asia Dér	2022	SK/HU	8.9.2022	18	201	476	FILMTOPIA	D	11.17
25.	Ouca - (ne)skutoční príbehy	Peter Pavlík	2022	SK	19.10.2022	5	195	845	Artactive production	F	39.00
26.	+90	Marek Kuboš	2022	SK	1.12.2022	21	45	178	Asociation of Slovak Film Clubs	D	2.14
27.	Odchádzania	Mira Erdevicki	2022	SK/GB/CZ	10.11.2022	4	42	188	Film Expanded	D	10.50
TOTAL	100% Slovak films and majority co-productions					18,294	447,144	2,809,871			24.44

Distribution of premiered Slovak and co-production films in 2022											
	Film title	Director	Production year	Country of origin	Release date	Screenings	Admissions	Box office (EUR)	Distributor	F/D/A	Average admissions per screening
1.	Po čom muži túžia 2	Rudolf Havlík	2022	CZ/SK	21.4.2022	2,091	52,692	330,136	CinemArt SK	F	25.20
2.	Myši patria do neba	Denisa Grimmová Jan Bubeníček	2021	CZ/FR/PL SK	17.3.2022	764	16,479	77,855	CinemArt SK	A	21.57
3.	Čiapka	Slobodan Maksimović	2022	SI/LU SK/HR	20.10.2022	804	11,882	63,018	Forum Film	F	14.78
4.	Tieňohra	Peter Bebjak	2022	CZ/SK	7.4.2022	467	3,329	21,092	Continental film	F	7.13
5.	Grand Prix	Jan Prušinovský	2022	CZ/SK	17.11.2022	305	1,689	12,165	Magic Box Slovakia	F	5.54
6.	Buko	Alice Nellis	2022	CZ/SK	20.10.2022	262	1,567	8,328	CinemArt SK	F	5.98
7.	Planéta Praha	Jan Hošek	2022	CZ/SK	4.8.2022	182	1,194	5,605	Film Expanded	D	6.56
8.	Slovo	Beata Parkanová	2022	CZ/SK/PL	15.9.2022	262	1,170	6,182	Bontonfilm	F	4.47
9.	Arvéd	Vojtěch Mašek	2022	CZ/SK	3.11.2022	200	1,002	6,525	CinemArt SK	F	5.01
10.	Atlas vtákov	Olmo Omerzu	2021	CZ/SI/SK FR	14.4.2022	113	574	2,783	CinemArt SK	F	5.08
11.	Cirkus Maximum	Artur Kaiser	2022	CZ/SK	10.11.2022	180	490	3,116	Magic Box Slovakia	F	2.72
12.	Turnaj snov	Adina Popescu, Iulian Manuel Ghervas	2022	RO/SK	10.11.2022	193	471	3,034	Forum Film	D	2.44
13.	Michael Kocáb - rocker verzus politik	Olga Sommerová	2022	CZ/SK	17.11.2022	80	427	2,757	CinemArt SK	D	5.34
14.	Večný Jožo alebo ako som stretol hviezd	Jan Gogola ml.	2020	CZ/SK	5.5.2022	45	349	1,640	FILMTOPIA	D	7.76
15.	Správa o záchrane mŕtveho	Václav Kadrnka	2021	CZ/SK	24.3.2022	65	182	888	CinemArt SK	F	2.80
16.	Let domov	Tomáš Bojar	2022	CZ/SK	27.10.2022	15	173	453	FILMTOPIA	D	11.53
17.	Fragile Memory	Ihor Ivanko	2022	UA/SK	16.6.2022	19	104	298	FILMTOPIA	D	5.47
18.	Identita ES	Alena Činčerová	2022	CZ/CA/SK	27.10.2022	28	90	507	CinemArt SK	D	3.21
19.	Ľudia krvi	Miroslav Bambušek	2021	CZ/SK	3.2.2022	35	82	322	Association of Slovak Film Clubs	F	2.34
20.	Pongo Calling	Tomáš Kratochvíl	2022	CZ/SK/GB	10.11.2022	10	76	233	Film Expanded	D	7.60
21.	Absence	Ali Mosaffa	2021	IR/CZ/SK	13.10.2022	3	0	0	CinemArt SK	F	0.00
TOTAL	Minority co-productions					6,123	94,022	546,936			15.36
TOTAL	All Slovak and co-production film released					24,417	541,166	3,356,807			22.16
TOTAL	All Slovak and co-production films screened in 2022 (not only releases)					24,779	552,409	3,388,796			22.29

Source: Union of Film Distributors of the Slovak Republic

Note: Films are listed on the basis of admission figures

F - fiction, D - documentary, A - animation

Slovak full-length films released in cinemas in 2022					
	100 % SK	majority	50/50	minority	TOTAL
fiction	7	8	0	12	27
documentary*	5	5	0	8	18
animated	0	2	0	1	3
TOTAL	12	15	0	21	48

* = including the block of films Constructing Slovakia (Budujeme Slovensko)

TOP 10 Films by Admissions 2022 (1 January – 31 December 2022)						
Ranking	Slovak film title	Original title	Country of origin	Release date	Admissions	Distributor
1.	Mimoni 2: Zloduch prichádza	Minions: The Rise of Gru	US	30.6.2022	293,466	CinemArt SK
2.	Avatar: Cesta vody	Avatar: The Way of Water	US	15.12.2022	220,783	CinemArt SK
3.	Šťastný nový rok 2: Dobro došli	Šťastný nový rok 2: Dobro došli	SK	17.3.2022	190,516	Continental film
4.	Thor: Láska a hrom	Thor: Love and Thunder	US	7.7.2022	173,506	CinemArt SK
5.	Spider-Man: Bez domova	Spider-Man: No Way Home	US	20.1.2022	150,513	Itafilm
6.	Ježko Sonic 2	Sonic the Hedgehog 2	US	31.3.2022	148,901	CinemArt SK
7.	Top Gun: Maverick	Top Gun: Maverick	US	26.5.2022	148,750	CinemArt SK
8.	Doctor Strange v mnohovesmíre šílenstva	Doctor Strange in the Multiverse of Madness	US	5.5.2022	143,553	CinemArt SK
9.	V lete ti poviem, ako sa mám	V lete ti poviem, ako sa mám	SK	17.2.2022	125,478	Continental film
10.	Jurský svet: Nadvláda	Jurassic World: Dominion	US	9.6.2022	109,942	CinemArt SK

TOP 10 Slovak Films by Admissions 1993–2022							
Ranking	Slovak title / English title	Production year	Country of origin	Distributor	Screenings	Admissions	Gross box office (EUR)
1.	Bathory / Bathory	2008	SK/CZ/GB/HU	Tatrafilm / Bontonfilm	3,550	432,300	1,614,553
2.	Sviňa / Scumbag	2020	SK/CZ	CinemArt SK	4,252	396,009	2,528,529
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	4,887	332,606	1,762,545
6.	Šťastný nový rok / And a Happy New Year	2019	SK	Continental film	3,869	280,227	1,698,437
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.	Šťastný nový rok 2: Dobro došli / And a Happy New Year 2	2022	SK	Continental film	3,945	190,516	1,226,017
10.	V lete ti poviem, ako sa mám / Till Summer Comes	2022	SK	Continental film	3,428	125,478	818,332

Note: without minority co-productions; 2022 releases are highlighted

Source: Union of Film Distributors of the Slovak Republic

TOP 10 Films by Admissions 1993 – 2022							
Rank.	Slovak film title	Original film title	Production year	Country of origin	Distributor	Admission	Gross 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	396,009	2,528,529
7.	Avatar	Avatar***	2009	US/GB	Tatrafilm / Barracuda Movie	384,235	2,323,868
8.	Mimoni	Minions	2015	US	Barracuda Movie / CinemArt SK	369,934	1,881,460
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; *** including the 3D version and re-release in 2022 attended by 17,702 viewers

Slovak films are highlighted

Source: Union of Film Distributors of the Slovak Republic

Slovak Republic 1993 – 2022 (as of 31 December 2022)									
Year	Number of theatres *	Number of screens	Of which digital screens	Number of screens	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	160	273	208	68,986	5-48	1	26-15	171	13
2022	158	271	209	69,305	5-48	1	50-21	291	17
TOTAL							377-147	5,756	

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 – 2022 (as of 31 December 2022)

Year	Number of screenings	Admissions	Gross 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
2021	190,261	4,335,250	27,985,001 €	6,46 €	22.79
TOTAL	3,066,249	119,980,045			38.17

Note: EUR 1 = SKK 30.126

Source: AIC SFI and UFD SR

► VIDEO DISTRIBUTION

- The pandemic affected the production, distribution and sales of media with audiovisual works in 2020 and 2021. Not only did the number of physical media issued steadily decline but so did the number of companies that issued them. Currently, **Magic Box Slovakia** occupies the dominant position in the market; the company brings titles from the production of four of the five American “majors” (Warner, Disney, Universal, Paramount) to the Slovak markets and it also releases its own, mainly domestic, titles. Like the other companies, in 2022, Magic Box Slovakia focused in particular on commercially successful films and re-editions of older films which had sold out.

- According to Magic Box data, the company sold 617,223 media in total in 2022 in the Czech Republic and Slovakia. This number consisted of 445,000 DVDs, 146,500 BDs and 25,800 UHDs. Although it is widely claimed that physical media are no longer selling, according to Magic Box, their year-on-year sales of the first two types of media have actually increased.

- In 2022, **Magic Box Slovakia** issued 133 DVD, 112 BD and 37 UHD titles.

- Magic Box Slovakia's TOP 5 bestselling DVDs

1. **No Time to Die** (US, 2020, dir. Cary Joji Fukunaga) 2-DVD (DVD + bonus disc) - 1,913
2. **Sing 2** (US, 2021, dir. Garth Jennings, Christophe Lourdelet) DVD (SK) - 1,725
3. **Minions: The Rise of Gru** (US, 2022, dir. Kyle Balda, Brad Ableson) - 1,397
4. **Paw Patrol: The Movie** (US, 2021, dir. Cal Brunker) - 1,294
5. **Moana** (US, 2016, dir. Ron Clements, John Musker) - 1,222

- Magic Box Slovakia's TOP 5 bestselling BDs

1. **No Time to Die** (2020, dir. Cary Joji Fukunaga) 2BD (2D + bonus disc) - 603
2. **Dune** (US, 2021, dir. Denis Villeneuve) BD - 444
3. **Top Gun: Maverick** (US, 2020, dir. Joseph Kosinski) BD - 316
4. **Dune** (US, 2021, dir. Denis Villeneuve) 2BD (UHD+BD) - 254
5. **Eternals** (US, 2021, dir. Chloé Zhao) BD - 253

- Magic Box Slovakia's TOP 5 bestselling UHDs

1. **Dune** (US, 2021, dir. Denis Villeneuve) 2BD (UHD+BD) - 254
2. **No Time to Die** (US, 2020, dir. Cary Joji Fukunaga) 2BD (UHD+BD) - 164
3. **Batman** (2022) 2BD (UHD+BD) - 71
4. **No Time to Die** (US, 2020, dir. Cary Joji Fukunaga) 2BD (UHD+BD) - digibook - 60
5. **Matrix Resurrections** 2BD (UHD+BD) - 52

- In 2022, **28 DVDs or BDs with 38 Slovak and co-production audiovisual works** were released. Of these, 14 DVDs and BDs contained feature-length cinema films.

- Slovak Films on DVD

- In 2021, the **Slovak Film Institute** again became the largest producer of DVDs and BDs although they produced only four instead of ten titles, one on DVD and three on BD. The sole DVD was **Jaroslava Havettová – Selected Works** (Jaroslava Havettová – Výber z tvorby). The disc included digitally restored films – **The Song** (Pieseň, 1969), **The Statue** (Socha, 1969), **Until the Pitcher Is Broken at Last** (Kým sa ucho neodbije, 1971), **Contacts** (Kontakty, 1980), **The Last Stone** (Posledný kameň, 1982), **Heeelp!** (Pomóóó!, 1985), **Why We Like Hens** (Prečo máme radi sliepky, 1986) and **Fate** (Údel, 1988).

- **Magic Box Slovakia** released three DVDs with Slovak films. But the loose sequel to the successful film **And a Happy New Year** (Šťastný nový rok, SK, 2019, dir. Jakub Kroner) entitled **And a Happy New Year 2** (Šťastný nový rok 2: Dobro došli, SK, 2021, dir. Jakub Kroner) was also released separately as part of a 2-DVD collection with the previously released first film. The company also released a DVD featuring **Summer Rebels** (Letní rebeli, DE/SK, 2020, dir. Martina Saková), an adventurous children's comedy about desire, friendship and overcoming unexpected obstacles.

- **K2 Studio** and **MEDIA Film** released one title each: **K2 Studio – Mountain Guide** (Horský vodca, SK, 2022, dir. Pavol Barabáš) – a film released on the occasion of the hundred-and-fiftieth anniversary of organised mountain guiding in the High Tatras as the 35th title from the Grand Prix edition, and **MEDIA Film – The Impossible Voyage** (Cesta do nemožna), the director's cut of Noro Držiak's film from 2019 which differs only by improved tricks and has a new copyright.

- The production of DVDs with **songs and shows for children** was again extremely rich.

- Slovak Films on Blu-ray

- In 2022, the number of Slovak films released on domestic Blu-ray discs increased to three. All were released by the Slovak Film Institute: **The Sun in a Net** (Slnko v sieti, CS, 1962, dir. Štefan Uher) – the film was described as the beginning of the new wave in the context of Slovak and Czech cinema of the 1960s. Three short and mid-length films were also included as bonus features: **Marked by Darkness** (Poznačení tmou, CS, 1959, dir. Štefan Uher), **Interview** (Rozhovor, CS, 1963, dir. Otakar Krivánek) and **The Making of... The Sun in a Net** (Film o filme Slnko v sieti, SK, 2022, dir. Maroš Brázda); Martin Šulík's **The Garden** (Záhřada, SK/FR/CZ, 1995), the most successful film in terms of attendance and festivals; and **Dežo Hoffmann – The Photographer of the Beatles** (Dežo Hoffmann – fotograf Beatles, SK/CZ, 2022, dir. Patrik Lančarič) – a film about the legendary photographer of not only the Beatles, but also The Rolling Stones, Marilyn Monroe and other world-famous bands and personalities, who originated from Slovakia.

- The BD with the Slovak film **Night Riders** (Noční jazdci, CS, 1981) by director Martin Hollý, released by the Slovak Film Institute (SFI) in 2021, made it to the finale of the DVD Awards competition at the prestigious Il Cinema Ritrovato classic film festival in Bologna. It was selected by the organisers as one of the 33 best titles out of more than 100 Blu-ray and DVD releases from all over the world focusing on classical cinema.

- Slovak Films on DVDs and BDs Released Abroad in 2022

- DVD

- **The Czech Television** released the fairy-tale **How Not to Marry a Princess** (Jak si nevzít princeznu, CZ/SK, 2021, dir. Karel Janák) and a 2-DVD with 8 episodes of the TV series **Ultimatum** (Ultimátum, SK/CZ, 2021, dir. Michal Kollár).

CinemArt released the feature-length animation **Even Mice Belong in Heaven** (Myši patří do nebe, CZ/FR/PL/SK, 2021, dir. Jan Bubeníček, Denisa Grimmová). The Hungarian company Gamma Home Entertainment released a drama about a father and daughter who embark on a journey of discovery and forgiveness **Wild Roots** (Külön falka/Iná svorka, HU/SK, 2021, dir. Hajni Kis).

