

REPORT ON THE SLOVAK AUDIOVISUAL SITUATION IN 2020



Creative
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MEDIA

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► INTRODUCTION

- The area of culture and, in particular, audiovision was excessively affected by the impacts of the pandemic. After fifteen years of more or less continuous growth, we have recorded dramatic drops across the entire industry. The limitation on possibilities to make films, the closure of cinemas and the transfer of many activities into the online space resulted in an almost total disruption of the classical production and distribution model of cinematography (production – distribution in cinemas – distribution on media – pay TV – free TV).
- There is no single chapter in this Report which did not feel the impacts of the pandemic. All entities, from film schools to television companies, had to cope with this situation. The losses caused by the pandemic had to be compensated by institutions, whether domestic ones such as the Ministry of Culture, the Audiovisual Fund, the Art Support Fund, or European ones such as the Creative Europe programme. And even if audiovision returns to normal and audiences to cinemas, we will still have to cope with debts, either investment or operating debts. The production of films has decreased by one third. In 2020, 28 Slovak full-length films were made, as compared with 44 films made in 2019. Nevertheless, we may consider this to be something of a miracle if we take into account all the difficulties, limitations and risk that filmmakers had to work with. Many premières of Slovak films were postponed until 2021 and it is generally expected that they will be released this year.
- We have recorded the greatest losses in cinema distribution: the number of premières in cinemas decreased by 40% year-on-year, the number of premières of domestic films by 53%. Altogether, 2,364,814 viewers attended cinemas, a figure almost 64% lower than in 2019. Gross box office takings dropped by 62% to EUR 13.996 million. Of course, these figures declined all over Europe, specifically, for instance, cinema attendances by 70%.
- Cinemas in Slovakia were closed for 116 days, representing almost a third of the year and, even when they were able to open, they faced a number of problems – a lack of films, restricted capacities and renewal of the trust of viewers. Multiplexes were the most affected as they essentially depend on blockbusters and the sales of refreshments; for instance, the CINEMAX chain was closed for 169 days. The decrease in the number of film releases was reflected most markedly in the number of premières of American movies. Hence, in general, it may appear that during the pandemic the following rule applied: “The bigger the player, the greater the problems”.
- On the other hand, the pandemic also became a challenge and brought in several positive facts: Slovak films were extremely successful in cinemas, being the leading three top films with regard to cinema attendances. Scumbag was the best attended film, with specifically 395,604 viewers. A number of, mainly private, companies reacted remarkably flexibly to the pandemic. Several very interesting and attractive, for viewers, online distribution platforms were established (Kino doma/Cinema at Home, Kino z gauča/Cinema from the Sofa, Kiná spolu/Cinemas Together) and the offer of VOD services was also significantly extended (ASFC, Filmtopia, Film Europe – Edisonline). At the same time, no bricks-and-mortar cinema actually ceased to exist.
- And, in conclusion, an optimistic forecast: the pandemic is in retreat and life is slowly returning to normal and all those of us who love film believe that cinemas will be re-opened and that audiences will return. I think they have already been experiencing withdrawal symptoms; certainly, I myself can admit to feeling them quite intensively.

Vladimír Štríc

Head of Creative Europe Desk Slovakia

► LEGISLATION

– On 10 September 2019, the Slovak National Council adopted **Act No. 304/2019** which amends and supplements Act No. 516/2008 on the **Audiovisual Fund and the Amendments and Supplements to some other Acts** as amended, and which amends and supplements **Act No. 40/2015 on Audiovision and the Amendments and Supplements to some other Acts as amended**.

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

- a) 20 % of eligible costs paid by 31 December 2019;
- b) **33 % of eligible costs paid from 1 January 2020.**

This Act became effective on 1 January 2020.

– On 30 May 2018, the European Commission published the draft Regulation of the European Parliament and Council establishing the **Creative Europe Programme (for 2021 to 2027)** and repealing Regulation (EU) No. 1295/2013. Following this, on **11 July 2018 the Ministry of Culture submitted for inter-ministerial comment procedure the draft regular preliminary position on the draft Regulation in question**. The Creative Europe Programme (2021–2027) Regulation was adopted in the second reading by the European Parliament (EP) on 19 May 2021 and upon its signing by the Presidents of the EP and Council will come into force when published in the Official Journal of the European Union. The Creative Europe Programme (2021–2027) follows up on the structure and success of the Creative Europe Programme 2014–2020 which was stipulated in Regulation of the European Parliament and Council (EU) No. 1295/2013 of 11 December 2013 establishing the Creative Europe Programme (2014 to 2020) and repealing Decisions No. 1718/2006/EC, No. 1855/2006/EC and No. 1041/2009/EC (Official Journal of the EU L347, 20 December 2013).

– The Creative Europe Programme (2021–2027) is part of the “Investing in People” chapter of the long-term European Union (EU) budget and consists of three areas: MEDIA, CULTURE and the CROSS-SECTORAL strand. The objective of the Creative Europe Programme (2021–2027) is to boost Europe’s culture and linguistic diversity, and also the cultural heritage and creativity, in the interest of supporting an enlargement of European cultural and creative sectors and utilisation of their full potential from the economic, social and international perspectives. It focuses on the promotion of opportunities for technological and artistically innovative European cross-border exchanges, support for joint creation and the dissemination of European works and rendering them accessible to a broad audience. Compared with the current Creative Europe Programme, the Creative Europe Programme (2021–2027) introduces substantial measures aimed at a simplification of its efficiency in application practice.

– On 1 November 2020, the updated wording of **Act No. 516/2008 on the**

Audiovisual Fund and on the Amendments and Supplements to some other Acts became effective.

– Also on 1 November 2020, **Act No. 299/2020 on the Provision of Grants within the scope of the Minister of Culture of the Slovak Republic** became effective.

– This Act regulates the purpose, conditions and method of providing grants under the Ministry of Culture of the Slovak Republic (hereinafter only “Ministry of Culture”) and supervision over the use of the grants provided.

– Pursuant to this Act, the Ministry of Culture may provide a grant from the national budget in the respective budget year for the following purposes:

- a) restoration, protection and development of cultural heritage in the monument collection area;
- b) support for culture of disabled persons or otherwise disadvantaged groups of the population;
- c) making cultural values accessible to primary school pupils, secondary school students and teachers of primary and secondary schools;
- d) activities in culture, art and the creative industry;
- e) elimination of the consequences of extraordinary events or reduction of negative effects of a crisis arising out of wartime and state of war (hereinafter only “crisis”) on the area of culture;
- f) support and development of media education, including the fight against disinformation.

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

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

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

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

territory of Slovakia is eligible to apply for the provision of temporary protection under the Act.

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

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

► FILM EDUCATION

- Education was one of the areas markedly affected by the pandemic in 2020. In the first half of 2020, schools were closed for almost three months and, from 1 June, only kindergartens and primary schools for first to fifth-graders could be opened. All the other grades and schools were opened by the end of June solely to conclude the grades for pupils and students, to return textbooks and close the school year.

- A similar situation pertained in the second half of the year. Schools started to be closed on 12 October and, subsequently, the Minister of Education, Science, Research and Sport discontinued lessons in primary schools for pupils in grades five to nine, secondary schools, language schools and primary art schools with effect from 26 October to 7 December 2020. The principals of these schools had to secure distance-learning for pupils and students. Distance-learning was also used at universities.

- In particular, these limitations affected the practical teaching in film schools as online teaching cannot substitute for personal contact with the teacher or classmates; moreover, practical learning is often based on team collaboration and the use of software and hardware which are only available to students in schools.

- However, the support of EUR 20 million provided to primary art schools or the earmarking of EUR 6 million for the purchase of digital technologies for schools can be assessed positively.

- Despite the above, the youngest generation got the opportunity to develop their creative potential at several schools in 2020. For instance 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, the **Primary School of Art** at 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. 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** (previously, Private Secondary School of Design, 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 Video and Sound Production – Virtual Graphics.

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

- Students of the **Academy of Arts in Banská Bystrica** can study audiovisual production at two faculties. The **Faculty of Fine Arts** (fvu.aku.sk) has the Department of Intermedia and Digital Media. Students can take courses in Theatre Art, and Film Art and Multimedia at the **Faculty of Dramatic Arts** (fdu.aku.sk). On 18 December 2020, Ass. Prof. Mgr. art. Ľubomír Viluda, ArtD. was appointed Dean of the Faculty of Dramatic Arts and **Mgr. art. Ivan Kršiak, ArtD.** was put in charge of heading the Department of Documentary Film Production. **PhDr. Kateřina Javorská** is Head of the Department of Film Dramaturgy and Screenwriting. In the 2019/2020 academic year, **27 students** studied in the Bachelor's and Master's programmes in Documentary Film Production, and **28 students** studied in the Bachelor's and Master's programmes in Film Dramaturgy and Screenwriting. In 2020, students of the Department of Documentary Film Production made **15 films**.

- Films of students of the Academy of Arts, **Fighter** (Bojovník, SK, 2020, dir. Matúš Men) and **Jan's Grain** (Janovo zrno, SK, 2019, dir. Michal Stašák, Jakub Gajdoš) were screened at the IFF Cinematik Piešťany in the non-competition section In the House: Short Films.

- However, the **Film and Television Faculty of the Academy of Performing Arts** (www.vsmu.sk, hereinafter “FTF VŠMU”) in Bratislava continues to be re-

sponsible for providing a major part of the preparation of new filmmakers and producers.

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

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

1. **Screenwriting and Directing of Feature and Documentary Film** (Bachelor's, Master's and ArtD. degrees); guaranteed by the Screenwriting Studio (Head: Ass. Prof. Alena Bodingerová), Documentary Studio (Head: Prof. Ingrid Mayarová), Film and Television Directing Studio (Head: Ass. Prof. Róbert Šveda);

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

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

4. **Editing and Sound Design** (Bachelor's, Master's and ArtD. degrees); guaranteed by the Editing Studio (Ass. Prof. Štefan Švec) and the Sound Design Studio (Prof. Peter Mojžiš);

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

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 2020**, there were **285 students** at FTF VŠMU, of whom 15 were foreign students. There were **194 students** in the Bachelor's (of whom 9 were foreign students), **70** in the Master's programmes (of whom 6 were foreign students) and 21 were post-graduate students (14 full-time and 7 external).

- In the **2019/2020** academic year, **80** students graduated from FTF VŠMU (of whom 1 was a foreign graduate): 47 Bachelors (of whom 1 was a foreign graduate) and 28 Masters. In addition, 3 full-time and 2 external post-graduate students graduated – all of them Slovak.

- The 24th Student Film Festival **Áčko 2020** was held on 13 – 15 November 2020 and it was viewed by a record 4,746 viewers thanks to its online form. **The Return** (Návrat, SK, 2020, dir. Monika Mahútová, producer Magdaléna Nevedalová) became the Best Film; the film also won the Best Feature Film Award (Monika Mahútová) and Best Editing Award (Jaroslav Martinický).

- **The Ideal** (Ideál, SK, 2020, dir. Daniel Svoreň) became the Best Documentary and **On the Hill** (On the Hill, SK, 2020, dir. Lukáš Ďurica and Juraj Mäsiar) the Best Animated Film. The awards in all the other categories went to: Matúš Imríšek for Best Sound in **Legacy** (Legacy, SK, 2020, dir. Daniel Kazankov) and Lukáš Ďurica and Juraj Mäsiar for Best Visual Effects in **On the Hill**.

- **Boredom** (Nuda, SK, 2020, dir. Alica Bednáriková) won the Best Cinematography Award (Roman Šupej) and Best Script Award (Alica Bednáriková).

- RTVS will broadcast a collection of the Áčko Festival winning films on Dvojka. The pandemic prevented the annual international **Visegrad Film Forum** from being held; this was postponed to 2021.

- Films made by FTF VŠMU students in 2020 were screened at 89 festivals and showcases in 29 countries. All in all, they won 25 awards – 17 abroad and 8 at domestic festivals.

- In 2020, **Out of Pure Conscience** (Pre čisté svedomie, SK, 2020, dir. Matúš Ryšan) was selected for an A-list festival. It was presented online within the non-competition section, Future Frames: Generation NEXT of European Cinema at the 55th Karlovy Vary IFF.

- **Journey** (Journey, SK, 2018) made by Marek Jasaň was selected at the 18th Hiroshima International Animation Film Festival in Hiroshima, Japan, into the list of film hopefuls, Stars of Students. So, the director and his work were included among 70 talents of the rising animator generation.

- The feature film **Boredom** (Nuda, SK, 2020, dir. Alica Bednáriková) was among the FTF VŠMU films receiving the most awards in 2020. It won the Best Film Award at the 5th START International Student Film Festival in Bystřice nad Pernštejnem (Czech Republic), Best Student Film Award at the 7th DEA International University Film Festival, Tirana (Albania) and the Best Director Award at the 24th Cinemalubit International Student Film Festival, Bucharest (Romania).

- **Greetings from Nigeria** (Pozdrav z Nigérie, SK, 2020, dir. Peter Hoferica) was also among the films receiving the most awards, for instance, the Best Short Film Award at the 30th Cottbus International Film Festival of East European Cinema Cottbus (Germany), the Best Screenplay Award at the 43rd Poitiers International Student Film Festival Poitiers (France) and the Best Screenplay Award at the 24th Cinemalubit International Student Film Festival, Bucharest (Romania).

- The animated film **Trust Me** (Ver mi, SK, 2019, dir. Zlata Golecová) was the most successful film at festivals in 2020. It was presented at 10 festivals and showcases in all.

- From 29 May to 6 June, important world festivals (Berlinale, Cannes, Venice, Sundance, Annecy...) joined forces into a joint Internet event entitled **We Are One: A Global Film Festival** (www.weareoneglobalfestival.com) where **A Warm Comedy about Depression, Madness and Unfulfilled Dreams** (Hrejivá komédia o depresii, šialenstve a nespĺnených snoch, SK, 2017) made by Michal Ďuriš was also screened.

- By the end of the year, The FTF VŠMU again co-organised the **Short Film Festival** which aims to popularise the short film format in cinemas. It was held in December in Bratislava and Košice, on the last two days before cinemas were closed.

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

- The Slovak **Audiovisual Fund (AVF)** provides significant support to the production of students' films. In 2020, the AVF approved support for 17 film projects with a total of EUR 44,800 (in 2019, it was 13 film projects with a total of EUR 49,500). The AVF also approved support for the 24th Student Film Festival Áčko 2020 (EUR 6,000) and Dušan Trančík's publication Notes on Film Language (Poznámky k filmovej reči, EUR 3,500). The total amount of support approved by the AVF for FTF VŠMU projects in 2020 was **EUR 54,300**.