- In Germany, **Polyband/WVG** released a 4-DVD set with the TV series **The Slavs** (Slovania, SK/UA, 2020 – 2021, dir. Peter Bebjak, Michal Blaško, Serhii Sanin, Oleg Stahursky) and PRO-FUN MEDIA the DVD **Charlatan** (Šarlatán, CZ/IE/PL/SK, 2020, dir. Agnieszka Holland).

- In the USA, Film Movement released **Servants** (Služobníci, SK/RO/CZ/IE, 2020, dir. Ivan Ostrochovský) – a drama from the environment of a theological faculty in totalitarian Czechoslovakia.

- The renowned British label Second Run released the film **Dragon's Return** (Drak sa vracia, CS, 1967, dir. Eduard Grečner) on Blu-ray. **On Dragon's Return** (Film o filme Drak sa vracia, SK, 2022, dir. Maroš Brázda), video introductions by Rastislav Steranka (2022) and film publicist, critic and historian Peter Hames (2015) were featured on the disc as bonuses. The disc also includes a 20-page booklet with an essay on the film and an interview with Eduard Grečner by Jonathan Owen, a British film historian and critic focusing on Central European cinematographies.

- Slovak Films on VOD

- 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 **1,294 various VOD catalogues** in 46 European countries with over **65,503 European films and 28,290 TV series** – stated that in 2022, 610 Slovak films and TV series were available in them in 32 countries from 109 providers.

- According to its data, **Apple iTunes** was among the largest providers of Slovak audiovisual works with 130 full-length films and three animated series, **DA-Films** with 130 full-length and short films, **Netflix, VOYO** with 88 full-length films and eight series, with 85 full-length films and two animated series, **HBO GO** with 44 full-length films and two series and **Amazon Prime Video** with 38 full-length films and one series, were among the largest providers of Slovak audiovisual works.

- In November 2022, the prestigious French streaming platform **LaCinetek** dedicated to the greatest films of the 20th century, released a collection of six classical Slovak films from the 1960s and 1970s entitled **Golden Era of Slovak Film**.

- Under the title Hidden Treasures, the platform also offers a presentation of film institutions and their collections. All six films have been digitally restored and are accompanied on the platform by video tutorials by film theorist Mária Ferenčuhová in French and Rastislav Steranka in English.

- On **8 March 2022** the streaming platform **HBO Max** for films produced by HBO, Warner Bros., DC, Cartoon Network, Max Originals and others was launched in the Czech Republic and Slovakia. The platform replaced the original HBO GO application.

- On **14 June 2022** another major streaming service was launched in Slovakia, **Disney+** which is the latest service with a huge database of films and TV series that had not previously operated officially in Slovakia.

- In the golden age of video cassettes (1990 – 1992) there were almost **1,500 video rental outlets** in operation in Slovakia. As of 31 December 2022, this being the era of streaming services and pirate downloading of films, just one of them remains in operation – Oscar in Bratislava.

> CINEMAS

- Under the conditions imposed as a result of the pandemic, the operation of all cinemas in Slovakia was suspended as of 25 November 2021. Cinemas were only able to open their screening rooms from 10 January 2022 but with strict epidemiological measures in place – limitation of screening room capacity, only those who were vaccinated or had overcome COVID were allowed into the cinemas and they were required to wear a respirator during the screening. These measures were lifted as of 21 April 2022, hence cinemas have now, after a lengthy period, returned to full operation without significant restrictions. As notice of this regulation was not announced well in advance, the first cinemas started screening on 12 January. On 13 January, the multi-screen cinemas of the CINEMAX network opened, and within two weeks 34 cinemas were already screening, including all multi-screen cinemas. These measures were lifted as of 21 April 2022, allowing the cinemas to return to full operation without significant restrictions after a long period. Happily, to our knowledge, not a single cinema has ceased operations as a result of the pandemic.

- In 2022, **158 commercial cinemas** (i.e. cinemas where an admission fee was charged) with **271 screens** were in operation (in 2021, there were 160 cinemas with 273 screens). Of these, **89 were single-screen cinemas** with 24,135 seats, **23 were miniplexes** (cinemas with 2 to 7 screens) with 92 screens and 13,920 seats and **5 were multiplexes** (cinemas with 8 and more screens) with 48 screens and 7,753 seats; there were **31 open-air cinemas** with 22,627 seats, **6 alternative spaces** with 7 screens and 355 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 2021 two new multi-screen cinemas opened in Slovakia, not a single new one opened in 2022.
- However, the operation of one multi-screen cinema, the 4-screen Cinema Lumière in Bratislava, had to be temporarily suspended after an extraordinary event: a fire with most devastating consequences, which broke out on 20 September 2022 on the premises of the digitisation workplace of the Slovak Film Institute in the building at Špitálska Street 4 in Bratislava, where Cinema Lumière is also located, as a result of problems encountered in removal of damage and remediation of the digitisation workplace and Cinema Lumière. It is expected that, after remediation of the premises and the subsequent planned renovation, Cinema Lumière will re-open in October 2023.
- One single-screen cinema was added, digitised with D-Cinema technology. This is **Lúky Cinema in Bratislava** with 196 seats and six wheelchair-accessible places. It was re-opened after ten years of inactivity on 11 March 2022 with the support of the Audiovisual Fund (AVF).
- 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. Dolby Atmos can also be found in Klap Cinema at FTF VŠMU, but this is not used for commercial screenings.
- In 2022, the AVF supported **2 applications** for digitisation with **D-Cinema** technology – **Artkino Metro in Trenčín** obtained EUR 26,000 for the purchase of D-Cinema digital projection technology compliant with DCI standards, in order to replace the old, outdated projector and the **Municipal Community Centre Senec** obtained EUR 35,000 for the re-digitisation of **Mier Cinema**.
- As of 31 December 2022, **209 screens in 92 cinemas and 6 open-air cinemas** were digitised with **D-cinema** technology (212 screens in 91 cinemas and 6 open-air cinemas in 2021). On 105 digitised screens – of these, 36 in single-screen cinemas – **3D screening** was even possible.
- As of 31 December 2022, 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 89 single-screen cinemas in operation in 2022, 71.91% were digitised with D-Cinema technology.
- For details, refer to the table: **Cinemas in Slovakia as of 31 December 2022**.
- In 2010 – 2022, the Slovak Audiovisual Fund (AVF) supported the digitisation of **93 cinemas and screens** with **D-Cinema** technology with **EUR 2,737,090**.
- While 15 screens in multi-screen cinemas were digitised with D-Cinema technology without AVF support, out of 64 single-screen cinemas only nine managed to do so.
- The reconstruction of the open-air cinema in Košice was funded from money earmarked for the 2013 European Capital of Culture projects and the DCI projector in the open-air cinema in Martin was funded by the city.
- Those cinemas that have already been using digital technology for a long time are now encountering technical problems and the need to **re-digitise**.
- 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.
- In 2022, not a single application for digitisation of a cinema using the less demanding digital **E-Cinema HD** technology was submitted. By the end of 2022, **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, 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 2022, 6 applications were supported with **EUR 63,100**.
- In 2014 – 2022, **63 applications** were supported with a total amount of **EUR 1,008,800** (EUR 16,013 per application on average). Cinemas used the funds mainly 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** support was provided to DA-Films.sk – a Slovak online platform for documentary, fiction and animated films and children’s programmes, the children’s portal DAFilms Junior Slovakia, the DAFilms.sk portal – Slovak online cinema and development of the “Vision” software by Filmpark production s. r. o All in all, 5 applications were supported with **EUR 84,500** (EUR 16,900 per application on average).
- In 2010 – 2022, the AVF granted support to Programme **4 Development of Audiovisual Technologies in the Slovak Republic** totalling **EUR 4,252,090**. (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 (FIAF), of which the SFI has been a member since 2001.
- As regards open-air cinemas, only Paľo Bielik’s Open-air Cinema 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 **31 open-air cinemas** (34 in 2021) in operation with an admission fee being charged. In addition to the 6 open-air cinemas digitised with D-Cinema technology (Banská Bystrica, Galanta, Košice, Martin, Nové Zámky, Trnava), films were also digitally screened in a further 6 open-air cinemas. The open-air cinemas in Krupina, Pezinok, Podhájska, Senec and Senica loaned a projector from the local single-screen cinemas and the cinema in Trnovec loaned the projector from the Primáš Cinema in Myjava. Hence, as many as **38.71% of open-air cinemas used D-Cinema technology**.
- The share of open-air cinemas in the total admissions was 2.43%, the average admission per screening was 80.54 viewers, and the average admission fee was EUR 3.67. In 2022, the best-attended open-air cinema was the open-air cinema in Senec.
- In 2022, the **Orava Drive-in Cinema** was also in operation.
- And **three commercial itinerant cinemas** – the open-air Gamon Cinema, the itinerant cinema at the Orava Drive-in Cinema and the Zálesie Wandering Cinema. Bažant Cinematograph screened films for free even in 2022, just like several dozen further single-screen cinemas and alternative spaces.
- As of 31 December 2022, **26 cinemas** (of these, 42.3 % single-screen cinemas) in 18 cities (26 cinemas in 18 cities in 2021) formed part of the European cinema network, **Europa Cinemas** (2,784 screens in 33 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 2022, **43 applicants received a total amount of EUR 184,303**.
- **Inclusive cinema** has not been overlooked in Slovakia in recent years. Cinema Lumière in Bratislava included it in its programme for the first time in February 2018, with an emphasis on inclusion of child viewers with various disadvantages. After a long hiatus due to the pandemic, the first screening of the regular Inclusive Cinema for Children series took place there on Saturday, 12 February 2022. Since January 2022, the induction loop in Cinema Lumière's K1 screening room has made film screenings more accessible and attractive for people with hearing impairments. Cooperation with the One World Festival is very valuable for the cinema; the festival is initiating changes in Slovak audiovision towards responsiveness to the needs of diverse disadvantaged groups (the Culture without Barriers initiative). The activities of the Audiovisual Fund are also important; the Fund published a call in 2022 to support the technological facilities of cinemas with equipment for the playback of audio commentaries or descriptive subtitles for the hearing-impaired, as well as a call that will support the production of audio commentaries of audiovisual works for Slovak cinemas. Inclusive Cinema is also the focus of the **Úsmev Cinema in Košice**, which brings film education and cultural opportunities to the general public and vulnerable groups of the population, making film art accessible to all. It consists of an inclusive film school for children and youth from mainstream and marginalised communities, open film screenings (people with dementia, autism, hearing- and sight-impaired) and an inclusive film festival.

Cinemas in Slovakia as of 31 December 2022									
Multi-screen cinemas	Number of cinemas	Of these digital cinemas	%	Number of screens	Of these 2D (cinemas with at least one 2D screen)	%	Of these 3D (cinemas with at least one 3D screen)	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 Trnava	1	1	100.00	3	3	100.00	1	1	537
CINEMAX Trnava Aréna	1	1	100.00	5	5	100.00	3	1	606
CINEMAX Žilina	1	1	100.00	6	6	100.00	4	1	946
Golden Apple Cinema	1	1	100.00	3	3	100.00	2	1	461
Lumière	1	1	100.00	4	4	100.00	0	0	354
Kino Úsmev Košice	1	1	100.00	2	1	50.00	0	0	320
Mlyny Cinemas	1	1	100.00	5	5	100.00	5	1	678
Star Lučenec	1	1	100.00	3	3	100.00	3	1	433
Star Prešov	1	1	100.00	5	5	100.00	2	1	712
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	44	21	13,920
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	69	26	21,673
single screen cinemas	89	64	71.91	89	64	71.91	36	36	24,135
Cinemas TOTAL	117	92	78.63	229	203	88.65	105	62	45,808
open air*	31	6	19.35	31	6	19.35	0	0	22,627
itinerant**	3	0	0.00	3	0	0.00	0	0	515
alternative screening spaces**	6	0	0.00	7	0	0.00	0	0	355
As of 31 December 2022	157	98	62.42	270	209	77.41	105	62	69,305
drive-in	1	0	0.00	1	0	0.00	0	0	80 cars
TOTAL	158	98	62.03	271	209	77.12	105	62	
IMAX	1	1	100.00	1	1	100.00	1	1	468

Note: * - Only Commercial Cinemas / ** - Only Commercial Cinemas

Note: in addition to 6 digitised open-air cinemas (Banská Bystrica, Galanta, Košice, Martin, Nové Zámky, Trnava), 6 other open-air cinemas (Krupina, Pezinok, Podhájska, Senec, Senica and Trnovec - projector from Myjava) used a digital projector from a conventional cinema in summer, hence up to 38.71% of open-air cinemas screened films using D-Cinema technology.

► FILM CLUBS

- Film clubs in Slovakia are associated within the **Association of Slovak Film Clubs (ASFC)**. As of 31 December 2022, there were a total of **50 film clubs with 1,525 members** (in 2021, 55 film clubs with 3,300 members). Most of the film clubs operate on the premises of conventional cinemas, and 23 of them, i.e. **46% are in digitised cinemas**.

- As many as 158 films from the ASFC catalogue appeared in the programmes of cinemas. And the offer of the VoD online platform (Vimeo ASFC) diminished (to 17 titles – it was 70 in 2021); this platform interconnected successfully with Cinema at Home (Kino doma) during the previous two pandemic years.

- In 2022, **45,563 viewers attended screenings of art-house films** in all cinemas in Slovakia (not only in film clubs), which represents **a year-on-year increase of 176%**. In 2022, art-house films constituted 1.00% (1.00% in 2021) of the total attendance at Slovak cinemas.

- Total attendance at Slovak cinemas in 2022 amounted to 4,335,250 viewers.

- The average admission fee was EUR 2.79 (EUR 1.82 in 2021) for art-house films in all cinemas. By way of comparison, the average admission fee per screening in all cinemas was EUR 6.46 in 2022.

- After two years the **29th International Film Festival Febiofest Bratislava** finally took place with the attendance of viewers who were welcomed into bricks-and-mortar cinemas from **16 to 22 March 2022**. The Industry Programme – Works in progress, a presentation of new Slovak film projects, was also part of Febiofest. It was held in a screening room but, at the same time, it was also available in the form of an online live stream mainly for representatives of world festivals and sales agents.

- No laureates were announced for the traditional **ASFC Annual Awards**.

- **The Film Cabinet for Kids**, which is primarily meant for teachers and pupils of grades 1 to 4 of primary schools, continued its activities. In the academic year 2021/2022, 1,448 pupils attended the Film Cabinet for Kids.

- In 2022, **the ASFC brought 22 new films to cinemas**, of which two were a re-release – **Amélie** (Le fabuleux destin d'Amélie Poulain, FR/DE, 2001, dir. Jean-Pierre Jeunet) and **Ghost Dog: The Way of the Samurai** (US/FR/DE/JP, 1999, dir. Jim Jarmusch)

- And 2 animated short films that were screened prior to the main film:

- **Suzie in the Garden** (Zuza v zahradách, CZ/SK, 2022, dir. Lucie Sunková) prior to **Oink** (Knor, NL/BE, 2022, dir. Mascha Halberstad) and **Mercy** (Milosť, SK, 2022, dir. Ivana Laučíková) prior to **A Chiara** (IT/FR, 2021, dir. Jonas Carpignano).

- **Triangle of Sadness** became the best-attended art-house film in 2022 with 9,710 viewers.

- TOP 10 ASFC FILMS BY ADMISSIONS

(1 January 2022 – 31 December 2022)

Ranking – Film title – Admissions

1. **Triangle of Sadness** (SE/FR/GB/DE, 2022, dir. Ruben Östlund) – 9,710
2. **The Worst Person in the World** (Verdens verste menneske, NO, 2021, dir. Joachim Trier) – 4,827
3. **Oink** (Knor, NL/BE, 2022, dir. Mascha Halberstad) – 3,039
4. **Amélie** (Le fabuleux destin d'Amélie Poulain, FR/DE, 2001, dir. Jean-Pierre Jeunet) – 2,887
5. **C'mon C'mon** (US, 2021, dir. Mike Mills) – 2,121
6. **Paris, 13th District** (Les Olympiades, Paris 13e, FR, 2021, dir. Jacques Audiard) – 1,520
7. **Belle** (Rjú to sobakasu no hime, JP, 2021, dir. Mamoru Hosoda) – 1,378
8. **Benedetta** (FR/NL, 2021, dir. Paul Verhoeven) – 1,375
9. **Quo vadis, Aida?** (Quo vadis, Aida? BA/AT/RO/NL/DE/PL/FR/TR/NO, 2020, dir. Jasmila Žbanić) – 858
10. **The Eight Mountains** (Le otto montagne, IT/BE/FR, 2022, dir. Felix van Groeningen, Charlotte Vandermersch) – 515

► DOMESTIC FESTIVALS AND REVIEWS

- Unlike the two previous years, 2022 was almost completely free of restrictions related to the pandemic. Cinemas were only required to be closed for the first nine days of the year. This was reflected in the increased number of events and their transfer from the online space to the cinemas. Despite this, one of the biggest domestic international film festivals did not take place. The planned **29th Art Film Fest International Film Festival** (www.artfilmfest.sk) was cancelled due to lack of funding. The festival has been rescheduled for 2023.

- From **13 to 18 September 2022**, the **17th IFF Cinematik** was held in Piešťany (www.cinematik.sk). Ruben Östlund's Triangle of Sadness (SE/FR/GB/DE, 2022) won the main prize for the best European film of the year, **Meeting Point Europe**, which is selected by film critics from European countries.

- Martin Palúch won the **Literary Fund Award Cinematik.doc** for best direction of a Slovak documentary for **The Countdown – The Last Film of Ivan Palúch** (Odpočítavanie – posledný film Ivana Palúcha, SK, 2022, dir. Martin Palúch).

- Zuzana Piussi took the **Award of the Mayor of Piešťany** for the documentary **Ordeal** (Očista, SK/CZ, 2021, dir. Zuzana Piussi).

- The Slovak documentary **The Cathedral** (Katedrála, SK, 2022) by director Denis Dobrovoda won the **Audience Award**.

- The festival decided to acknowledge one of the most important French directors of our time – **Lucile Hadžihalilović** – with the Respect Award.

- After the two pandemic years, the International Film Festival FEBIOFEST Bratislava (www.febiofest.sk) finally returned to cinemas. Audiences were treated to seven proven sections and one special one – dedicated to Ukraine. The festival

took place from 16 to 22 March in Bratislava at Cinema Lumière and Mladost Cinema, and a selection of films from its programme could also be viewed in the regions. In the competition section In the Middle of Europe, the organisers postponed the selection of short films from 2021 to the 2022 edition as, due to the pandemic, they lacked the space to present the films as they deserved. The main prize – coupled with a financial subsidy of EUR 3,000 – went to **How to Disappear – Deserting Battlefield** (AT, 2020) by the artistic group Total Refusal, made up of Robin Klengel, Leonhard Müllner and Michael Stumpf. Special Mention of the Jury went to the Czech film **Red Shoes** (Rudé boty, CZ, 2021) by Anna Podskalská.

– Bratislava Industry Days were part of the festival for the seventh time. The Cineuropa Works in Progress Award went to the upcoming feature film **Lover, Not a Fighter** (Milovník, nie bojovník) by Martina Buchelová. The Best Pitch Award went to the project **As Long as I Live** (Pokiaľ ja žijem) by director Roman Ďuriš.

– After the online version in 2021, the **15th International Animation Festival Fest Anča** (www.festanca.sk) was held once more in Žilina cinemas from 30 June to 3 July.

- The following awards were presented at the Festival:
 - **Best Animated Short:** Malte Stein – Thing (Ding, DE, 2021);
 - **Animated Short Special Mention:** Pablo Ballarín – In My Chest of Fire There Is Still Place to Temple Your Dagger: A Love Story (En mi pecho de fuego aún queda hueco para temprar tu punal, ES, 2020);
 - **Best Student Animated Short:** Lola Lefevre – Mom, What's Up with the Dog? (Maman, il a quoi le chien?, FR, 2021);
 - **Student Animated Short – Special Mention:** Katarzyna Miechowicz – Crumbs of Life (Okruszki życia, PL, 2020);
 - **Best Animated Music Video:** Charlie Mars – Coucou Tchoutchou (FR, 2021);
 - **Music Video – Special Mention:** Raman Djafari – Elton John, Dua Lipa: Cold Heart (PNAU Remix) (DE, 2021);
 - **Best Slovak Animated Short:** Andrea Szelesová – Sisters (Sestry, CZ, 2021);
 - **Slovak Animated Short – Special Mention:** Filip Diviak – Sounds Between the Crowns (Zvuky spoza lúky, CZ, 2020);
 - **Best Animated Short for Children:** Milen Vitanov – Mishou (DE, 2020).
- An 83-minute block of awarded films entitled **Best of Fest Anča 2022** was even released into distribution. As also was another block of films entitled **Cinema Fest Anča: Best Animated Films for Children 2022**.

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

- 23 September 2021 – June 2022 – **Alphabet of Slovak Cinema (1921 – 2021)** (Bratislava, Cinema Lumière) – <https://www.kino-lumiere.sk/klient-863/kino-241/stranka-9072/informacia-14525>;
- 24 – 30 January – **8th SCANDI – showcase of contemporary Nordic film** – (33 cinemas in Slovakia + Edisonline virtual screening room) – www.filmeurope.sk;

- 1 – 30 March – **Pier Paolo Pasolini 100** – (Bratislava – Cinema Lumière);
- 1 – 31 March – **Mamma Roma exhibition** (Cinema Lumière foyer) + screenings of Pier Paolo Pasolini's films – https://iicbratislava.esteri.it/iic_bratislava/sk/gli_eventi/calendario/2022/03/mamma-roma-di-pier-paolo-pasolini.html;
- 7 – 13 March – **8th Crème de la Crème – French Film Week** – <https://cdlc.sk/>;
- 16 – 19 March – **Visegrad Film Forum** (Bratislava) – www.visegradfilmforum.com;
- 4 – 10 April – **8th Slovak Film Week** – www.tyzdenfilmu.sk;
- 25 – 29 April – **2022 Archive Film Days – Centenary** (Banská Bystrica – FDU AU and FC in the SNP Museum) – <https://www.banskabystrica.sk/podujatia/dni-archivneho-filmu-08-12-11-2021/>;
- 3 – 18 May – **16th European Film Minifestival 7x7** (CINEMAX – Bratislava, Košice, Prešov Novum, Banská Bystrica, Nitra, Žilina, Trnava Max) – <http://www.cedslovakia.eu/clanky/minifestival-europskeho-filmu-7-x-7>;
- 11 – 15 May – **22nd Mountains and City – International Festival of Mountain Films and Adventure** (Bratislava) – <https://horyamesto.sk/en/home-2/>;
- 3 – 4 June – **Young Film Fest** – (Bratislava) – <https://youngfilmfest.cz/sk/>;
- 8 – 29 June – **Cinevitaj** – Italian film showcase (Bratislava) – https://iicbratislava.esteri.it/iic_bratislava/sk;
- 15 June – 31 August – **European Films for a Euro** (Slovakia – selected cinemas – 30 films) – <https://asfk.sk/podujatia/europske-filmy-za-euro/>;
- 16 June – **17th IF of Animations by Secondary School Students Animofest** (Bratislava – Private Secondary Art School of Animation) – www.uat.sk;
- 16 June – **7th UAT Film – International Festival of Feature Films by Secondary School Students** (Bratislava, Private Secondary Art School of Animation) – www.uat.sk;
- 17 – 26 June – **7th Review of Panoramic Films** (Banská Bystrica – Paľo Bielik Open-air Cinema) – www.bbamfiteater.sk;
- 23 June – **Conference “New Cinema”** (Košice, Úsmev Cinema) – www.novekino.cz/slovensko-ceska-konference-kino-2022/;
- 1 – 3 July – **15th Comics Salon & AnimeSHOW 22** (Bratislava – DK Ružinov) – www.animeshow.sk;
- 1 July – 18 September – **20th Bažant Cinematograph** (17 Slovak towns and cities) – www.kinematograf.sk;
- 14 – 17 July – **10th Film Night at the Castle** (Veľký Šariš – Šariš Castle) – www.filmovanocnahrade.sk;
- 21 – 24 July – **Film Square 2022** (summer film happening) Trenčín / Trenčianske Teplice – www.lampart.sk;
- 10 – 14 August – **24th Summer Film Festival 4 Elements** (Banská Štiavnica) – Theme: CHAOS – www.4zivly.sk;
- 15 – 26 August – **3rd Cinema under the Stars** (Bratislava and Košice) – www.kinopodhviezdami.sk;
- 20 – 21 August – **19th Pezinok Alternative Film Festival** (Pezinok – open-air

- festival) – <http://festivalpaff.sk/>;
- 16 – 18 September – **30th Cineama** – national competition and review of amateur films (Bardejov Spa) – <https://www.nocka.sk/sutaze-a-prehliadky/cineama/>;
- 19 – 30 September – **4th Cinedu Film Festival** (Nové Mesto nad Váhom – Považan Cinema) – www.cinedu.sk;
- 26 – 30 September – **49th Ekotopfilm / Envirofilm**, festival of films about sustainable development (Bratislava, Banská Bystrica) – www.ekotopfilm.sk/ekotopfilm-envirofilm-2022;
- 29 September – 2 October – **37th International Festival of Diving Films and Photography** (IFDF) (High Tatras) – www.mfpf.eu;
- 3 – 8 October – **38th International Film Festival Agrofilm** (Nitra) – www.agrofilm.sk;
- 3 – 9 October – **BAB – Biennial of Animation Bratislava** – <http://festivalbab.sk/sk/>;
- 5 – 8 October – **International Short Film Festival AzyI Shorts 2022** (Banská Bystrica) – <https://azyIshorts.sk/sk/festival-azyI-2022-sk/>;
- 6 – 12 October – **13th Prešov Film Festival Pocity** (Prešov) – <https://pocityfilm.sk/>;
- 12 – 16 October – **30th International Festival of Mountain Films Poprad** – www.mfhf.sk/;
- 18 – 25 October – **9th Be2Can – Review of Festival Films from Berlin, Venice and Cannes** (31 cinemas in 24 towns and cities – <http://www.be2can.sk//>);
- 19 – 22 October – **26th Áčko Student Film Festival** – <https://festivalacko.sk/>;
- 27 – 30 October – **28th International Festival of Local Televisions Golden Beggar** (Košice – Kulturpark, Kasárne) – <https://festival.sk/>;
- 3 – 17 November – **12th Freedom Festival** (films: Bratislava – Nostalgiá Cinema) – www.festivalslobody.sk/;
- 5 – 11 November – **One World 2022 – 23rd International Documentary Film Festival** (Bratislava + online) – www.jedensvet.sk;
- 8 – 11 November – **22nd IFF Etnofilm Čadca** – www.etnofilm.sk/;
- 19 – 22 November – **Mittel Cinema Festival – Italian Film Festival** (Bratislava – Mladost Cinema) – https://iicbratislava.esteri.it/iic_bratislava/sk/gli_eventi/mittelcinemafest-2022.html;
- 23 – 29 November – **16th Queer Film Festival** (Bratislava) – www.ffi.sk;
- 5 – 9 December – **European Cinema Night 2022** (75 cinemas in Europe, of these 3 in Slovakia) – <https://digital-strategy.ec.europa.eu/en/policies/european-cinema-night>;
- 9 – 10 December – **Short Film Festival 2022** (Bratislava) – <http://denkratkehofilmu.sk/>

➤ AWARDS FOR SLOVAK FILMS AND FILMMAKERS IN SLOVAKIA

- In 2022, following the two pandemic years, there was a gradual easing of measures, which allowed festivals and shows to return from the online space to cinemas.
- **The 12th National Sun in a Net Awards** (www.slnkovsieti.sk) for films made in 2022 were presented on 15 April 2023. Films and their creators competed for the prestigious award in 18 categories. In all, 24 films were submitted – 12 feature films, 7 documentaries and 5 animated films. There were also 5 films, mini-series or series from television production.
- The highest and, at the same time, a record number of nominations – sixteen in total – was for **The Ballad of Piargy** (Piargy, SK/CZ/MK, 2022), directed by Ivo Trajkov and produced by Silvia Panáková and Erik Panák. It was nominated in every category in which it could compete for an award. However, it could have won a maximum of fifteen awards, as in the category of Best Supporting Actress, The Ballad of Piargy nominated as many as two actresses – Jana Kvantiková for the role of Johanka and Jana Oľhová for the role of Aunt Ula. The film **Nightsiren** (Svetlonoc, SK/CZ, 2022) directed by Tereza Nvotová had nine nominations. There were four nominations in the Best Editing category, thanks to a tie in points, and even six in the Best Costume Design category.
- **Victim** (Obef, CZ/SK/DE, 2022, dir. Michal Blaško) of producers Jakub Viktorín and Pavla Janoušková Kubečková became the Best Feature Film. It is a story of a single mother from Ukraine who seeks justice but faces discrimination, nationalism and prejudice. The film also won the Best Director Award (Michal Blaško). However, **The Ballad of Piargy** took most of the awards, eleven – Best Screenplay (Jana Skořepová, Ivo Trajkov), Best Cinematography (Peter Bencsík), Best Editing (Michal Reich), Best Sound (Juraj Baláž, Ivo Heger), Best Art Direction – Set Decoration (Tomáš Berka), Best Costume Design (Anita Hroššová), Best Make-up (Anita Hroššová), Best Visual Effects (Jaromír Pesr, Michal Plička), Best Actress in a Leading Role (Judit Bárdos), Best Supporting Actress (Jana Kvantiková) and Best Actor in a Leading Role (Attila Mokos). The film's dominance was even enhanced by its receiving the non-statutory **Audience Award**. **Dežo Hoffmann – The Photographer of the Beatles** (Dežo Hoffmann – fotograf Beatles, SK/CZ, 2022, dir. Patrik Lančarič) became Best Documentary, **Journey to Yourland** (Tvojazem, SK/BE/CZ, 2022, dir. Peter Budinský) Best Animated Film, Pjoni and Rob won the Best Score Award for **Nightsiren**, **Attila Mokos** the Best Supporting Actor Award for his role as Lucano Armin Wambery in **Goldilocks and the Glorious Losers** (Čierne na bielom koni, SK, 2022, dir. Rastislav Boroš) and **Jozef Mak** (Jozef Mak, SK, 2022, dir. Peter Bebjak) the Best TV Film/Mini-series/TV Series Award. The Sun in a Net Award for **exceptional contribution to audiovisual culture** went to cinematographer **Laco Kraus** and the **exceptional contribution to Slovak audiovisual culture** award went to the descendants of director **Stanislav Párnický**.