- The Ministry of Education, Science, Research and Sport supported the VEGA and KEGA projects.
- The **VEGA** project: “**Contemporary Film Theories, New Frameworks, Other Problems**” under Prof. Jelena Paštéková should originally have ended on 31 December 2020 – however, due to the pandemic, it was extended until 31 March 2021. The conditions did not permit holding of the scientific colloquium, which is why the project ended by the publication *Contemporary Film Theories, New Frameworks, Other Problems*.
- From 1 January 2019 the Faculty has a new **KEGA Project** entitled **Deepening and Expanding the Possibilities of the Teaching Process in Optics and Image Reproduction in the Area of Analysis and Testing of the Quality and Properties of Optical Systems in Cinematography in the Study Programme Cinematographer Production and Visual Effects**. Ass. Prof. Štefan Komorný, ArtD. is responsible for this project.
- Within the international **ERASMUS+** project entitled “**Open Innovative Resources for Filmmaking Education and Training**” with the participation of the Editing Studio (on behalf of FTF VŠMU) and film schools from Prague, Lodz and Zagreb, a workshop was organised in Lodz in 2019. In 2020, a workshop was organised in Prague, but the workshop to be held in Slovakia had to be postponed. The project received support of EUR 13,693 in 2019; in 2020, it was **EUR 30,481.89**. Its completion was postponed from 30 April 2021 to 31 December 2021 as all the events planned could not have been held.
- **Two top teams** continued their activities at FTF VŠMU: the top team of the Film Production Studio under Prof. Martin Šulík and Visual Effects Studio under Prof. Ludovít Labík. Together they received a grant of **EUR 40,000** from the Ministry of Education, Science, Research and Sport in 2020.
- Due to the pandemic, the Tatrabanka Foundation did not open its programme for the support of student films in the Art Category.
- Film science students at FTF VŠMU prepare the **Frame** magazine which has been part of the professionally reviewed journal for science on film and moving images **Kino-Ikon** since 2003. FTF VŠMU also operated the **KLAP Cinema** which was digitised by D-Cinema technology, with a 4K projector and DD 7.1 sound processor provided from their own resources. In 2020, there were no commercial projections for the public in the cinema.
- The 13th Student Film Festival **Night of Film Hopefuls** was held in 2020 without Slovak participation.
- **Problems** (Problémy, SK, 2020, dir. Andrea Pátková) from the Private Secondary Art School of Animation in Bratislava won 1st Prize at the **15th International Animated Film Festival of Secondary Schools Animofest 2020**. This school also organised the **5th UAT FILM**, the International Festival of Feature Films by Secondary School Students. **Buzz of the City** (Bzuket mesta, SK, 2020, dir. Maximilián Mravčák) from the Private Secondary Art School of Animation in Bratislava won 1st Prize.
- Ján Albrecht’s Elementary School of Art organises the national audiovisual and multimedia competition, **Golden Clapperboard**; in 2020, awards were presented in the competition for the eighth time. This time online. The main prize –

the Award of the Minister of Education, Science, Research and Sport – went to *Alchemist* (Alchymista, SK, 2019, dir. Matúš Zajac, Šimon Zajac) from the Primary School of Art at Irkutská Street in Košice.

- 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 pandemic affected film production also. Hotels, restaurants and other facilities had to be closed for a long time, filmmakers and actors had to observe the basic regulations of the Public Health Authority (PHA) of the Slovak Republic. Crews worked in a variety of ways while making films. But the strictest rules, applied to date, could be summarised as follows – the film-crew and actors must have negative PCR tests. If someone has had COVID-19, an antibodies test is required. Everyone on location, except for the actors, must have a mask, currently a respirator, on their face while shooting the given scene. Crew members who come into direct contact with the actors – the make-up artist, costume-fitter, Foley artists – must have a face-shield in addition to the mask. Disinfection is available everywhere. Catering has been cancelled and everyone may only eat their own meals, and even that can only happen outside. Germicidal emitters are used inside during filming for air sterilisation. Accommodation represents the biggest problem. But even this can be solved, despite it being complicated. In accordance with the regulation imposed by the Main Hygienist, a hotel or other boarding facility may be rented during the performance of a job. But if the screenplay permits, films are largely shot in Bratislava and its surroundings, and everyone travels every day.
- After 44 Slovak full-length cinema films were made in 2019, **28 were made in 2020**. With regard to the pandemic, this represents a considerable number. There were **11 feature films and 17 documentaries** among them. Only 39% of films were made in minority co-production.
- For the third year in a row, as many as twelve feature-length films were directed by one or several debuting filmmakers.
- Even though attendances at domestic films declined by 27.86 % year-on-year, thanks to the absence of American blockbusters in 2020 the attendance share of domestic films out of the total attendance increased to 32.79 %.
- Read more about the results of domestic films in the chapter on **CINEMA DISTRIBUTION**.
- Of the 11 feature films (27 in 2019), three were 100 % Slovak or majority co-productions. **The Man with Hare Ears** (Muž so zajačími ušami, SK/CZ, 2020, dir. Martin Šulík) – a tragic-comedy about a man whose life turned upside down overnight, **Servants** (Služobníci, SK/RO/CZ/IE, 2020, dir. Ivan Ostrochovský) – a drama from the theology faculty environment in totalitarian Czechoslovakia and **The Auschwitz Report** (Správa, SK/CZ/DE, 2020, dir. Peter Bebjak) – a drama about the escape of two men from Auschwitz and their report about the situation in the camp which influenced the development of World War II.

- **Scumbag** (Sviňa, SK/CZ, 2020, dir. Mariana Čengel Solčanská, Rudolf Biermann) – a drama about the links between politicians and the mafia loosely inspired by the novel by Arpád Soltész – was made as a parity co-production.

- Seven feature films (13 in 2019) were made in minority co-production: **The Banger** (Bourák, CZ/SK, 2020, dir. Ondřej Trojan) – a contemporary comedy, something of a black comedy and something of a gangster film. **Shadow Country** (Krajina ve stínu, CZ/SK, 2020, dir. Bohdan Sláma) – the story of the inhabitants of a forgotten village near the Austrian border whose lives are affected by the events of the 1930s to 1950s, **Summer Rebels** (Letní rebeli, DE/SK, 2020, dir. Martina Saková) – an adventurous children’s comedy about desire, friendship and overcoming unexpected obstacles, **Droneman** (Modelář, CZ/SK/SI, 2020, dir. Petr Zelenka) – a psychological thriller about people, friendship, drones and political involvement which crosses the borders of the Czech Republic, **Far Too Personal** (Příliš osobní známost, CZ/SK, 2020, dir. Marta Ferencová) – a story of three women based on the bestseller by Evita Twardzik Urbaníková, **The Pack** (Smečka, CZ/SK/LV, 2020, dir. Tomáš Polenský) – a sports drama from the teenage hockey-players’ environment and **Charlatan** (Šarlatán, CZ/IE/PL/SK, 2020, dir. Agnieszka Holland) – a drama about an exceptional man gifted with healing powers taking place against the backdrop of period events over the course of several decades.

- In 2020, seventeen feature-length cinema documentaries were also made (16 in 2019). Twelve of them were 100 % Slovak or majority co-productions: **White on White** (Biela na bielej, SK/CZ, 2020, dir. Viera Čákanyová) – diary records from the director’s stay in Antarctica where she also made her previous film **FREM** (FREM, CZ/SK, 2019, dir. Viera Čákanyová), **Ice-Hockey Dream** (Hokejový sen, SK, 2020, dir. Marek Vaňous) – a film mapping out the four months prior to the start of the World Ice Hockey Championship in Slovakia in the lives of two people: the 2002 world champion Ladislav Nagy and a novice hockey-player, **The Commune** (Komúna, SK/CZ, 2020, dir. Jakub Julény) – the forgotten life-story of the artist, philosopher and politician, Marcel Strýko, projected onto the personal tragedies and victories of representatives of the Košice underground, **Video Kings** (Králi videa, SK/CZ, 2020, dir. Lukáš Bulava) – about times when pirate copies of video cassettes with quick dubbing, projected at home video screenings, reigned supreme, **Libertas** (Libertas, SK, 2020, dir. Boris Vereš) – a probe into the world of cryptotechnologies in Slovakia and the Czech Republic, **Milan Sládek** (Milan Sládek, SK, 2020, dir. Martin Šulík) – a film about an exceptional personality of Slovak culture, the mime Milan Sládek, **Unseen** (Neviditeľná, SK, 2020, dir. Maia Martiniak) – a film about the complexity of the theme of birth trauma and the need to change the attitude of the healthcare system and society towards a woman as the one bearing the child, **Salto Is the King** (Salto je kráľ, SK, 2020, dir. Pavol Barabáš) – a documentary about a group of friends who have set out to abseil down the world’s highest waterfall, **Tempos** (Tempos, SK, 2020, dir. Nazarij Klujev, Roman Kelemen, Maxim Klujev) – a musical documentary telling the story of Patrik “Rytmus” Vrbovský and his 30-year rap career, **King Bee** (To ta monarchia, SK, 2020, dir. Vladislava Sárkáňy) – a time-lapse comedy about the people living in the village of Spišský Hrhov – its

name even appeared in The New York Times, **Refugees Are Welcome Here** (Utečenci sú tu vítaní, SK, 2020, dir. Tomáš Rafa) – a film examining the extent of the solidarity between Eastern and Western Europe against the backdrop of the 2015-2016 refugee crisis and **The Golden Land** (Zlatá zem, SK, 2020, dir. Dominik Jursa) – the battle waged by the inhabitants of three small villages in the east of Slovakia against a big American oil company.