- **The 33rd Annual Awards of the Slovak Film Union, Union of Slovak Television Creators and Literary Fund of the SR – Igric for Audiovisual Works in 2021** went to:
 - Igric for Lifetime Contribution to Slovak Cinema: Prof. **Božidara Turzonovová** – for the positive charge with which she endowed all her characters, for the endless series of stories she was able to weave through herself as if they were her own, for the discoveries she revealed of what is hidden in a person, for every encounter with her, which was, is and will be a great experience.
 - Feature Films for Theatrical Release: **Peter Kerekes** for directing **107 Mothers** (Cenzorka, SK/CZ/UA, 2021, dir. Peter Kerekes).
 - Television Drama: **Braňo Mišík** for creative treatment of societal themes and the quality of the psychological portrayal of the characters in the TV series **A Confession** (Priznanie, SK, 2021).
 - Film and Television Documentaries: **Vera Lacková** for non-confrontational narrative and searching for her grandfather's story, for the ability to create a cinematic synthesis from documentary stimuli, visual accents and musical areas with an emotional climax of the journey of the heart in **How I Became a Partisan** (Ako som sa stala partizánkou, SK/CZ, 2021, dir. Vera Lacková).
 - Igric for Animation: **Joanna Kožuch** – for directing, art design, animation and unconventional metaphorical depiction of the ecological catastrophe of the disappearing Aral Sea which, at the same time, does not lose its documentary value in **Once There Was a Sea...** (Bylo sobie morze..., PL/SK, 2021).
 - Best Actress in a Film or Television Work: **Soňa Norisová** – for her ability to convey emotions to the viewer and to be convincing in every position that the character of Kristína Važanová went through in the TV series **A Confession**.
 - Best Actor in a Film or Television Work: **Dávid Uzsák** – for the charismatic depiction of Cyril in the film **Kryštof** (Kryštof, SK/CZ, 2021, dir. Zdeněk Jiráský)
- **The Special Prizes for Creativity went to:**
 - **Feature Films for Theatrical Release:** **Martin Kollár** for the cinematography of **107 Mothers**.
 - **Television Drama:** **Laco Janošťák** – for the cinematography of the TV series **A Confession**.
 - **Film and Television Documentaries:** director **Miro Remo** for **At Full Throttle** (Láska pod kapotou, SK/CZ, 2021).
 - **Other Film and Television Works:** **Martin Palúch** – for the concept, script and direction of the TV documentary **Actor Ivan Palúch** (Herec Ivan Palúch, SK, 2021).
 - **Animated Works:** **Andy Pátková** – for the direction, art designs and impressive dynamic animation of **Zadig** (SK, 2021).
 - **Audiovisual Theory and Critique:** **Dušan Trančík** for his book **Notes on Cinematic Speech** (Poznámky o filmovej reči).
- **Best Actress in a Film or Television Work ex aequo:**
 - **Zuzana Mauréry** – for her humanly convincing portrayal of the journey from hope to coming to terms with reality, for her ability not to act but to be in front of the camera in the film **Saving One Who Was Dead** (Zpráva o záchraně mrtvého, CZ/SK, 2021, dir. Václav Kadrnka).
- **Alexandra Borbély** – for the unparalleled authenticity with which she gave herself to her character and for her ability to create a character out of the reactions and conflicts in the complicated life situations in the film **Kryštof**.
- **Best Actor in a Film or Television Work ex aequo:**
 - **Alexander Bárta** – for his convincing portrayal of Michal Važan in the TV series **A Confession**.
 - **Tomáš Mašťalír** – for his emotionally mature and wholly credible performance in **Perfect Strangers** (Známi neznámi, SK/CZ, 2021, r. Zuzana Marianková).
 - **The Ján Fajnor Prize** for young filmmakers up to the age of 35 years in the **Feature Film and Television Works category** – **Zuzana Lacková** for wit, seriousness, a bit of surrealism, but also drama in the film **Good-bye** (Dovidenia, SK, 2021), in the **Documentary Film and Television Works category** – director **Peter Podolský** for **Memoria** (SK, 2021) and in the **Animated Works category** – **Imrich Kútik** for the art design, screenplay and concept of **Mathias** (SK, 2021).
 - **The Special Mention of the Jury for a Producer** went to Prof. **Patrik Pašš** – for the 9-part series of documentaries **The Pandemic SK** (Pandémia SK, SK, 2021, dir. Peter Pokorný, Peter Hledík, Dominik Jursa, Jaroslav Vojtek, Nikita Slovák, Yvonne Vavrová, Lucia Kašová, Daniel Svoreň).
- **The 30th Slovak Film Critics' Prizes for audiovisual works, publishing activities and film distribution in 2021** 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 2021 went to **107 Mothers**; the prize for the best Slovak full-length documentary premièred in Slovak cinemas in 2021 went to **The Sailor** (SK, 2021, dir. Lucia Kašová); the film journalist and editor-in-chief of the monthly Film.sk **Matuš Kvasnička** received the prize for film publication and audiovisual activities, **Nomadland** (USA, 2020, dir. Chloé Zhao) won the prize for the best foreign film in Slovak cinemas in 2021 **CinemArt SK** won the prize for the distribution of this film in cinemas.
 - At the 8th **Slovak Film Week** (www.tyzdenfilmu.sk), which took place from 4 to 10 April 2022 in Bratislava's Cinema Lumière, the following prizes were awarded: **Peter Mihálik Prize** for lifetime achievement or exceptional contribution to Slovak film science – film and literary historian **Jelena Paštéková**; **Pavel Branko Award** for systematic work in the field of journalism and popularisation of Slovak cinema and audiovision for an author under the age of 35 – film publicist and creative director of the distribution company Film Expanded **Matej Sotník** and the **Orbis Pictus Award** for a publisher (print, digital, audiovisual) or website operator which, during the calendar year, has conceptually and consistently exceptionally devoted itself to publishing a reflection of film (audiovisual) production with an emphasis on the development, production, distribution and promotion of Slovak audiovisual works – the monthly about film events (not only) in Slovakia **Film.sk**, published by the Slovak Film Institute. The award winners were an-

nounced at the Slovak Film Week press conference on 23 November 2021 but, due to the closure of the cinemas, they only received their awards at the 8th Slovak Film Week on 4 April 2022.

- At the **30th CINEAMA** – the national competition and showcase of amateur filmmaking, the **Grand Prix** went to the animated film **Life for School** (SK, 2022) directed by Nataša Strelová from the Elementary School of Art in Smižany and the time-lapse documentary portrait of the Šariš artist Edmund Capák entitled **The Journey** (Cesta, SK, 2022, dir. Benjamin Schlesinger).

- On 1 December, the **Annual Awards of the Association of Slovak Film Editors** (ASFS) were awarded in Nová Cvernovka in Bratislava for films made in 2019 – 2021. The following awards were announced:

- Best Editing of TV Audiovisual Work: Marek Kráľovský **for the editing of the feature film Jozef Mak**.

- Best Short Film Editing: Katarína Pavelková **for the editing of the animated film SH_T HAPPENS**.

- Best Student Film Editing: Marek Bihuň **for the editing of the feature film 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).

- Best Documentary Film Editing: Michal Kondrila and Saša Slašťanová **for the editing of the documentary The Lonely Runners: Moving on!** (Osamelí bežci, ideme ďalej!, SK, 2019, dir. Martin Repka).

- Best Feature Film Editing: Martin Malo and Maroš Šlapeta **for the editing of Servants** (Služobníci, SK/RO/CZ/IE, 2020, dir. Ivan Ostrochovský).

- ASFS Grand Prix: **editor Marek Bihuň**.

- **The Jury decided to grant** a special award to the **team of editors of the TV documentary series ICONS** (IKONY, SK, 2020, dir. various): Roman Kelemen, Peter Košťál, Martin Piga, Michal Lipa, Saša Slašťanová.

- **The Association of Slovak Film Editors granted the In Memoriam** life-time achievement award to editor **Bedřich Voděrka**.

- The **Annual Award of the magazine Pamiatky a múzeá** (Monuments and Museums) was awarded for the 31st time. This time for works presented, published, completed or made in the calendar year 2021. The award in the Audiovision – Multimedia category went to Paula Reiselová, Dorota Vlnová, Katarína Jonisová, Matúš Ďurana, Marek Moučka, Mirka Tomaníková, Peter Kerekes, Anna Rumanová, Tereza Tokárová, Peter Kerekes, s. r. o., the Slovak Film Institute, Radio and Television of Slovakia and the team of collaborators for the documentary film series **Constructing Slovakia II** (Budujeme Slovensko II, SK, 2022, dir. various).

- Over the course of 2022, several other domestic awards went to Slovak creators in the area of audiovision. The most significant of these were received by:

- **Peter Badač** – nomination for the Sun in a Net Award in the Best Animated Film category for **Journey to Yourland**.

- **Juraj Baláž** (together with Ivo Heger) – nomination for the Sun in a Net Award in the Best Sound category for **The Ballad of Piargy**.

- **Judit Bárdos** – nomination for the Sun in a Net Award in the Best Actress category for the role of Juliša in **The Ballad of Piargy**.

- **Peter Bebjak** – nomination for the Sun in a Net Award in the Best Director category for **Shadowplay** (Stínohra, CZ/SK, 2022, dir. Peter Bebjak).

- **Peter Bencsik** – nomination for the Sun in a Net Award in the Best Cinematography category for **The Ballad of Piargy**.

- **Tomáš Berka** – nomination for the Sun in a Net Award in the Best Art Direction – Set Decoration category for **The Ballad of Piargy**.

- **Tomáš Berka** – nomination for the Sun in a Net Award in the Best Art Direction – Set Decoration category for **Nightsiren**.

- **Michal Blaško** – nomination for the Sun in a Net Award in the Best Director category for **Victim**.

- **Martin Blizniak** (together with Juraj Steiner) – nomination for the Sun in a Net Award in the Best Make-up category for **Kryštof**.

- **Rastislav Boroš** – nomination for the Sun in a Net Award in the Best Feature Film category for **Goldilocks and the Glorious Losers**.

- **Rastislav Boroš** – nomination for the Sun in a Net Award in the Best Screenplay category for **Goldilocks and the Glorious Losers**.

- **Barbora Budinská** – nomination for the Sun in a Net Award in the Best Animated Film category for **Journey to Yourland**.

- **Juraj Dobrakov** – nomination for the Sun in a Net Award in the Best Score category for **Shadowplay**.

- **Peter Dubecký** – nomination for the Sun in a Net Award in the Best Documentary category for **+90** (SK, 2022, dir. Marek Kuboš).

- **Erika Gadus** – nomination for the Sun in a Net Award in the Best Costume Design category for **Victim**.

- **Marek Geišberg** – nomination for the Sun in a Net Award in the Best Supporting Actor category for the role of Tomáš in **Nightsiren**.

- **Marián Geišberg** – nomination for the Sun in a Net Award in the Best Supporting Actor category for the role of the bishop in **The Ballad of Piargy**.

- **Roman Genský** – nomination for the Sun in a Net Award in the Best Documentary category for **+90**.

- **Natália Germáni** – nomination for the Sun in a Net Award in the Best Actress in a Leading Role category for the role of Šarlota in **Nightsiren**.

- **Alexandra Grusková** – nomination for the Sun in a Net Award in the Best Costume Design category for **Plastic Symphony** (SK/PL/CZ, 2022, dir. Juraj Lehotský).

- **Ivo Heger** (together with Juraj Baláž) – nomination for the Sun in a Net Award in the Best Sound category for **The Ballad of Piargy**.

- **Pavel Hrdlička** (together with Thibault Hague Bensimon) – nomination for the Sun in a Net Award in the Best Editing category for **Nightsiren**.

- **Anita Hroššová** – nomination for the Sun in a Net Award in the Best Costume Design category for **The Ballad of Piargy**.

- **Anita Hroščová** – nomination for the Sun in a Net Award in the Best Make-up category for **The Ballad of Piargy**.
 - **Katarína Kerekesová** – nomination for the Sun in a Net Award in the Best Animated Film category for **The Websters Movie** (Websterovci vo filme, SK/CZ, 2022, dir. Katarína Kerekesová).
 - **Ján Koleník** – winner in the Actor/Actress category – Social Awards Slovakia (SOWA).
 - **Marek Kráľovský** – nomination for the Sun in a Net Award in the Best Editing category for **Shadowplay**.
 - **Joanna Kozuch** – Tatrabanka Award in the Audiovisual Works, Film, Radio and Television Film category for directing **Once There Was a Sea...** – 27th Tatrabanka Foundation Awards for Art, 2022.
 - **Viktor Krivosudský** (together with Clemens Endreß, Matthias Schwab, Simone Weber) – nomination for the Sun in a Net Award in the Best Sound category for **Victim**.
 - **Marek Kuboš** – nomination for the Sun in a Net Award in the Best Documentary category for **+90**.
 - **Jana Kvantiková** – nomination for the Sun in a Net Award in the Best Supporting Actress category for the role of Johanka in **The Ballad of Piargy**.
 - **Vera Lacková** – Tatrabanka Award for Young Filmmakers in the Audiovisual Works, Film, Radio and Television Film category for directing the documentary **How I Became a Partisan** – 27th Tatrabanka Foundation Awards for Art, 2022.
 - **Ivana Laučíková** – nomination for the Sun in a Net Award in the Best Animated Film category for **Mercy** (Milosť, SK, 2022, dir. Ivana Laučíková).
 - **Boris Masník** – nomination for the Sun in a Net Award in the Best Visual Effects category for **Arvéd** (CZ/SK, 2022, dir. Vojtěch Mašek).
 - **Jakub Medvecký** – nomination for the Sun in a Net Award in the Best Screenplay category for **Victim**.
 - **Tibor Meliš** – nomination for the Sun in a Net Award in the Best Visual Effects category for **Nightsiren**.
 - **Attila Mocos** – nomination for the Sun in a Net Award in the Best Actor in a Leading Role category for the role of Ján Roháč in **The Ballad of Piargy**.
 - **Attila Mocos** – nomination for the Sun in a Net Award in the Best Supporting Actor category for the role of Lucan Armin Wambery in **Goldilocks and the Glorious Losers**.
 - **Peter Nevedal** – nomination for the Sun in a Net Award in the Best Documentary category for **The Countdown – The Last Film of Ivan Palúch** (Odpočítavanie – posledný film Ivana Palúcha, SK, 2022, dir. Martin Palúch).
 - **Jana Olhová** – nomination for the Sun in a Net Award in the Best Supporting Actress category for the role of aunt Ula in **The Ballad of Piargy**.
 - **Milan Ondřík** – nomination for the Sun in a Net Award in the Best Actor in a Leading Role category for the role of Bandy Kohary in **Goldilocks and the Glorious Losers**.
 - **Milan Ondřík** – nomination for the Sun in a Net Award in the Best Actor in a Leading Role category for the role of Jan Kavka in **Shadowplay**.
 - **Martin Palúch – Erik Panák** – nomination for the Sun in a Net Award in the Best Feature Film category for **The Ballad of Piargy**.
 - **Silvia Panáková** – nomination for the Sun in a Net Award in the Best Feature Film category for **The Ballad of Piargy**.
 - **Judít Pecháček (Bárdos)** – laureate of the 26th Crystal Wing Awards in the Theatre and Audiovisual Art category.
 - **Pjoni** – nomination for the Sun in a Net Award in the Best Score category for **Nightsiren**.
 - **Michal Reich** – nomination for the Sun in a Net Award in the Best Editing category for **The Ballad of Piargy**.
 - **Jana Skořepová** (together with Ivo Trajkov) – nomination for the Sun in a Net Award in the Best Screenplay category for **The Ballad of Piargy**.
 - **Alena Spustová** – nomination for the Sun in a Net Award in the Best Editing category for **Dežo Hoffmann – The Photographer of the Beatles**.
 - **Juraj Steiner** (together with Martin Blizniak) – nomination for the Sun in a Net Award in the Best Make-up category for **Kryštof**.
 - **Miriám Struhárová** – nomination for the Sun in a Net Award in the Best Art Direction – Set Decoration category for **Goldilocks and the Glorious Losers**.
 - **Martin Štrba** – Pribina Cross 1st Class for his extraordinary contribution to the cultural development of Slovakia, particularly in the area of film – award granted by President Zuzana Čaputová on the occasion of the 30th anniversary of the establishment of the Slovak Republic.
 - **Katarína Štrbová Bieliková** (together with Anna Hrušková) – nomination for the Sun in a Net Award in the Best Costume Design category for **Kryštof**.
 - **Ivo Trajkov** – nomination for the Sun in a Net Award in the Best Director category for **The Ballad of Piargy**.
 - **Jakub Viktorín** (together with Pavla Janoušková Kubečková) – nomination for the Sun in a Net Award in the Best Feature Film category for **Victim**.
 - **Vladimír Wittgruber** – nomination for the Sun in a Net Award in the Best Make-up category for **Nightsiren**.
 - **Martin Žiaran** – nomination for the Sun in a Net Award in the Best Cinematography category for **Shadowplay**.
- 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 2022, Slovak films were also successful at festivals abroad. The most in-demand and highest-grossing films of 2022 were the feature-length film **Victim** (Oběť, CZ/SK/DE, dir. Michal Blaško) and the short animated films **Once There Was a Sea...** (Bylo sobie morze..., PL/SK, 2021, dir. Joanna Kozuch), **Love, Dad** (Milý tati, CZ/SK, 2021, dir. Diana Cam Van Nguyen) and **Suzie in the Garden** (Zuza v zahradách, CZ/SK, 2022, dir. Lucie Sunková).
- **107 Mothers** (Cenzora, SK/CZ/UA, 2021, dir. Peter Kerekes) from a women's prison in Odessa, Ukraine, where inmates care for the children they gave birth to while serving their sentence was the Slovak nomination for the **European Film Award**. The shortlist of fiction, documentary and animated films includes the animated short film **Love, Dad**, which ultimately received a nomination in the European Short Film category.
- The Slovak national nominee for the American Academy of Motion Picture Arts and Sciences (AMPAS) Award in the **Best International Feature Film** category was the drama **Victim**. However, like the Czech nominee, and the Slovak co-production, **Il Boemo** (CZ/IT/SK, 2022, dir. Petr Václav), the film did not make the shortlist of ten films competing for this award, previously known (before 2020) as the Best Foreign Language Film.
- On 26 January 2022, the nominations for the 47th French Academy of Motion Picture Arts and Techniques (L'Académie des Arts et Techniques du Cinéma) awards, known as the **César Awards**, were announced. An award went to **Even Mice Belong in Heaven** (Myši patří do nebe, CZ/FR/PL/SK, dir. Denisa Grimmová, Jan Bubeníček) in the Best Animated Film category.
- On 17 January 2023, nominations for the **50th Annie Awards** for animated films made in 2022 were announced. The co-production film **Love, Dad** won the award in the Best Short Film category.
- On 24 February 2023, the **Césars** were awarded for the 48th time. This time the award went to **My Sunny Maad** (Moje slunce Mad, CZ/FR/SK, 2021, dir. Michaela Pavlátová) in the Best Animated Film category. In 2022, this film was also nominated for a **Golden Globe** in the Best Animated Feature Film category. It was the first nomination for the Czech Republic or Slovakia since 2006, the year when this category was first announced.
- In 2022, Slovak films were **screened at 9 of the 14 A-list festivals according to FIAPF**:
 - **Venice (Italy) – 79th Venice IFF**: Horizons – **Victim**.
 - **Berlin (Germany) – 72nd Berlin IFF**: Generation Kplus – **Suzie in the Garden**.
 - **Cannes (France) – 75th Cannes IFF**: La Cinef – **Liquid Bread** (Chlieb náš každodenný, SK, 2021, dir. Alica Bednáriková).
 - **Cairo (Egypt) – 44th Cairo International Film Festival**: International Film Critics' Week – **Victim** – Special Mention.
 - **Karlovy Vary (Czech Republic) – 56th Karlovy Vary IFF**: Main Competition – **The Word** (Slovo, CZ/SK/PL, 2022, dir. Beata Parkanová) – Best Director and

Best Actor Awards; Out of the Past – **Pictures of the Old World** (Obrazy starého sveta); Future Frames: Generation NEXT of European Cinema – **Liquid Bread**.

- **Locarno (Switzerland) – 75th Locarno Film Festival**: Cineasti del presente competition – **Nightsiren** (Svetlonoc, SK/CZ, 2022, dir. Tereza Nvotová) – Golden Leopard – Filmmakers of the Present; Locarno Kids: Screenings – **How I Learned to Fly** (Leto kada sam naučila da letim, RS/HR/BG/SK, 2022, dir. Radivoje Andrić); Semaine de la critique – **The Visitors** (Návštevníci, CZ/NO/SK, 2022, dir. Veronika Lišková); Pardi di domani: international competition – **Money and Happiness** (Peniaze a šťastie, RS/SI/SK, 2022, dir. Ana Nedeljkovic, Nikola Majdak Jr.); Pardi di domani: Concorso Corti d'autore – **Asterion** (CZ/SK, 2022, dir. Francesco Montagner).

- **San Sebastián (Spain) – 70th San Sebastián IFF**: Official selection – **Il Boemo**.

- **Tallinn (Estonia) – 22nd Black Nights Tallinn Film Festival (PÖFF)**: Official Selection – Competition – **Plastic Symphony** (SK/PL/CZ, 2022, dir. Juraj Lehotský); Critics' Picks – **The Chambermaid** (Slůžka, SK/CZ, 2022, dir. Mariana Čengel Solčanská); First Feature Competition – **Unbalanced** (Zošalieť, CZ/SK, 2022, dir. Zuzana Piussi); Best of Fest – **Victim**.

- **Warsaw (Poland) – 38th Warsaw Film Festival**: International Competition – **Shadowplay** (Stínohra, CZ/SK, 2022, dir. Peter Bebjak); Free Spirit Competition – **Goldilocks and the Glorious Losers** (SK, 2022, dir. Rastislav Boroš); Family Cinema Weekend – **Journey to Yourland, Suzie in the Garden**.

- Slovak films also gained inclusion in the programme of significant documentary film festivals:

- **Amsterdam (The Netherlands) – 35th International Documentary Film Festival Amsterdam (IDFA)**: Best of Fests – **Fragile Memory** (Krykhka Pamyat, UA/SK, 2022, Igor Ivanko).

- **Jihlava (Czech Republic) – 26th Ji.hlava International Documentary Film Festival**: Opus Bonum – **The Shift** (Turnus, SK, 2022, dir. Jaro Vojtek); Testimonies – **Good Old Czechs** (Good Old Czechs, CZ/SK, 2022, dir. Tomáš Bojar); Czech Joy – **Leaving to Remain** (Odchádzania, SK/GB/CZ, 2022, dir. Mira Erdevicki); **Pongo Calling** (CZ/SK/GB, 2022, dir. Tomáš Kratochvíl); **Kapr Code** (KaprKód, CZ/SK, 2022, dir. Lucie Králová) – Best Czech Documentary Film of 2022 – Grand Prix, **Bandits for a Ballad** (Bandité pro Baladu, CZ/SK, 2022, dir. Vladimír Morávek), **The Visitors** – Best Czech Documentary Film of 2022 – Special Mention; Expmntl.cz – **Forests and Coasts Near Zingst** (Lesy a pobřežia pri zingste, SK/CZ, 2022, dir. Peter Podolský), **Kambium 1492** (SK, 2022, dir. Peter Kašpar, Denis Kozerawski) – Best Czech Experimental Documentary Film of 2022 – Special Mention, **Asterion**; Short Joy – **We Have to Survive: Fukushima!** (Musíme přežít Fukušima!, SK, 2022, dir. Tomáš Krupa), **Constructing Slovakia – The Legend of the Banks from Okrasa** (Budujeme Slovensko – Legenda o bankách z Okrasy, SK, 2022, dir. Mária Pinčíková); Special screening – **+ 90** (SK,

2022, dir. Marek Kuboš), **Pictures of the Old World** (Obrazy starého sveta, CS, 1972, dir. Dušan Hanák), **Old Shatterhand Came to See Us** (Prišiel k nám Old Shatterhand, CS, 1966, dir. Dušan Hanák) – Dušan Hanák won the Contribution to World Cinema Award; Czech TV Documentary – **Dežo Hoffmann – The Photographer of the Beatles** (Dežo Hoffmann – fotograf Beatles, SK/CZ, 2022, dir. Patrik Lančarič), **Identity ES** (Identita ES, CZ/CA/SK, 2022, dir. Alena Činčerová), **Michael Kocáb** (Michael Kocáb – rocker versus politik, CZ/SK, 2022, dir. Olga Sommerová), **Wild Prague** (Planeta Praha, CZ/SK, 2022, dir. Jan Hošek). **Krakow (Poland) – 62nd Krakow Film Festival**: International Documentary Competition – **The Cathedral** (Katedrála, SK, 2022, dir. Denis Dobrovoda) – Golden Horn for the director of the best film, **Fragile Memory** – Special Mention, **At Full Throttle** (Láska pod kapotou, SK/CZ, 2021, dir. Miro Remo), **Reconstruction of Occupation** (Rekonstrukce okupace, CZ/SK, 2021, dir. Jan Šikl); International Short Film Competition – **Love, Dad** – Silver Dragon for the director of the best animated film, Jury Award for the Best European Film, Special Mention of the International Federation of Film Societies (FICC) Jury, **Strigov** (Strigov, SK, 2022, dir. Barbora Berezňáková); International DocFilmMusic Competition – **Kapr Code** – Golden Heynal for the director of the best film; Czech Focus – **On Your Marks!** (Na značky!, SK/CZ, 2021, dir. Mária Pinčíková), **Every Single Minute** (Každá minuta života, CZ/SK, 2021, dir. Erika Hníková); Kids&Youth Fest – **Martin and the Magical Forest** (Mazel a tajemství lesa, CZ/SK/DE, 2021, dir. Petr Oukropec), **Even Mice Belong in Heaven**.

– And in the programme of two significant animated and short film festivals: **Anney (France) – 46th International Animation Film Festival**: Short Film Competition – Perspectives – **Once There Was a Sea...**

– **Clermont-Ferrand (France) – 44th International Short Film Festival**: International Competition – **Once There Was a Sea...** – Student Jury Award; LAB competition: **Love, Dad** – Festivals Connexion Auvergne-Rhône-Alpes Award.

– In 2022, Slovak films were **screened at 34 of the 53 A-list festivals** (the list of festivals is on the Slovak Audiovisual Fund's website under the applicant's credit for a grant for support of an audiovisual work). In addition to the fourteen festivals listed above, we list below only the festivals at which our films won awards and only the award-winning films:

– **Chicago (USA) – 39th Chicago International Children's Film Festival**: Animated Feature Film Competition – **Journey to Yourland** (Tvojazem, SK/BE/CZ, 2022, dir. Peter Budinský) – 1st place, **The Webster Movie** (Websterovci vo filme, SK/CZ, 2022, dir. Katarína Kerekesová) – 2nd place.

– **Oberhausen (Germany) – 69th International Short Film Festival Oberhausen**: Children's and Youth Film Competition – **Suzie in the Garden** – Prize of the Children's Jury.

– **Stuttgart (Germany) – 29th Stuttgart International Festival of Animated Films**: AniMovie 2022 – **My Sunny Maad** – Award for Best International Animated Feature-length Film – Special Mention.

– **Tel Aviv (Israel) – 24th Tel Aviv International Documentary Film Festival Docaviv**: International Competition – **Fragile Memory** – Honourable Mention; Shorts Competition – **Love, Dad, Strigov**.

– **Zlín (Czech Republic) – 62nd International Film Festival for Children and Youth, Zlín Film Festival**: International Competition of Short Animated Films for Children – **Suzie in the Garden** – Golden Slipper for Best Animated Film for Children.

– At the 72nd Berlin IFF director **Michal Blaško** was chosen for the **Berlinale Talents** – a programme for emerging filmmakers, which aims to raise the profile and promote interdisciplinary exchange in the film industry.

– **Emerging Producers** is a promotional and educational project of the Ji.hlava International Documentary Film Festival, which brings together talented European producers with a focus on documentary films. Building on the success of the last five editions, the programme has been expanded since 2017 to include a meeting connected with the presentation of producers during the Berlinale. The Slovak representative of the programme in 2022 was **Silvia Panáková**. Slovak producer **Silvia Panáková** was among the **Emerging Producers** at the **26th Ji.hlava International Documentary Film Festival**.

– On 21 January 2023, the Czech Film and Television Union (FITES) awarded the **Trilobit** audiovisual awards for the 36th time. The 2023 Trilobit Award went to the Slovak films **Nightsiren** (Svetlonoc, SK/CZ, 2022, dir. Tereza Nvotová) and **Dežo Hoffmann – Photographer of the Beatles**, the Power of the Powerless Award went to Tomáš Kratochvíl for **Pongo Calling**, and the main Trilobit Barrandien 2023 Award went to director Tomáš Bojar, editor Šimon Špidla and soundmaster Václav Flegl for the film **Good Old Czechs**.

– On 4 February 2023, the **13th Czech Film Critics' Awards for 2022** were presented. The following Slovak films received nominations: **Arvéd** (Arvéd, CZ/SK, 2022, dir. Vojtěch Mašek) and **Il Boemo** (4), **Good Old Czechs**, **Kapr Code** and **Victim** two nominations each, **Ordinary Failures** (Běžná selhání) and **The Word** one each. **Michal Blaško** was nominated for the Innogy Award for Newcomer of the Year for the directing of **Victim** and the TV series **Suspicion** (Podezření, CZ/FR, 2022, dir. Michal Blaško). And two TV series with the participation of Slovak filmmakers were nominated in the Offscreen category – **Nineties** (Devadesátky, CZ, 2022, dir. Peter Bebjak) and **Suspicion** (Michal Blaško, Štěpán Hulík).

– Michal Blaško won the Innogy Award for Newcomer of the Year and the Offscreen Award.