- The musical documentary about Miro Žbirka entitled **Meky** (Meky, SK/CZ, 2020, dir. Šimon Šafránek) was made as a parity co-production.

- Four documentaries (seven in 2019) were made as minority co-productions: **Alchemical Furnace** (Alchymická pec, CZ/SK, 2020, dir. Adam Ofha, Jan Daňhel) – a film looking back at the thoughts and works of the world-renowned director, animator, artist and surrealist, Jan Švankmajer, his wife Eva Švankmajerová and producer Jaromír Kallista, **Once Upon a Time in Poland** (Jak Bůh hledal Karla, CZ/PL/SK, 2020, dir. Vít Klusák, Filip Remunda) – an existential-comedic road movie in which a Czecho-Slovak film crew takes off for a summer trip across Poland to get to know the “Polish God” and the belief in him, **Caught in the Net** (V sítí, CZ/SK, 2020, dir. Barbora Chalupová, Vít Klusák) – a social experiment in which sexual predators angling for underage girls in the online space are caught in a trap and **Eternal Jožo, or How I Met a Star** (Věčný Jožo aneb Jak jsem potkal hvězdu, CZ/SK, 2020, dir. Jan Gogola Jr.) – a situation portrait of the universe of the leader of the most popular “Czechoslovak” band, Jožo Ráž, who is a Christian Buddhist believing in communism.

- No feature-length animated film or block of animated films was made in 2020.

- Two full-length films were also made which were not released into distribution – the Christmas fairy tale **Healing Waters** (O liečivej vode, SK/CZ, 2020, dir. Ján Sebechlebský) and **About the Christmas Star** (O vánočnej hviezdě, CZ/SK/DE, 2020, r. Karel Janák).

- As regards mid-length films made in 2020, only the documentary **Everest – the Hard Way** (Everest – najťažšia cesta, SK, 2020, dir. Pavol Barabáš) was released in cinemas.

- In addition to the films listed above, several dozens of short films were also made. For instance, **feature films** – **Only Human** (Bytosť, SK, 2020, dir. Lukáš Vízner), **Gore** (Gore, SK, 2020, dir. Tibor Košovský), **Leporello of My Patriess** (Leporelo z mojej naničhodnosti, SK, 2020, dir. Kristián Grupač), **Marína** (Marína, SK, 2020, dir. Martin Kasala, Nina Grečková, Petra Štefancová), **Mullet for My Valentine** (Mullet for My Valentine, SK, 2020, dir. Peter Hoferica), **The Return** (Návrat, SK, 2020, dir. Monika Mahútová), **Boredom** (Nuda, SK, 2020, dir. Alica Bednáriková), **Lifeguard** (Plavčík, SK, 2020, dir. Šimon Šebo), **The Story About Shit** (Príbeh o hovne, SK, 2020, dir. Andrej Hofer), **Popatka** (Popátka, SK, 2020, dir. Kristián Grupač), **Greetings from Nigeria** (Pozdrav z Nigérie, SK, 2020, dir. Peter Hoferica), **Out of Pure Conscience** (Pre čisté svedomie, SK, 2020, dir. Matúš Ryšan), **Sonia Loves, Sonia Doesn't** (Soňa má rada, Soňa nemá rada, RU/SK, 2020, dir. Natalia Beliaeva), **Ask Me If I'm a Tree** (Spýtaj sa ma, či som strom, SK, 2020, dir. Šimon Šebo), **Get Lost** (Straf sa, SK, 2020, dir. Rebeka Sabolová) and **Son of the Sun** (Syn Slnka, SK, 2020, dir. Jan Gugá);

- the documentaries **Fighter** (Bojovník, SK, 2020, dir. Matúš Men), **Attention All Passengers** (Cestujúcim do pozornosti, SK, 2020, dir. Marek Moučka), **Princess Diary** (Denník princeznej, SK, 2020, dir. Barbara Vojtašáková), **Good Night** (Dobrá noc, SK, 2020, dir. Rebeka Sabolová), **Music for Fireworks** (Hudba pre ohňostroji, SK, 2020, dir. Katarína Jonisová), **The Ideal** (Ideál, SK, 2020, dir. Daniel Svoreň), **The Isolated** (Izolovaní, SK, 2020, dir. Ivan Koribanič), **Orchestra From the Land of Silence** (Orchester z krajiny ticha, SK, 2020, dir. Lucia Kašová), **Titanic in the Sky** (Titanik, SK, 2020, dir. Katarína Jonisová);

- as far as animated films are concerned, we can mention, for instance: **Daylight** (Daylight, SK, 2020, dir. Michaela Hýbelová, Samuel Púchovský), **Lunate** (Lunate, SK, 2020, dir. Klára Fedora Homzová), **On the Hill** (On the Hill, SK, 2020, dir. Lukáš Ďurica and Juraj Mäsiar), the TV special for the TV series **Ka-Boom!** (Tresky plesky!) entitled **Kate Strophe Saving Christmas** (Kata Strofová a tajomstvo snehových vločiek, SK, 2020, dir. Veronika Kocourková); two episodes of the TV series **The Websters** (Websterovci, SK/CZ, 2020, dir. Katarína Keřekesová) – 14. **The Picnic** (Piknik), 15. **The Big Puddle** (Veľká mláka) and 9 episodes of the TV series **The Inklings** (Chochmesovci, SK, 2020, dir. Róbert Šveda) entitled **Neighbours** (Susedia), **At the Festival** (Na festivale), **About Seniors** (O

senioroch), **At the Audience** (Na audiencii), **Shopping** (Nakupovanie), **Pets** (Domáci miláčikovia), **Places of Reverence** (Pietne miesta), **Famous People** (Slávni ľudia), **Personal Hygiene** (Osobná hygiena) and the first season of the puppet series **Headies** (Hlavule, SK, 2020, dir. Gejza Dezorz) which always introduced an interesting person in six episodes (**Master Paul of Levoča/Majster Pavol z Levoče**, **Fra Cyprian from Červený Kláštor/Cyprián z Červeného Kláštora**, **Johann Wolfgang Kempelen**, **Štefan Banič**, **Koloman Sokol** and **Ondrej Nepela**). Radio and Television of Slovakia also had a part in the production of full-length cinema films – five feature films (**Summer Rebels**, **The Man with Hare Ears**, **Servants**, **The Auschwitz Report**, **Charlatan**) and seven documentaries (**The Commune**, **Meky**, **Milan Sládek**, **Salto Is the King**, **King Bee**, **Caught in the Net**, **The Golden Land**). 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 full-length films made in 2020

	100 % Slovak share	Slovak majority	Parity (50/50)	Slovak minority	TOTAL
Fiction	0	3	1	7	11
Documentary	9	3	1	4	17
Animations	0	0	0	0	0
TOTAL	9	6	2	11	28

► AUDIOVISUAL FUND

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

– 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 established; the AVF supported the first project in the audiovisual industry in 2016.

– In 2020, the results of AVF activities and its support activities in standard statistical indicators were considerably negatively affected by the situation related to the COVID-19 pandemic. Due to the measures deployed against this pandemic, cinemas were repeatedly closed in Slovakia in the past year and several cultural events had to be postponed or had to adapt their programme to the current situation.

– **The AVF prepared and executed, together with the Ministry of Culture, the Extraordinary Call for Proposals 9/2020** and used a special contribution of **EUR 700,000** from the national budget to cover it financially. During the pandemic, the Fund provided increased support for the **development of audiovisual works** by way of individual creative scholarships as well as grants for the producers' development of audiovisual works. **The Fund earmarked the highest total amount in a year for scholarships to date – almost EUR 120,000, whereby the average scholarship amount also achieved a historical record (EUR 4,221).**

– In addition to financial instruments and increased support, the Fund also deployed several **administrative measures for the purpose of mitigating the con-**

sequences of the COVID-19 pandemic for the audiovisual sector and for the beneficiaries of AVF grants.

– In the past few years, we may state that the audiovisual market in Slovakia has displayed a consistently growing trend. This has also been confirmed by international statistics, periodically evaluated by the European Audiovisual Observatory (EAO) in Strasbourg in its yearbook. According to EAO data, the **audiovisual market in Slovakia increased between 2015 and 2019 by 17.8 % which is the greatest pace of growth among all European countries with the EU-28 average being 1.6 %**. This trend also includes revenues from all audiovisual market segments (public sources, TV and radio advertising, cinema revenues, online distribution and video distribution revenues).

– 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 enhancing 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 focus is to attract the producers of feature, documentary and animated audiovisual works to Slovakia and its regions, and to progressively streamline the benefits of audiovisual production for the Slovak regions and for both foreign and domestic producers or investors. The secondary objective is to support tourism in individual regions.

– A **database of filming locations and a production database** can be found on the SFC's website. Both serve as the basic information portal when communicating with those interested in making films in Slovakia. At the same time, a "Made in Slovakia" list 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.interreg.europa.eu/greenscreen), focused on the greening of the audiovisual industry.

– In 2020, the AVF supported audiovisual culture with **EUR 28,371** less than in the previous year (**EUR 9,266,280** in 2020 and **EUR 9,294,651** in 2019) which represents a year-on-year decrease of 0.30 %.

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

	2019	2020	Index in %
Support for AV culture	9,294,651	9,266,280	- 0.30
Support for AV industry	970,457	2,290,030	135.97
TOTAL	10,265,108	11,556,310	12.58

Basic recapitulation of data – support for audiovisual culture

Overview of support for AV culture	2010–2019 average	2020	Index in %
number of applications submitted	549	673	18.42
number of applications supported	313	418	25.12
volume of funds requested	28,155,770	28,013,829	- 0.51
volume of funds provided	7,850,386	9,054,889	13.30
allocated / requested ratio	27.88 %	32.32 %	13.74
average support per application	24,844	21,662	-14.69
share of supported applications	57.01 %	62.11 %	8.21

Division of AVF support activities – 2020 overview and comparison with previous period

Overview of AVF support activities	2010–2019 overview ¹	2020	Index in %
PROGRAMME 1	6,107,378	5,591,400	- 8.45
feature films	4,085,266	3,278,200	- 19.76
documentary films	841,517	808,500	- 3.92
animated films	485,668	589,900	21.46
school films	64,977	51,800	- 20.28
minority co-productions	629,950	863,000	36.99
PROGRAMME 2	1,303,392	2,932,639	125.00
Sub-programme 2.1	415,460	738,500	77.75
Sub-programme 2.2	612,641	1,064,000	73.67
Sub-programme 2.3	275,291	1,130,139	310.53
PROGRAMME 3	217,658	282,700	29.88
PROGRAMME 4	367,454	248,150	- 32.47
PROGRAMME 5²	492,170	2,290,030	365.29
TOTAL	8,488,052	11,344,919	33.66

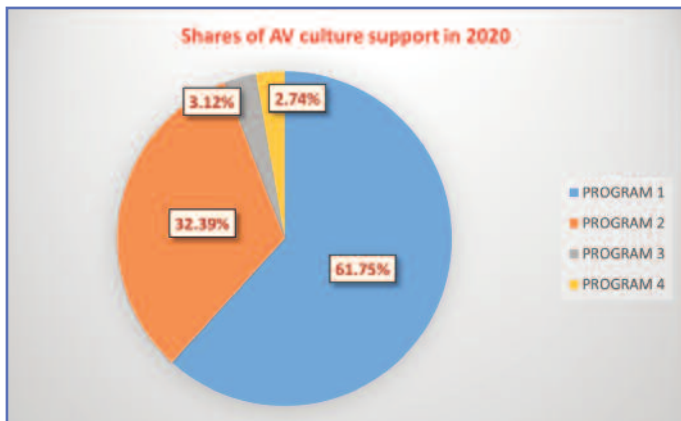
¹ In Sub-programme 2.3 and Programme 5 the average has been calculated only for those years in which support was actually provided.

² The data given in Programme 5 are data about the funds actually paid. In all the other programmes and sub-programmes, the data apply to approved grants.

Shares of the individual programmes

	2010–2019 average	2020	2010–2019 average	2020	Index
PROGRAMME 1	71.95 %	49.29 %	76.38 %	61.75 %	- 19.16 %
PROGRAMME 2	15.36 %	25.85 %	16.30 %	32.39 %	98.69 %
PROGRAMME 3	2.56 %	2.49 %	2.72 %	3.12 %	14.69 %
PROGRAMME 4	4.33 %	2.19 %	4.60 %	2.74 %	40.37 %
PROGRAMME 5	5.80 %	20.19 %	SHARES OF ONLY AV CULTURE SUPPORT		

Shares of the individual programmes in the total amount in 2020



- With regard to the above figures, it should be emphasised that, **since 2017, the Audiovisual Fund has operated a procedure for multi-annual projects whereby the decision on the total amount of support for the project is taken in the respective budgetary year, but this total amount is then allocated over the course of several budgetary years.** Hence, the table on page 11 for 2020 contains information on the total amount of support resulting from the decisions made.

- The new Sub-programme **2.3 – Support for Attendance of Slovak Cinematographic Works** has been part of the Structure of Support Activities since 2015 within Programme 2 – Support for Distribution and Other Public Presentation of Audiovisual Works. The objective of the Sub-programme is to contribute to an increase in attendances at public screenings of Slovak cinematographic works in cinemas across Slovakia.

- The amount of support per beneficiary is calculated on the basis of the number of tickets sold for the given period for each individual audiovisual presentation of a Slovak cinematographic work as follows:

- for cinematographic works with a total attendance of up to 100,000 viewers, a unit rate of EUR 1.00 is taken per ticket sold;
- for cinematographic works with a total attendance of 100,000 viewers and above, a unit rate of EUR 0.50 is taken per ticket sold.

- **The situation due to the COVID-19 pandemic** over the course of 2020 has considerably altered the growth trend experienced up until then and resulted in **uncertainty or an economic crisis, particularly in the area of film distribution and cinema operation.** Entities operating in this area could have partially drawn on support offered to companies in a crisis and provided by state authorities with competences also for other branches of the economy. But not even a temporary opening of cinemas or public cultural events brought about the required revival of the film market affected by the tough measures. Accordingly, **the Fund and the Ministry of Culture prepared and implemented the Extraordinary Call for Proposals 9/2020** and used a special contribution of **EUR 700,000** from the national budget to cover it financially.

- **This Call was to help cinema operators** in such a way that determination of the amount of assistance was rendered as easy as possible and that **the special grant be paid within a short time. The Fund supported a total of 68 cinema operators with EUR 539,800 within this Call.** Thus, 187 screening rooms were supported, which represents almost **85 % of all the standard screening rooms** across the territory of Slovakia.

- The unit amount of support was **EUR 3,400 for single-screen cinemas and EUR 2,650 for each screening room in a multi-screen cinema.** The beneficiaries may use the funds provided for the presentation and promotion of the programme of film screenings and communication with the audience, for the observance of measures against the spread of COVID-19 as well as for their own operating costs, including the period in which cinemas have to be closed. The Fund provided the individual grants to the beneficiaries in a one-off payment.