- On 4 March 2023, the awards of the Czech Film and Television Academy (CFTA), **Czech Lion Awards for 2022**, were presented for the 30th time. **Il Boemo** won the most awards (6) – Best Feature Film, Best Director, Best Sound, Best Set Design, Best Costume Design and Best Make-up. **Arvéd** won three Czech Lion Awards – Best Actor in a Leading Role, Best Screenplay and Best Music (Ondřej Mikula (Aid Kid), **Jonatán Pjoni Pastirčák**). **Suspicion** won two awards – Klára Melišková in the Best Actress in a Leading Role category and the Czech Lion Award in the Best Television Film or Miniseries category. The Slovak **Jakub Viktorín** was one of the co-producers of the series. Martha Isová won a Czech Lion Award – Best Supporting Actress for her role in **Buko** by Alice Nellis, and also **Suzie in the Garden** for Best Short Animated Film. The Slovak company Superfilm participated in its production as co-producer. Slovakia also had a share in the best TV series **Nineties**, which was directed by Peter Bebjak, Martin Žiaran was behind the camera and the music was composed by Juraj Dobrákov. The series also won the non-statutory film fan award.
- **Wild Roots** (Iná svorka, HU/SK, 2021, dir. Hajni Kis) won the Best Feature Film Award, Best First Feature Director and Best Screenplay Award (Fanni Szántó, Hajni Kis) at the **Hungarian Film Awards** presented at the end of the Hungarian Film Festival in Budapest (Hungary).
- At the 35th **Finale Pilsen Film Festival** (23 – 28 September 2022) **How I Became a Partisan** (Ako som sa stala partizánkou, SK/CZ, 2021, dir. Vera Lacková) won the Golden Kingfisher for Best Documentary. This film also received a Special Mention at the 5th **ELBE DOCK IFF** Ústí nad Labem and Dresden (Czech Republic and Germany).
- Of the dozens of awards won by the short animated film **Once There Was a Sea...** we would like to mention, for example, the Best Short Film Award in the International Short Film Competition at the International Festival of Animated Film ANIFILM, Liberec (Czech Republic), or the Best Animated Documentary Award (ANIDOC) from the 17th Animest International Animation Film Festival (Romania).
- Traditionally, films directed by **Pavol Barabáš** have been successful. **Dhaulágirí Is My Everest** (Dhaulágirí je môj Everest, SK, 2021, dir. Pavol Barabáš) won fourteen awards. Among them, the Best Mountaineering Film Award at the 16th Mountain Film Festival (Slovenia), the Best Feature Film Award at Inkafest (Peru) and the Best Climbing Film Award at the ECHO Mountain Film Festival (North Macedonia). And **Everest – The Hard Way** (Everest – najťažšia cesta, SK, 2021, dir. Pavol Barabáš) won the Jury Recognition at the 6th Verona Mountain Film Festival.
- Over the course of 2022 – 2023 a number of awards abroad were granted to Slovak filmmakers in the area of audiovision. The most significant went to:
 - **Peter Bebjak** (together with the principal producer Michal Reitler) – 2022 Czech Lion Award in the Best Television Series category for **Nineties**.
 - **Michal Blaško** (together with producers Jakub Viktorín, Tomáš Hrubý, Pavla Janoušková Kubečková, Michal Reitler) – 2022 Czech Lion Award in the Best Television Film or Miniseries category for the 3-part miniseries **Suspicion**.
- **Michal Blaško** (together with Štěpán Hulík) – award in the Offscreen category for the TV series **Suspicion** – 13th Czech Film Critics' Awards for 2022.
- **Michal Blaško** – Innogy Award for Newcomer of the Year for direction of the film **Victim** and TV series **Suspicion** – 13th Czech Film Critics' Awards for 2022.
- **Natália Germani** – Best Actress – Special Mention for **Nightsiren** – **55th Sitges International Fantastic Film Festival of Catalonia** (Spain).
- **Dušan Hanák** – Contribution to World Cinema Award – 26th Ji.hlava International Documentary Film Festival.
- **Dušan Husár** – Outstanding Cinematography Award for cinematography in **BANGER** (CZ, 2022, dir. Adam Sedlák) – 28th Association of Czech Cinematographers Awards for 2022.
- **Eva Mores** – Best Actress – Special Mention for **Nightsiren** – **55th Sitges International Fantastic Film Festival of Catalonia** (Spain).
- **Tereza Nvotová** – Best Director Award – Special Mention and Méliès d'argent – award for the best fantastic feature film for **Nightsiren** – **55th Sitges International Fantastic Film Festival of Catalonia** (Spain).
- **Ivan Ostrochovský** (together with Tomáš Michálek, Kristýna Michálek Květová) – Czech Film Critics' Award for Best Film for **Arvéd** – 13th Czech Film Critics' Awards for 2022.
- **Jonatán Pjoni Pastirčák** (together with Ondřej Mikula (Aid Kid)) – 2022 Czech Lion Award in the Best Music category for **Arvéd**.
- **Jakub Viktorín** (together with producers Tomáš Hrubý, Pavla Janoušková Kubečková, Michal Reitler and the principal filmmaker Michal Blaško) – 2022 Czech Lion Award for Best Television Film or Miniseries for the 3-part miniseries **Suspicion** (CZ/FR, 2022, dir. Michal Blaško).

➤ SLOVAK FILM INSTITUTE

- The activities of the Slovak Film Institute (SFI, www.sfu.sk) were still affected by the pandemic and the related epidemiological measures in the first three months of 2022; however, the second half of the year proved to be the most demanding period for the institution when a fire with devastating consequences broke out on the premises of the digitisation workplace on Špitálska Street, in the building of Cinema Lumière. Despite the difficult situation, the management of the SFI was balanced and the institution managed to improve its economic result.
- 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 cinematography 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 SFI’s principal tasks 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, seeking out, 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 promotion of the audiovisual heritage, fulfilling the role of the national filmothèque and collaboration with international organisations in the field of audiovision and cinematography, and representing the Slovak Republic in those organisations.
 - The SFI exercises the copyrights for audiovisual works produced by public organisations operating in audiovision which exerted these rights on the basis of generally binding regulations 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 the public, both at home and abroad. 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).
 - 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**.)
 - It is important for the Slovak Film Institute that films from its collections are restored and digitised in the highest possible quality. The institution ensures this activity at the digitisation workplace thanks to the national Digital Audiovision project, which the SFI has implemented since 2011 in association with Radio and Television of Slovakia. From June 2016, the project entered the sustainability period for five years up to June 2021. However, the activities related to digitisation of the audiovisual heritage continued in 2022. The **digitisation workplace**, which was built in 2014, forms a significant comprehensive functional and systemic unit for the digitisation and digital restoration of the film heritage with direct links to the entire process of preservation of the Slovak audiovisual heritage and making it accessible. In 2022, **54 film objects** (documentaries, feature films and news films) were digitised, including, for example, Martin Šulík’s **The Garden**

(Záhřada, SK/FR/CZ, 1995) or Martin Hollý's **A Case for the Defence Attorney** (Prípud pre obhajcu, CS, 1964). In September 2022, a fire significantly affected the operation of the digitisation workplace and activities are currently underway to restore its operation.

- In 2022, the long-term **Systematic Restoration of the Slovak Audiovisual Heritage Project** continued. 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 tri-acetate and nitro-cellulose to polyester. The complete production of 35 mm film materials was performed in the Film Laboratories Zlín, a.s.

- The technologically most complicated area of work is the restoration of the full-length film fund; in 2022, 19 titles were fully restored from this fund. A total of 95 titles were restored from the collection of short and medium-length documentaries, and the restoration of 24 titles from this collection included in the project in 2021 was also completed. In addition to the above-mentioned film materials, reproduction materials were also included in the restoration of full-length, short and medium-length films, of which 345,331 metres of film materials were fully treated and de-moulded last year.

- **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.**

- **Presentation of Slovak Cinema Abroad** – 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 audio-visual abroad and, at the same time, to contribute to rendering it more visible.

The key events Slovak cinema participates in regularly include prestigious film festivals and international markets in **Berlin, Cannes** and **Karlovy Vary**. A Slovak film was successfully presented last year at the **Rotterdam IFF** where the international première of the digitally restored film **Every Week Seven Days** (Každý týždeň sedem dní, CS, 1964) by Eduard Grečner took place; also at the classic film festival Lumière Lyon where the digitally restored **A Case for the Defence Attorney** (Prípud pre obhajcu, CS, 1964) by Martin Hollý was screened in a world première; at the **Pordenone Silent Film Festival** where Karel Plicka's digitally restored silent film **Over Mountains, Over Valleys** (Po horách, po dolách, CS, 1929) received its première, and at significant events with short films – **Clermont-Ferrand International Short Film Festival** or the **Annecy Animated Film Festival**. The SFI was also a partner of the **Krakow Film Festival** at which Slovak cinema was well represented.

- As for domestic events, the SFI organised, for example, the **Slovak Film Week**, an event for film professionals **Bratislava Industry Days** during the IFF

Febiofest Bratislava, or the **Archive Film Days – Centenary** in Banská Bystrica. In 2022, the SFI participated as an organiser, co-organiser or partner in **90 events in 33 countries** and 19 domestic events. It screened a total of 253 full-length and short Slovak films.

- Dušan Hanák's **Pictures of the Old World** (Obrazy starého sveta, CS, 1972) was the most frequently screened film from SFI's collections at home and abroad. This digitally restored film, which is one of the most awarded Slovak documentaries, was screened for instance at the Karlovy Vary IFF in the presence of the director, and it also received its renewed première in Japan. Among contemporary Slovak films, **107 Mothers** (Cenzorka, 2021) by Peter Kerekes was the most frequently screened film at home and abroad, followed by Michal Blaško's **Victim** (Obet, CZ/SK/DE, 2022) and **The Webster Movie** (Websterovci vo filme, SK/CZ, 2022) by Katarína Kerekesová. As regards short films, **Love, Dad** (Milý tati, CZ/SK, 2021) directed by Diana Cam Van Nguyen received the most screenings. The SFI also collaborated with domestic producers and industry platforms focused on raising the visibility of film producers and their upcoming projects; last year, 59 Slovak projects were presented at industry events abroad and in Slovakia.

- 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 2022, the total **number of recordings in the system achieved 681,778**, which represents an increase of 27,258 recordings over the course of 2022. 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 audio-visual.

- The basic long-term task of the SFI in the upcoming period is performance of the tasks of maintaining 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 member of the **Europa Cinemas** international network of cinemas. The cinema has 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.

– **The fire that broke out on the morning of 20 September 2022 at the SFI's digitisation workplace halted digitisation and closed the screening rooms of Cinema Lumière.** The expert opinion of the Institute of Forensic Science of the Police Force established a technical failure of the electric motor of the convector fan in the air conditioning unit on the ceiling of the room as the cause of the fire, and the fire subsequently ignited combustible materials in the surroundings. However, no audiovisual works were irretrievably lost due to the fire. For each there is some material – reproduction materials, duplication materials, a combined copy or data in digital form. The smoke and extensive pollution of the rooms throughout the building required time-consuming removal of damage and restoration. Following the remediation, the planned 3rd stage of renovation began. The date for the renewal of activities of the digitisation workplace and the operation of Cinema Lumière is provisionally set for October 2023.

– In 2022, due to the pandemic, Cinema Lumière only started to screen films in mid-January, but with limited capacity of the screening rooms and the obligation to wear respirators. The cinema became fully operational only in April, when the strict epidemiological measures were lifted. During the adverse pandemic situation up to the end of February, the cinema screened online on its own platform, Cinema at Home (Kino doma), which was launched during the first wave of the pandemic in 2021. In the first two months of 2022, Cinema at Home screened a total of 45 films, the most successful of which was **Dhaulagiri Is My Everest** (Dhaulágirí je môj Everest, SK, 2021) by Pavol Barabáš, accompanied by a discussion with the director and other guests.

– Last year, following the pandemic and the fire, Cinema Lumière provided screenings on only 249 days out of the entire year. Despite this, total admissions reached 55,990 people at the screenings, with total admissions including discussions and lectures amounting to **56,605 people**.

– The **IFF Febiofest Bratislava** (16 – 22 March 2022) and the **Slovak Film Week** (4 – 10 April 2022) were the only key events of 2022. Cinema Lumière also held screenings entitled **We Stand by Ukraine** following the SFI's official declaration on the situation in Ukraine in which the institution condemned the aggressive intervention of the Russian Federation in the sovereignty of Ukraine and expressed solidarity and support for its people. The cinema provided free admission to Monday screenings for Ukrainian citizens with temporary refugee status, screened films in Ukrainian or with Ukrainian subtitles, and included films made in Ukraine in the programme.

– Cinema Lumière is a repertoire cinema and in 2022 it managed to maintain a varied dramaturgy with an emphasis on classical and contemporary Slovak cinema, contemporary European and world cinema, screenings for children and seniors, inclusive screenings for children with ADHD and screenings for parents with

toddlers, as well as regular Music & Film and Restored Classics series. The programme also includes the Filmotheque, which focuses primarily on the presentation of domestic and European audiovisual heritage.

– The only **specialised film library** in Slovakia (16,423 books, 2,150 scripts and 2,518 archived volumes of periodicals) and a **mediatheque** (30,708 films, of these 5,492 are Slovak films) form part of the SFI.

– The SFI has issued **Film.sk**, the only monthly on film events in Slovakia, since 2000.

– The SFI's Publications Department issues the filmological magazine for science about film and moving images **Kino-Ikon**, which has been a professionally reviewed magazine since 2014, in collaboration with the Association of Slovak Film Clubs (ASFC).

– As regards book production, in 2022, the SFI published **The Kinematic Turn. Film in the Digital Era and its Ten Problems** by André Gaudreault and Phillippe Marion. As for Slovak authors, the SFI published a book version of the notes from the private card register of Pavel Branko, the doyen of Slovak film criticism, in the Cinesthesia edition, entitled **Poznámky** (Notes). The institution participated with FTF VŠMU in the publication of the book **Rozhovory o filme** (Conversations about Film) by Martin Šulík and Marek Leščák, and also published the collections **Slovenský film v roku 2020** (Slovak Film in 2020), consisting of contributions from panel discussions at the Slovak Film Week, and **Stopy začiatkov** (Traces of the Beginnings), with texts from the eponymous filmological conference. In the area of book production, the Institute concluded the year with the remarkable publication **Alphabet of Slovak Cinema 1921 – 2021** (Abecedár slovenského filmu 1921 – 2021), which was published in both Slovak and English and concluded the eponymous film project to celebrate the centenary of Slovak cinema.

– The SFI also continued to make domestic productions available in 2022. It issued 1 DVD and 3 BDs. And the prestigious UK-based DVD company Second Run issued a Blu-ray with the restored full-length feature film by Eduard Grečner, **Dragon's Return** (Drak sa vracia, CS, 1967). (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.

– 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 with **The Millennial Bee** (Tisícročná včela, CS/DE/AT, 1983) by director Juraj Jakubisko, the Blu-ray with **Lady Winter** (Perinbaba, CS/DE/IT/AT, 1985) also by director Juraj Jakubisko; as for publications, shoppers were mostly interested in the book **Rozhovory o filme** (Conversations about Film), **Naše fil-**

mové storočie (Our Film Century) and **Martin Slivka – muž, ktorý sadil stromy** (Martin Slivka – The Man Who Planted Trees).

– The numerous positive reviews and responses received are a success for the SFI's publication activities; prominent among them was the Blu-ray with **Night Riders** (Noční jazdci, CS, 1981) which was included in the final selection of the II Cinema ritrovato DVD Awards 2022 – the international competition for the best Blu-ray/DVD of the year, organised by the prestigious Bologna Classical Film Festival of the same name.