- Quite clearly, in 2020 the AVF allocated the highest total amount since it began providing this type of support in Sub-programme 2.3. The number of applications supported also was exceptional, as well as the 100 % share of applications supported.

- In 2020, the AVF disbursed a total of **EUR 1,130,139 to 114 cinemas and networks of cinemas** within this Sub-programme. In 2019, the AVF supported **25 cinemas** with a total amount of **EUR 157,150** in this Sub-programme. (For more details, refer to the chapter on **CINEMAS**).

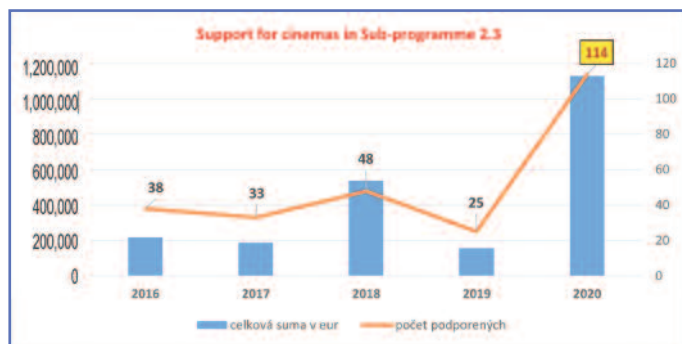
- In 2020, the AVF supported **five applications** for digitisation by **D-Cinema** technology with a total amount of **EUR 150,000.**

- In 2020, **one application** for cinema digitisation with the less expensive **E-Cinema HD** technology with a total amount of **EUR 25,000** was submitted.

- **Eight applications** were supported within Sub-programme **4.3 Modernisa-**

Overview of support for cinema attendance

	2016	2017	2018	2019	2020
Total amount in EUR	217,488	188,048	538,478	157,150	1,130,139
Number of applications supported	38	33	48	25	114
Average per application in EUR	5,723	5,698	11,218	6,286	9,914



tion of Equipment in Digitised Single-Screen Cinemas with a total amount of **EUR 54,150**.

- Within Sub-programme **4.4 Development of Technologies for the Production of Audiovisual Works in the Slovak Republic**, the application of Guča s.r.o for the DAFilms.sk Portal – Slovak online cinema was supported with a total amount of **EUR 19,000**.

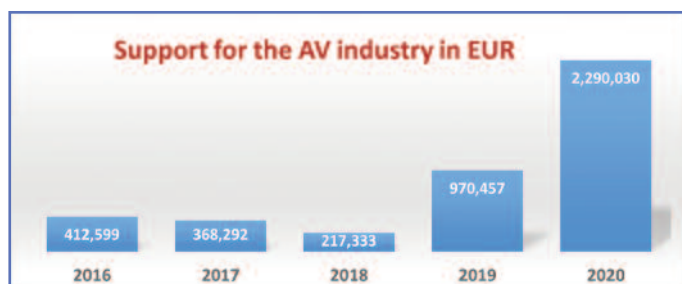
- Programme **5. Support for the Audiovisual Industry in the Slovak Republic** also recorded a considerable increase in 2020. The AVF disbursed a total of **EUR 2,290,030 to 19 projects** which is **historically the largest amount paid out from the beginning of the existence of this support programme (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 also the total amount of support disbursed to the audiovisual industry increased year-on-year. At the same time, the Audiovisual Fund **registered another 45 new film projects** in 2020 which are gradually being implemented or will be implemented in 2021 to 2023.

- The number of registered film projects increased by 61 %, the number of projects supported increased by 58 % and the total amount disbursed increased by 136 %. The reason is, in particular, more flexible legislative and administrative conditions for the implementation of individual film projects in Slovakia. **Another important indicator of the effectiveness of this method of support – the estimated total amount of non-state investments into making audiovisual works in Slovakia also increased significantly.**

Overview of support for the audiovisual industry (Programme 5)

Year	Number of projects registered	Number of projects supported	Number of beneficiaries	Support disbursed in EURO	Average per project in EURO	Investments in Slovakia in EURO
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 ³

³ The estimate of the total amount of investments for 2020 with two support rates applied (20 % of eligible costs paid until 31 December 2019 and 33 % of eligible costs paid from 1 January 2020) was calculated based on the "theoretical" average grant rate of 26.5 %.



Overview of projects which obtained financial support in excess of EUR 100,000 in 2020:

Sub-programme 1.1 – Feature Audiovisual Works

amount endorsed (EUR) – name of project – applicant

- 620,000 – **THE SPRING / PRAMEŇ** – Punkchart films s.r.o. (total support: 643,000)
- 492,000 – **SLEEPING ACCOUNT / SPIACI ÚČET** – ALEF FILM & MEDIA, s.r.o. (total support: 521,000)
- 468,000 – **ENCHANTED CAVE / ZAKLIATA JASKYŇA** – ATTACK FILM, s.r.o.
- 320,000 – **LÓVE 2** – INOUT STUDIO, s.r.o. (total support: 340,000)
- 230,000 – **ARVÉD** – Punkchart films s.r.o.
- 190,000 – **HEALING WATERS / O LIEČIVEJ VODE** – production – TRIGON PRODUCTION s.r.o.
- 132,000 – **TORNADO / SMRŠŤ** – D.N.A. s.r.o.
- 130,000 – **THREE WEEKS UNDER THE SEA / TRI TÝŽDNE POD MOROM** – PubRes s. r. o.
- 120,000 – **GOING CRAZY / ZOŠALIET (PRIORITY “MINIMAL”)** – VIRUSfilm s.r.o.
- 115,000 – **HOTEL (MINIMAL)** – Bright Sight Pictures, s.r.o.
- 100,000 – **EIGHT HOURS / OSEM HODÍN (working title) ULTIMATUM / ULTIMÁTUM (name being negotiated)** – KFS production, s. r. o.

Sub-programme 1.3 – Animated Audiovisual Works

amount endorsed (EUR) – name of project – applicant

- 200,000 – **When Life Tastes Good / Keď život chutí** – NOVINSKI 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

- 300,000 – **International Film Club Festival Febiofest Bratislava (2020, 2021, 2022)** – Association of Slovak Film Clubs
- 300,000 – **15th, 16th, 17th International Film Festival Cinematik Piešťany** – Cinematik, s. r. o.
- 200,000 – **ART FILM FEST 2020** – ART FILM FEST s.r.o.

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

amount endorsed (EUR) – name of project – applicant

- 271,511 – **Support for attendance of Slovak cinematographic works** – CINEMAX, a.s.

Sub-programme 2.3 – Support for Attendance of Slovak Cinematographic Works – Extraordinary Call for Proposals 9/2020 (COVID-19)

amount endorsed (EUR) – name of project – applicant

- 140,450 – **Support for attendance of Slovak cinematographic works** – CINEMAX, a.s.

> 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. In 2020, the Literary Fund's Committee of the Section for Creative Work in Television, Film and Video supported, by way of the ALFA Programme, the production of new, original literary works which could form the basis of feature, documentary and animated films. The Section Committee also appraised film and television productions made in 2020 and rewarded **24 successful filmmakers** via the Igric Awards, Ján Fajnor Awards and Literary Fund Premiums with a **total amount of EUR 18,800 and 8 Slovak filmmakers with EUR 4,400 at international festivals**, such as IFF Cinematik Piešťany – Cinematik.doc Award – Literary Fund Award granted to Dominik Jursa for his film **The Golden Land** (Zlatá zem, SK, 2020, dir. Dominik Jursa), Fest Anča International Animation Festival – the Anča Slovak Award granted to David Stumpf and Michaela Mihalyi for **Sh_t Happens** (Sh_t Happens, CZ/SK/FR, 2019), Student Film Festival ÁČKO – LF Awards granted to Lukáš Ďurica and Juraj Mäsiar for Best Animated Film Direction for **On the Hill** (On the Hill, SK, 2020) and Alica Bednáriková for Best Feature Film Screenplay for **Boredom** (Nuda, SK, 2020, dir. Alica Bednáriková), Biennial of Animation Bratislava – Literary Fund Premium for the creative contribution to children's animation granted to Katarína Kerekesová for the episode **Great Grandma** (Prababka, SK/PL, 2018) from the TV series **The Websters** (Websterovci), Etnofilm Čadca IFF – Martin Slivka Award granted to Ján Kuska for **Edo Hogl's Beehives** (Úle Eda Hogla).
- In addition, those performing artists who found themselves in a difficult financial situation, whether due to the pandemic or for objective reasons, were not forgotten.
- In 2020, the Literary Fund's Section Committee for Creative Work in Television, Film and Video Production provided **EUR 96,106.40 for care for creative staff and artists**. More than half of this amount, EUR 49,940, was paid to 51 people in the form of creative scholarships.

Note: all data, diagrams and tables have been taken from the Audiovisual Fund's 2020 Annual Report (Bratislava, March 2021)

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 full-length films. The fund has been operational since 1988 and Slovakia joined it on 15 April 1996. Prof. Zuzana Gindl-Tatárová represents Slovakia in Eurimages. At the end of 2020, Eurimages had **40 Member States** out of the total number of 47 countries in the Council of Europe (on 17 January 2020 Ukraine became a member). Plus **one Associate Member** – Canada (since 13 March 2017). Argentina acquired the status of Associate Member on 1 October 2019; however, it was unable to pay the membership fee due to the financial crisis and its membership in the Council of Europe has been suspended.
- In 2020, the fund provided support to **72 feature, 24 documentary and 4 animated full-length films, in total EUR 22,091,700**. From its establishment in 1988 up to 31 December 2020, the fund had supported 2,163 European co-productions to the extent of EUR 623 million.
- The pandemic also affected Eurimages. All four meetings of the Eurimages Council in 2020 were held online. The individual working and study groups also held online meetings. In addition to the virtual space, only the meeting of the Eurimages Evaluation Group was held in Paris in January 2020.
- In 2020, **12** Slovak projects applied for support from Eurimages, and **9** of these received the support.
 - The feature project **Victim** (Obet', SK/CZ/DE) delegated in Slovakia, Michal Blaško's directorial debut with a total budget of EUR 1,376,534, was presented in a Slovak minority scheme: 38.86 % belongs to the Slovak company NUTPRODUKCIA s.r.o. (delegated producer Jakub Viktorín), 41.08 % to the Czech company NUTPRODUKCE s.r.o. (co-producer Pavla Janoušková Kubečková) and 20.06 % to the German company ELECTRIC SHEEP (co-producer Saar Yögev). This excellently prepared project **received support of EUR 140,000**.
 - The Slovak-Czech-French majority co-production **The Nightsiren** (Svetlonoc), Tereza Nvotová's second full-length film with a total budget of EUR 1,610,000, was composed as follows: 46.16 % Slovakia (BFILM s.r.o., delegated producer Peter Badač), 37.01 % Czech Republic (MOLOKO FILM, co-producer Miloš Lochman) and 13.84 % France (SILVERA PRODUCTION, co-producer Alexandre Charlet). The project succeeded in **receiving support of EUR 260,000**.
 - The Slovak majority project **The Chambermaid** (Slůžka, SK/CZ), the film adaptation of Hana Lasicová's historic novel directed by Mariana Čengel Solčanská with a total budget of EUR 1,466,411, was presented in the following scheme: 69.22 % Slovakia (BRIGHT SIGHT PICTURES s.r.o., delegated producer Radka Babincová in collaboration with the Hungarian production company RISTRETTO FILM, co-producer Tamás Hutlassa) and 30.78 % Czech Republic (CINEART TV PRAGUE, co-producer Viktor Schwarcz). **The project received support of EUR 120,000**.
 - The children's minority project **Tony, Shelly and the Spirit** (Tonda, Slávka a Génius, CZ/SK/HU), a feature-length animated film by director Filip Pošivač with a total budget of EUR 2,386,223 was composed as follows: 44.47 % Czech Re-

public (NUTPRODUKCE s.r.o., delegated producer Tomáš Hrubý), 30.03 % Slovakia (NUTPRODUKCIA s.r.o., co-producer Jakub Viktorín) and 25.50 % Hungary (FILMFABRIQ STOPMO Kft., co-producer Gábor Osváth). The project **received support of EUR 290,000**.

- Another children's minority project, the Serbian-Bulgarian-Croatian-Slovak co-production **How I Learned to Fly** (Ako som sa naučila lietať/Leto kada sam naučila da letim), a feature film by Serbian director Radivoje Raša Anđrić with a total budget of EUR 1,025,042, was composed as follows: 46.54 % Serbia (SENSE PRODUCTION, delegated producer Milan Stojanović in collaboration with the Slovenian company VERTIGO, co-producer Danijel Hocevar), 22.60 % Bulgaria (ART FEST PRODUCTION, co-producer Stefan Kitanov), 18.97 % Croatia (KINORAMA, co-producer Ankica Jurić Tilić) and 11.90 % Slovakia (SILVERART s.r.o., co-producer Katarína Krnáčová). The project **received support of EUR 150,000**.
- The Hungarian-Slovak co-production **White Plastic Sky** (Umelohmotné nebo/Műanyag égbolt) with a total budget of EUR 2,353,981, a feature-length animated film by Tibor Bánóczi and Sarlota Szabó, eventually remained a minority project for Slovakia in the following scheme: 59.75 % Hungary (SALTO FILMS & MEDIA PRODUCTION Ltd., delegated producer Orsolya Sipos in collaboration with her company MUANYAG EGBOLT Kft and PROTON CINEMA Kft., co-producer Viktória Petrányi) and 40.25 % Slovakia (ARTICHOKE s.r.o., co-producer Juraj Krasnohorský). The project **received support of EUR 400,000**.
- The Czech-German-Slovak minority co-production **Brothers** (Bratia), a historical film by director Tomáš Mašin with a total budget of EUR 3,140,000, was presented in the following scheme: 65 % Czech Republic (FILMBRIGADE s.r.o., delegated producer Petr Bílek), 25 % Germany (ROHFILM PRODUCTIONS GmbH, co-producer Benjamin Drechsel) and 10 % Slovakia (PUBRES s.r.o., co-producer Ľubica Orechovská). The project **received support of EUR 370,000**.
- The Czech-Slovak minority co-production **Saving One Who Was Dead** (Zpráva o záchraně mrtvého), a full-length feature film by director Václav Kadrnka with a total budget of EUR 1,075,052, was composed as follows: 69.44 % Czech Republic (SIRIUS FILMS s.r.o., delegated producer Václav Kadrnka) and 30.56 % Slovakia (SILVERART s.r.o., co-producer Katarína Krnáčová in collaboration with the French company BOCALUPO FILMS, co-producer Pierre Bachelier Iltis). The project **received support of EUR 130,000**.
- The Czech-Slovak co-production documentary **Every Single Minute** (Každá minúta života) by director Erika Hníková with a total budget of EUR 310,966, was divided in the following scheme: 71.14 % Czech Republic (ENDORFILM s.r.o., delegated producer Jiří Konečný) and 28.86 % Slovakia (PUNKCHART FILMS s.r.o., co-producer Ivan Ostrochovský). The project **received support of EUR 61,000**. In 2020, Slovakia's contribution to the fund was **EUR 203,241.28**. In 2020, Slovak co-production projects received **EUR 1,921,000** in total which is the greatest amount since Slovakia became a member of Eurimages.
- From the date that Slovakia acceded to Eurimages up to 31 December 2020, **60 projects** have received support; in these projects, Slovak production companies have functioned as either majority or minority co-producers.