– **Concluding licence agreements for Slovak films** from the SFI collections is one of the SFI's basic activities. This has been performed since 2017 by means of a public tender.

– In 2022, two calls with licensing were organised for a total of 25 films and the bonus **Viktor Kubal – 100 Years Uncompleted** (Viktor Kubal – nedožitých 100 rokov). A total of 19 films were licensed by public tender, of which 15 were awarded to RTVS, 1 to TV Markíza and 3 to TV JOJ. Contracts for the broadcasting of feature films were concluded with RTVS, TV JOJ, TV Markíza, also with Czech Television, the Czechoslovak Film Company (CS FILM), and the broadcasting of the weekly **Week in Film** on TA3 continued. In total, the television broadcasting rights to 73 Slovak films and 208 Week in Film weeklies were sold. The SFI also provides excerpts from Slovak films for newly produced works and television programmes, for example, the successful cooperation with TV Markíza in the use of excerpts for news and journalistic programmes continued.

– In recent years, there has been a significant increase in interest in the release of films from the SFI's collections on VoD and streaming platforms, with a total of 108 cinematographic works licensed last year. In particular, the cooperation with the DAFilms platform continued, which made another 49 Slovak classic films available, and with the VOYO platform, with which contracts for 36 films were concluded. In addition to DAFilms and VOYO, full-length and short films from the SFI are also available on JOJ play, KVIFF.TV, RiK Plus, APPLE TV+, STARMAX, Lepší.TV, Google Play, Netflix and other platforms. The release of six classic Slovak films from the 1960s and 1970s under the title **The Golden Era of Slovak Cinema** (Zlatá éra slovenskej kinematografie) in the Hidden Treasures section on the prestigious streaming platform LaCinetek, which is dedicated to the greatest films of the 20th century, was an important event of last year. The SFI is the first national film archive that is not a founding member of the platform and was given the opportunity to present its own selection.

– The most watched films from the offer of the Slovak Film Institute on television screens in Slovakia last year were **Lady Winter**, Martin Ľapák's **Popolvár, the Greatest in the World** (Popolvár, najväčší na svete, CS/DE, 1982), Martin Hollý's **Salt over Gold** (Soľ nad zlato, CS/DE, 1982), Martin Ľapák's **Pacho, Brigand of Hybe** (Pacho, hybský zbojník, CS, 1975) and Julius Matula's **Nebojsa** (Nebojsa, CS, 1988). According to the PMT agency, eighteen films from the SFI collections were among the 35 most-watched Slovak films on all Slovak TV channels last year.

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

– In 2022, the SFI entered, as co-production partner, the following projects: Actresses – **Marína Kráľovičová** (Herečky – Marína Kráľovičová), **Dežo Hoffman – Photographer of the Beatles** (Dežo Hoffman – fotograf Beatles, SK/CZ, 2022, dir. Patrik Lančarič), **Emília Vášáryová** (dir. Martin Šulík) and **Truth Is All There Is** (Pravda je to najdôležitejšie, SK, 2023, dir. Maroš Brázda).

– As of 31 December 2022, the SFI had archived basic **Slovak films** with a **total length of 4,177,792 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 **26,365,318 metres** of film material on **77,305 reels**.

> TELEVISION

– The Slovak television broadcasters' share of the viewing audiences has slightly declined year-on-year again. In 2022, Radio and Television of Slovakia (RTVS) with its channels (Jednotka, Dvojka, Trojka, Šport and :24) and private broadcasters TV Markíza, DOMA, DAJTO, Markíza Krimi, TV JOJ, Plus, WAU, JOJko and TA3 had a **58.5 % daytime share** (59.8 % in 2021) and **66.5 % for prime time** (68.1 % in 2021).

– 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.

– In August 2022, as a result of a change in the law, the **Broadcasting and Retransmission Council was transformed into the Council for Media Services**. The rrv.sk website serves only as an archive; new information is published on rpms.sk. According to the website, there were **218 television broadcasting licences** in Slovakia (223 in 2021). Of these, 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), **8 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 **207 licences for digital television broadcasting**.

– **The list of on-demand audiovisual media services** falling under the scope of Act No. 308/2000 on Broadcasting and Retransmission – as of 31 December 2022, there were 114 companies registered (some of them several times).

– In 2022, there were also **eleven Internet broadcasters** in Slovakia falling under the scope of Act No 308/2000 on Broadcasting and Retransmission.

– There were also **163 registered retransmission licence-holders** (161 in 2021); of these, **116 licences** were for providing retransmission in cable distribution networks (KDS, IPTV), **6** via the MMDS system, **2** via the MVDS system, **3** via GSM and UMTS and **9** via DVB-T and DVB-S/DTH (satellite) transmitters.

- In 2022, **Markíza was the market leader with a daytime market share of 14.6 %** (16.0% in 2021). In **prime time** (19:00 – 22:00) **TV JOJ was the market leader** with a share of 17.9% (in 2021 it was Markíza with 18.7%). **(For more ratings details, refer to the table on page 48.)**
- Radio and Television of Slovakia (RTVS), established by law as of 1 January 2011 (Act No. 532/2010 on Radio and Television of Slovakia and the Amendment and Supplementation of Certain Acts), is a public, national, independent, informative, cultural and educational institution that provides public service in the area of radio and television broadcasting and performs its activities mainly through its organisational units, which are Slovak Radio and Slovak Television. In 2022, Slovak Television broadcast on four channels – Jednotka, Dvojka, Trojka and Šport.
 - **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 10.0 % and 12.3 % for prime time. **Three Wishes for Cinderella** (Tri oriešky pre Popolušku, CS/DE, 1973, dir. Václav Vorlíček) broadcast on 24 December 2022 achieved the highest rating (19.7%).
 - **Dvojka** – its broadcasting was directed towards minority, demanding audiences and specific target groups, Slovak regions and national minorities. The market share of Dvojka dropped by half year-on-year. The daytime market share of Dvojka was 1.7 % and 1.4 % for prime time. The **The Red Heifer** (Rysavá jalovica, CS, 1970, dir. Martin Ťapák) broadcast on 24 December 2022 achieved the highest rating (4.0 %).
 - **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.
 - On 24 February 2022, Russia invaded Ukraine and the management of RTVS decided to suspend the broadcasting of Trojka and to launch the news channel **:24** on its frequencies. The broadcasting of the standard Trojka was resumed from 10 June 2022 and **terminated on 30 November 2022.**
 - The daytime audience share of Trojka was 0.6 % and 0.7 % for prime time. **Cops and Robbers 2** (Četnícke humoresky II, CZ, 2003, dir. Antonín Moskalyk) broadcast on 3 January 2022, achieved the highest rating (1.6 %).
 - The daytime audience share of :24 was 0.6 % and 0.5 % for prime time.
 - **Breaking News** (Mimoriadne správy, SK, 2022) broadcast on 15 December 2022 at 16:52, achieved the highest rating (3.0 %).
 - **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.**
 - The daytime audience share of Šport was 2.4 % and 2.5 % for prime time. The coverage from the **Beijing 2022 Winter Olympics** broadcast on 19 February 2022 at 15:48 achieved the highest rating (23.8 %).
- RTVS was the **co-producer of 25 full-length films for cinema** (refer to the chapter on FILM PRODUCTION).
 - Within their **own drama production** in 2022, the romantic comedy **The Horse** (Kôň, SK/CZ, 2022, dir. Martin Šulík) was made. It is mentioned among films made for cinemas, although it was shown only on TV in Slovakia. In the Czech Republic, however, Bioscop released it into distribution on 15 December 2022. In 2022, RTVS also made the 10-part TV series **A Confession** (Priznanie, SK, 2022, dir. Braňo Mišík), a loose sequel to the previous, extremely successful TV series **The Nest** (Hniezdo, SK, 2020, dir. Braňo Mišík).
 - As regards **animation production**, in 2022, episodes 16 and 17 of the TV series **The Tots** (Drobci, SK, 2016 – 2022) were made – Ice Cream (Zmrzlina, SK, 2022, dir. Vanda Raýmanová, Michal Struss) and Picnic (Piknik, SK, 2022, dir. Vanda Raýmanová, Michal Struss). And also episode 20 of the TV series **The Websters** (Websterovci, SK/CZ, 2017 – 2022, dir. Katarína Kerekesová) entitled **The Baby** (Bábätko, SK, 2022, dir. Katarína Kerekesová), two episodes of the TV series **Jakub and Flip** (Jakub a Flip, SK, 2022, dir. Manuel Campagnoli) entitled **Fashion** (Móda) and **Energy Guzzlers** (Energožrúti), 13 episodes of the animated educational series **Have a Word with Slovak Language** (Slovenčina na slovičko, SK, 2022, dir. Marián Vredík) and 7 episodes of the series **HiSTORY** (SK, 2015 – 2022) – an animated historical calendar.
 - Two feature-length animated films were also made in co-production with RTVS in 2022.
 - With regard to **documentary production**, in 2022, RTVS made or co-produced several **full-length and mid-length documentaries: Alexander Dubček – Anatomy of a Dive Into Emptiness** (Alexander Dubček – Anatómia skoku do prázdna, SK/CZ, 2022, dir. Robert Kirchhoff), **The Case of the Slovak Republic** (Prípád Slovenská republika, SK, 2022, dir. Filip Fabián) – a documentary made on the anniversary of the establishment of the Slovak Republic; **The Wolves of Poľana** (Vlci z Poľany) – the third part of a three-part documentary series on the wild nature of the Poľana Mountains Protected Landscape Area; **Theatre Is Our Life** (Žijeme divadlom, SK, 2022, dir. Barbara Vojtašáková) – a documentary about 60 years of activities of the Theatre Institute in Bratislava; a portrait of actress Božidara Turzonovová **Divine Božidara** (Božská Božidara, SK, dir. Yvonne Vavrová); and the 15-part series **The Photograph Is Dead** (Fotka je mŕtva, SK, 2022, dir. Soňa Maletz) depicting the Slovak photographic scene, the diversity of photography, creative concepts and the way artists think, mainly those for whom photography is the main instrument of self-expression.
 - After four parts made in 2021, another 12 parts of the 20-part documentary series **State Security: Top Secret** (ŠTB: prísne tajné, SK/CZ, 2022), co-produced with B Production, RTVS and Czech Television, were produced in 2022, revealing for the first time the forming and methods of the State Security throughout its entire existence.
 - RTVS produced, together with Peter Kerekes s.r.o. and the Slovak Film Institute, three parts of the third season of **Constructing Slovakia III – The Legend of the Banks of Okrasa** (Budujeme Slovensko III – Legenda o bankách z Okrasy, SK, 2022, dir. Mária Pinčíková), **Filákovno Enamel Works** (Smaltovnía Filákovno,

SK, 2022, dir. Lea Podhradská) and **The Story of Merina** (Príbeh Meriny, SK, 2022, dir. Jana Mináriková, Dušan Bustin).

- The 7-part series **My Expatriate** (Môj emigrant, SK, 2022), offering the stories of Slovaks from ordinary families who left Czechoslovakia between 1968 and 1989, was made by RTVS in co-production with HITCHHIKER Cinema.

- Eight documentaries about creative centres in Slovakia **Islands** (Ostrov, SK, 2022, dir. various) were made in co-production with Furia Film.

- Discussion programmes were also made – **Dinner with Havran** (Večera s Havranom), **SK History** (SK Dejiny), the magazine from the world of film **Cinerama** (Kinorama, SK, 2020, dir. Jozef Banyák, Ján Heteš) for film fans, the cultural magazine **Art** (Umenie) and many other programmes.

- **For more details about RTVS, refer to the Annual Report** – <https://www.rtvs.org/o-rtvs/vyroczne-spravy/vyroczne-spravy-rtvs>.

- **MARKÍZA – SLOVAKIA, spol. s r.o.** is operating four TV channels (**Markíza, Doma, Dajto** and **Markíza Krimi**) and also **Markíza International**, broadcasting in the Czech Republic.

- In 2022, **Markíza** was first as regards daytime and second as regards prime-time audience shares. Drama programmes, entertainment and news and journalistic programmes were those mostly represented within its programme structure.

- In 2022, **Markíza** produced, for instance, 8 episodes of the comedy crime series **Exceptional Nikol** (Výnimočná Nikol, SK, 2022, dir. Marta Ferencová), 16 episodes of the first and 17 episodes of the second season of the medical series **Second Chance** (Druhá šanca, SK, 2022, dir. Matúš Libovič, Peter Hoferica, Braňo Mišík), 13 episodes of the TV series **Cottagers** (Chatári, SK, 2022), 16 episodes of the 14th season of **Back of Beyond** (Horná Dolná, SK, 2015 – 2022), 110 episodes of the final season of the family series from the life of four young men – **Dads** (Oteckovia, SK, 2022, dir. Adriana Totiková, Vlado Fischer) and the special episode **Dads – Finale** (Oteckovia – Finále), 13 episodes of the fourth season and the Christmas special of the family comedy series **Mr. Professor** (Pán profesor, SK, 2022, dir. Martin Kazimír), 65 episodes of the ninth season of **Family Cases** (Rodinné prípady, SK, 2022) and 5 episodes of the tenth season of the TV series **Neighbours** (Susedia, SK, 2022, dir. Peter Marcin, Miloš Volný).

- In 2022, the daytime audience share of TV **Markíza** was 14.6 % and 17.2 % for prime time. **Second Chance** (Druhá šanca, SK, 2022, dir. Matúš Libovič, Peter Hoferica, Braňo Mišík) broadcast on 21 February 2022 achieved the highest rating (15.1 %) on TV **Markíza**.

- **DOMA** – is a TV channel belonging to the broadcaster **MARKÍZA – SLOVAKIA, spol. s r. o.** profiled primarily for viewers preferring content focused on emotions, love and human relations. It has been broadcasting since 31 August 2009. Romantic TV series and films predominated in its programme structure, which was also enriched by première cooking programmes and the best from an ample archive of original production.

- In 2022, its daytime audience share was 3.8 % and 3.6 % for prime time. **You Knock on My Door** (Sen āal Kapımı, TR, 2020 – 2021, dir. Ender Mihlar, Yusuf Pirhasan, Altan Dönmez) broadcast on 24 January 2022 achieved the highest rating (5.0 %).

- **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 2022, the TV channel **Dajto** recorded a daytime audience share of 2.6 % and 2.7 % for prime time. The football match **Ferencváros Budapest – SC Slovan Bratislava** broadcast on 20 July 2022 achieved the highest rating (6.6 %).

- **Markíza Krimi** – is the youngest linear TV channel in the portfolio of the **Markíza Group**. It started broadcasting on 6 June 2022. Its programme offer consists mainly of crime series and films, but also attractive news.

- In 2022, its daytime audience share was 1.2 % and 0.8 % for prime time. The episode of the TV series **Modrava Police 2** (Policie Modrava II., CZ, 2017, dir. Jaroslav Soukup) broadcast on 10 December 2022 achieved the highest rating (1.5 %).

- **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**. It started broadcasting on 2 March 2002.

- In 2022, TV **JOJ** produced, together with DNA Production and Czech Television, the Christmas fairy-tale **Lord of the Mountains' Secret** (Krakonošovo tajomstvo, CZ/SK/DE, 2022, dir. Peter Bebjak). It also produced 13 parts of the first season of **Criminal Police Kraj** (Kriminálka Kraj, SK, 2022, dir. Lukáš Hanulák, Matúš Krajčák), 10 parts of the first season of the family comedy series **The Golden Fish** (Šťastná rybka, SK, 2022, dir. Ivan Predmerský), 8 parts of the first season of the hostage drama linked to politics **Ultimatum** (Ultimátum, SK, 2022, dir. Michal Kollár), episodes of the comedy series **The Border** (Hranica, SK, 2022, dir. Ján Novák, Richard Bobek, Ivan Predmerský), which is an adaptation of the Croatian series **On the Border** (Na granici) and episodes of the drama series from the medical environment **The Hospital** (Nemocnica, SK, 2022).

- In 2022, its daytime audience share was 12.5 % and 17.9 % for prime time. The **TV JOJ News** (Noviny TV JOJ) broadcast on 30 January 2022 achieved the highest rating (14.4 %).

- **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 2022 was 3.1 % and 2.8 % for prime time. The **Women's Slalom in the 2022 FIS Alpine Skiing World Cup** broadcast on 9 January 2022 achieved the highest rating (5.9 %).

- **WAU** – the third channel from the JOJ Group portfolio started broadcasting on 15 April 2013 and, in particular, **crime TV series**, but also TV series from the medical environment are typical components of its programme structure.
- In 2022, its daytime audience share was 2.8 % and 2.7 % for prime time. Episode 24 of season 7 of the TV series **C.S.I.: Miami** entitled **Dissolved** (US, 2008, dir. Matt Earl Beesley) broadcast on 12 April 2022 achieved the highest rating (3.0 %).
- 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 **fairytale** in Slovak language to the youngest audiences.
- In 2022, its daytime audience share was 0.2 % and 0.1 % for prime time. The episode of the animated series **Telling about Nymph Amalka** (*Řikání o vile Amálce*, CS, 1975, dir. Václav Bedřich) broadcast on 13 January 2022 achieved the highest rating (1.1 %).
- **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.
- **JOJ Šport** – the eighth channel from the JOJ Group portfolio, commenced broadcasting on 6 October 2021. It broadcasts live coverage and sports news 24 hours a day.
- **JOJ 24** – the ninth channel from the JOJ Group portfolio, commenced broadcasting on 2 October 2022. The programme consists of 80 % news and 20 % journalism.
- In 2022, its daytime audience share was 0.1 % and 0.2 % for prime time. The **TV JOJ News** (Noviny TV JOJ) broadcast on 29 October 2022 achieved the highest rating (1.7 %).
- 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 **noviny.sk**, the only sports internet TV in Slovakia **HUSTE.tv** and **the TV JOJ mobile application**.
- **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 2022, its daytime audience share was 2.3 % and 1.1 % for prime time. The **Press Conference** broadcast on 15 December 2022 achieved the highest rating (5.7 %).
- **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. On 1 April 2023 it was renamed to **Fameplay.tv** (<https://sk.fameplay.tv/>).
- **Awards**
- The latest edition of the **Sun in a Net 2023** National Film Awards also included, for the first time, five entries in the **Best TV Movie/Miniseries/TV Series** category. *“We have finally managed to open the television category. SFTA had already included it last year (2022) but, as we have stricter rules than other countries, an insufficient number of works was submitted,”* explained SFTA President Wanda Adamík Hrycová. An important condition for submission was their original format.

The following films applied: the drama **Jozef Mak** (Jozef Mak, SK, 2021, dir. Peter Bebjak – TV film) – premižred on 15 February 2022, the comedy/drama **The Horse** (Kôň, SK/CZ, 2022, dir. Martin Šulík) – premižred on 15 December 2022, the fairy-tale **Lord of the Mountains' Secret** (Krakonošovo tajomstvo, CZ/SK/DE, 2022, dir. Peter Bebjak) – premižred on 25 December 2022, the drama **A Confession** (Priznanie, SK, 2022, dir. Braňo Mišík – TV series) – premižred on 9 January 2022 and the crime story/drama **Ultimatum** (Ultimátum, SK/CZ, 2022, dir. Michal Kollár – TV series) – premižred on 26 March 2022. And the following received nominations – **Jozef Mak** (directed by Peter Bebjak, produced by Roman Genský, Peter Bebjak, Rasťo Šesták), **The Horse** (directed by Martin Šulík, produced by Rudolf Biermann, Martin Šulík) and **Lord of the Mountains' Secret** (directed by Peter Bebjak, produced by Rasťo Šesták, Peter Bebjak, Sláva Adamíková). **Jozef Mak** became the historically first winner.

- **The Winter Journey** (DE, 2022, dir. Yifan Sun) won the Grand Prix **GOLDEN BEGGAR** at the **28th International Film Festival Golden Beggar 2022** which, after two years online, returned to audiences on 27 to 30 October in Kasárne / Kulturpark in Košice. As regards Slovak works, the video clip to the song **Recall** (SK, 2022, dir. Erik Jasaň) of the Slovak duo Dennyiah received the Honourable Mention.

- The most popular TV poll **OTO – TV Personality Awards** came to an end. It was first held in February 2001.

- At the closing ceremony of the 2nd **Heart of Europe** International Television Festival, the best productions of public broadcasters from Central and Eastern Europe received awards. First place in the Children and Youth category went to **The Webster Movie** (Websterovci vo filme, SK/CZ, 2022, dir. Katarína Kerekesová).

- The 3-part miniseries **Suspicion** (Podezření, CZ/FR, 2022) directed by the Slovak director Michal Blaško and co-produced by the Slovak producer Jakub Viktorín, won the Official Competition Award at **Serializados, the International TV Series Festival**.

- (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 derives from statistical data from the Media Services Council (<https://rpms.sk>), the individual TV channels and PMT/KANTAR SLOVAKIA (we would like to express our gratitude to Mr. Vladimír Fatika).

Share of the Slovak TV market in 2022 (daytime and at prime time)
 (all TVs in a household | Live+TS 0-3)
 period: 1 January – 31 December 2022
 target groups: Ind 12+ Guests / units: share

Channels	Daytime	Prime Time 19.00 – 22.00
Jednotka	10.0 %	12.3 %
Dvojka	1.7 %	1.4 %
Trojka	0.6 %	0.7 %
ŠPORT	2.4 %	2.5 %
:24	0.6 %	0.5 %
Markíza	14.6 %	17.2 %
DOMA	3.8 %	3.6 %
DAJO	2.6 %	2.7 %
Markíza Krimi	1.2 %	0.8 %
TV JOJ	12.5 %	17.9 %
Plus	3.1 %	2.8 %
WAU	2.8 %	2.7 %
JOJKO	0.2 %	0.1 %
JOJ 24	0.1 %	0.2 %
TA3	2.3 %	1.1 %
NOVA	0.8 %	0.7 %
Prima PLUS	0.9 %	0.8 %
MINIMAX	0.1 %	0.1 %
SPECTRUM	0.2 %	0.2 %
FILM+	0.4 %	0.4 %
Senzi	0.5 %	0.5 %

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► **IN MEMORIAM 2022**

- **Josef Abrahám** (1939 – 2022)
actor
- **Hilda Augustovičová** (1934 – 2022)
actress
- **Lubomír Čechovič** (1952 – 2022)
TV producer
- **Peter Guldán** (1946 – 2022)
screenwriter, lyricist
- **Táňa Hrivnáková** (1948 – 2022)
actress
- **Braňo Hronec** (1940 – 2022)
music composer
- **Jana Kopsová** (1962 – 2022)
actress
- **Tatiana Kovačevičová** (1945 – 2022)
costume designer
- **Mária Kráľovičová** (1927 – 2022)
actress

- **Marcela Plítková** (1940 – 2022)
film director, dramaturge
- **Ludmila Rampáková** (1945 – 2022)
screenwriter, dramaturge
- **Alexander Strelinger** (1934 – 2022)
director of photography
- **Emília Tomanová** (1935 – 2022)
puppeteer
- **Martin Valent** (1958 – 2022)
film director, screenwriter
- **Soňa Valentová** (1946 – 2022)
actress

► **IN MEMORIAM 2023**

- **Juraj Jakubisko** (1938 – 2023)
film director, screenwriter

*Prepared by: Renáta Šmatláková,
Slovak Film Institute*

► 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 Kráľa 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

- Arytmia

Františka Schmuckera 3, SK-851 10 Bratislava
+421 905 120 000, misa.jelenek@gmail.com, www.arytmiafilm.sk

- 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@dnaproductio.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

- FREE COOL IN

Zámocká 22, SK-811 04 Bratislava
info@peterdvorskyfilm.com, www.peterdvorskyfilm.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

- gotthardt films

9. januára 649/29, SK-05938 Štrba
+421 907 662 588, brano.gotthardt@gmail.com

- 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

- **HITCCHIKER 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
- **Kolsa Films SK**
Záhradnícka 87, 821 08 Bratislava
+421 904 525 631, denisdobrovoda@gmail.com
- **LEON Productions**
Jadranská 41, SK-84105 Bratislava
+421 905 609 173, leon@leonproductions.sk, www.leonproductions.sk
- **LIPSTICK s.r.o.**
Koreničova 2, SK-811 03 Bratislava
+421 910 974 799, rastislav.boros@gmail.com
- **Los Filmos**
Miletičova 23, SK-821 09 Bratislava
+421 905 221 719, karolvosatko@gmail.com tičova
- **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.mediavoice.eu
- **Miro Drobný**
Zámocká 18, SK-Bratislava 811 01
+421 948 201 015, miroslav.drobný@eslovensko.sk
- **MPhilms**
Horná 5, SK-831 52 Bratislava
+421 904 646 261, mphilms@mphilms.sk, www.mphilms.sk
- **noemo**
Pribinova 22/A, SK-811 09 Bratislava
+421 948 007 722, m.frimmo@gmail.com, www.noemo.sk
- **NOVINSKI**
Dostojevského rad 13, SK-811 09 Bratislava
+421 917 151 504, jana@novinski.sk, www.michalnovinski.com
- **NUNEZ NFE**
Lamačská cesta 97, SK-841 03 Bratislava
+421 911 700 011, office@nfe.sk, www.nfe.sk
- **nutprodukcia**
Lazaretská 13, SK-811 08 Bratislava
+421 948 050 189, jakub.viktorin@gmail.com
- **partizanfilm**
Havlíčkova 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**

Pavlova 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

- **Cinemat SK**

Grosslingová 2468/ 51, SK-811 09 Bratislava
+421 948 851 861, eva.dubenova@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**
Biennial of Animation Bratislava (BAB) – International Festival of Animated Films for Children
BIBIANA, Panská 41, SK-815 39 Bratislava
+421 2 2046 7141-2, bab@bibiana.sk, www.bab-slovakia.sk
October 2022 – biennial
- **Cinematik – Medzinárodný filmový festival Piešťany**
International Film Festival
Lazaretská 11, SK-811 08 Bratislava
+421 948 445 565, info@cinematik.sk, www.cinematik.sk
September
- **Ekotopfilm – Envirofilm – Medzinárodný festival filmov o trvalo udržateľnom rozvoji a životnom prostredí**
International Festival of Sustainable Development Films
MFF Eko, s.r.o.
Súťažná 7, SK-821 08 Bratislava
Alen Janáči, info@ekotopfilm.sk, www.ekotopfilm.sk
May
- **Etnofilm Čadca – Medzinárodný festival dokumentárnych filmov venovaný problematike etnológie, sociálnej a kultúrnej antropológie**
International Documentary Film Festival of Ethnology and Anthropology
Kysucké kultúrne stredisko, Moyzsova 50, SK-022 01 Čadca
+421 41 4331 250-3, silvia.petekova@vuczilina.sk,
www.kultura.e-kysuce.sk
November 2022 – biennial

- **Eurotour Piešťany – Medzinárodná prehliadka hraných a dokumentárnych filmov o cestovaní, krajine a človeku**
International Festival of Fiction and Documentary Travel Films
Mestské kultúrne stredisko mesta Piešťany, Beethovena 1, SK-921 01 Piešťany
+421 33 7718 990, kino@fontana-piestany.sk, www.eurotourpiestany.sk
November
 - **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, Rajsská 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
Apríl
 - **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, dubecky@asfk.sk, www.febiofest.sk
March - Apríl
 - **Medzinárodný festival horských filmov Poprad**
International Festival of Mountain Films
Horský film Poprad, Nábřežie Jána Pavla II. 2802/3, SK-058 01 Poprad
+421 52 7721 060, horskyfilm@slovanet.sk, www.mfhf.sk
October
 - **Medzinárodný festival lokálnych televízií**
International Festival of Local Televisions
CITY TV FOUNDATION, Jesenského 12, SK-040 01 Košice
+421 905 966 649, eva@festival.sk, www.festival.sk
June
 - **Medzinárodný festival potápačských filmov**
International Festival of Diving Films
PK Vodnár Poprad, Námestie sv. Egídia 3/5, SK-058 01 Poprad
+421 903 607 025, svitanek.p@gmail.com, www.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.gindl-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 mediálne služby**
Council for Media Services
Palisády 36, SK-811 06 Bratislava
+421 2 2090 6500, office@rpms.sk, https://rpms.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 audiovizíi (SAPA)**
Slovak Audiovisual Producers Association (SAPA)
Grösslingová 32, SK-811 09 Bratislava, +421 2 2090 2648
slovakproducers@gmail.com, recepcia@webdesign.sk,
www.slovakproducers.com
- **Slovenská filmová a televízna akadémia (SFTA)**
Slovak Film and Television Academy (SFTA)
Grösslingová 32, SK-811 09 Bratislava
+421 948 052 800, sfta@sfta.sk, www.slnkovsieti.sk, www.sfta.sk
- **Slovenský filmový zväz (SFZ) / Slovak Film Union (SFZ)**
Háľkova 34, SK-831 03 Bratislava
+421 910 995 531, vrastiak@slovanet.sk
- **Slovenská sekcia UNICA / Slovak Section of UNICA**
Kubačova 13, SK-831 06 Bratislava
+421 2 2047 1245, +421 907 806 008
pavel.nunuk@gmail.com, zuzana.skoludova@nocka.sk
- **Slovgram – Nezávislá spoločnosť výkonných umelcov a výrobcov zvukových a zvukovo-obrazových záznamov**
Joint Collecting Society for Performers and Audio and Video Producers
Jakubovo nám. 14, SK-813 48 Bratislava
+421 2 5296 3190, secretary@slovgram.sk, www.slovgram.sk
- **SOZA – Slovenský ochranný zväz autorský pre práva k hudobným dielam**
Slovak Performing and Mechanical Rights Society
Rastislavova 3, SK-821 08 Bratislava
+421 2 5020 2707, soza@soza.sk, www.soza.sk
- **Únia filmových distribútorov SR (ÚFD SR)**
Union of Film Distributors of the Slovak Republic (ÚFD SR)
Vidlicová 9, SK-831 01 Bratislava
+421 911 515 913, ufd@ufd.sk, www.ufd.sk
- **Únia slovenských televíznych tvorcov (ÚSTT)**
Union of Slovak Television Creators (ÚSTT)
Bajzova 14, SK-821 08 Bratislava
+421 903 853 249, ustt1990@gmail.com,
unia-televiznych-tvorcov.webnode.sk
- **Združenie prevádzkovateľov kín (ZPK)**
Association of Cinema Operators (ZPK)
Golden Apple Cinema, Kamenné Pole 4449/3,
SK-03101 Liptovský Mikuláš
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, JOJ 24, 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

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