► MEDIA

- 2020 truly was a breakthrough year for Slovak audiovision and in some segments (cinemas, distribution) it also proved to be a devastating one. So it makes us all the happier to state that it was an extremely successful year for Slovak entities applying for support within the Creative Europe programme, the MEDIA Sub-programme. The total support provided was EUR 999,440, which is historically the second best result since Slovakia became a member of the programme.

- Traditionally, distributors received the largest support within the MEDIA Sub-programme: in the Distribution: Automatic Support scheme 5 Slovak distribution companies received a total of EUR 307,127, in the Distribution: Selective Support scheme 7 distributors received EUR 36,080 in the first round, and 4 Slovak distributors received EUR 26,115 in the second round, (the EACEA does not disclose the names of the individual companies, nor the individual amounts of support they received as they are not direct applicants).

- Slovak production companies achieved excellent (and historically record) results. KFS production received support within the Support for Development – Single Projects scheme – EUR 50,000 for The Flesh – A True Eastern; D.N.A. – EUR 50,000 for Unnatural; objectif – EUR 30,000 for The Spacehead and Hailstone – EUR 25,000 for We Have to Survive (we are listing the names of the projects as they were provided in the applications). At the same time, we have two Slovak companies which received support for the development of a set of projects (slate funding): BFILM – EUR 195,000 and nutroprodukcja – EUR 96,000. In all, Slovak production companies received EUR 446,000 for the development of their projects!

- Within the Europa Cinemas support programme, 25 Slovak cinemas in the network received support amounting to EUR 167,117.

- In 2020, Slovak companies submitted 62 applications in total (as applicants and as partners), and 48 of these were supported (representing 77 %); the total amount requested was EUR 1,577,463, and the support provided was EUR 999,440 (63 %).

Results of Slovak companies – MEDIA Sub-programme in 2020

Company	Project	Amount (EUR)
Call for Proposals EACEA 27/2018, Distribution Automatic scheme		
ASFC		31,250
CinemArt SK		57,818
Continental film		147,000
Film Europe		25,761
Magic Box Slovakia		45,298
Call for Proposals EACEA 17/2019, Support for Development of Single Project, 1st round		
KFS production	The Flesh – A True Eastern	50,000
Call for Proposals EACEA 21/2019, Distribution Selective scheme		
7 Slovak distributors		36,080
Call for Proposals EACEA 18/2019, Support for Development – Slate Funding		
BFILM, s.r.o.		195,000
nutroprodukcja, s.r.o.		96,000
Call for Proposals EACEA 23/2019, Support for Online Distribution		
1 Slovak company as co-applicant		17,000
Call for Proposals EACEA 21/2019, Distribution Selective scheme		
4 Slovak distributors		26,115
Call for Proposals EACEA 17/2019, Support for Development of Single Projects, 2nd round		
D.N.A., s.r.o.	Unnatural	50,000
objectif, s.r.o.	The Spacehead	30,000
Hailstone, s.r.o.	We Have to Survive	25,000
Europa Cinemas		
25 cinemas in the network		167,117
TOTAL SUPPORT		999,440

► CINEMA DISTRIBUTION

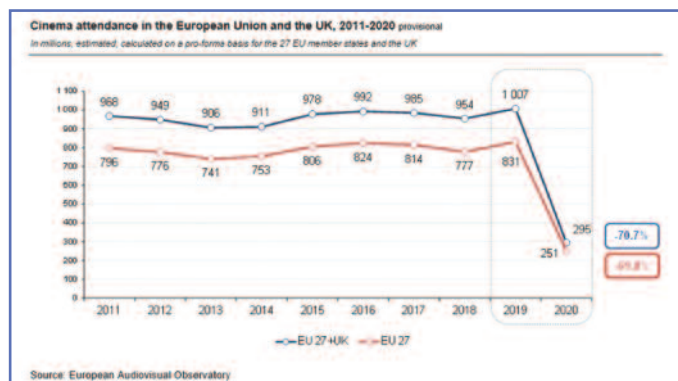
– The pandemic also affected cinema distribution. The number of premières decreased by 40.7 % year-on-year. Most of the planned premières of the major American studios were postponed to 2021, not only in Slovakia but all over the world. The number of domestic releases dropped even more, by 53.49 %, decreasing from 43 in 2019 to 20 in 2020. A further twenty premières of domestic films planned for 2020 were postponed to 2021 and, due to the insufficient number of films, the national Sun in a Net Awards for 2020 will not be held in 2021. Following the record year of 2019, 2020 also looked most propitious for Slovak cinemas and Slovak films. **Scumbag** (Sviňa, SK/CZ, 2020, dir. Mariana Čengel Solčanská, Rudolf Biermann) became the second best-attended domestic film since Slovakia gained independence, with 389,358 viewers up to 8 March 2020 – i.e. four weeks after its release – and was catching up with the seemingly unbeatable film *Bathory* (*Bathory*, SK/CZ/GB/HU, 2008, dir. Juraj Jakubisko) which has held the top ranking for the last twelve years with 432,300 viewers. And the release of the new Bond movie and other blockbusters were awaiting viewers. But, with regard to the increase in the number of people infected with Covid-19 and in the interests of the protection of health of cinema-goers, **all cinemas in Slovakia had to be closed on 10 March 2020.**

– All in all, **cinemas in Slovakia had to be closed for 116 days in 2020**, i.e. almost a third of the year. They were closed for the first time from 10 March to 19 May, for the second time from 15 October to 15 November and for the third time from 19 to 31 December. Moreover, once the cinemas were re-opened, the number of seats in them had to be drastically reduced.

– The closure of the cinemas, of course, led to the postponement of premières – **the premières of most of the American blockbusters were eventually postponed to 2021.** This resulted in the lowest attendance figures for American movies in the past few years.

– However, thanks to the well-attended films screened before the pandemic broke out, – **Scumbag**, **Far Too Personal** (Příliš osobní známost, CZ/SK, 2020, dir. Marta Ferencová), **And a Happy New Year** (Šťastný Nový rok, SK, 2019, dir. Jakub Kroner) – the year-on-year decline in cinema attendances to Slovak films was only 27.86% and as many as 775,487 viewers saw Slovak films in 2020. Almost 74 % of them went to see two films. **Scumbag** (395,604) and **Far Too Personal** (CZ/SK, 2020, dir. Marta Ferencová – 176,080 viewers); the latter became the best-attended minority co-production.

– In 2020, **2,364,814 viewers** attended all films screened in Slovak cinemas **which was 63.78 % fewer than in 2019 and it was the second lowest attendance since 1993.** A lower number of viewers (2,183,518) attended Slovak cinemas only in 2005. The total **gross box office takings dropped by 62.43 % year-on-year to EUR 13,996,458.** Cinema attendances dropped year-on-year not only in Slovakia but also across the EU and in the United Kingdom, namely by 70.7 % to 294.7 million viewers. With regard to all European countries, the year-on-year drop in cinema attendances is slightly “more moderate”; only 411.9 million viewers went to the cinema, while in 2019 it was 1.4 billion, which represents a drop of 68.7 %.



– **The share of American movies in total attendances in Slovak cinemas dropped from 69.33 % in 2019 to 42.80 %.** This is, of course, also related to the increase in the share of European and domestic films in the total attendance. The share of European films, excluding Slovak films, increased from 15.50 % in 2019 to 28.98 %.

– **Slovakia ranked seventh as the share of domestic films in the attendance increased, year-on-year, from 16.5 % in 2019 to 32.79 % in 2020.** Out of the EU, the slight drop in the United Kingdom (from 48.0 % to 44.0 %) is surprising. Turkey remains the traditional leader; the share of domestic films in the total attendance increased to 80 %. As for the EU Member States with preliminary results available, attendance at domestic films did not increase, year-on-year, only in Croatia, Latvia and Slovenia.

– **Slovakia was one of the seven countries having a year-on-year fall in attendance of less than 65 %.** The largest drop (79.4 %) was recorded in Spain and in Cyprus. The most moderate drop in the statistics of Slovak cinemas was recorded for the number of screenings, which dropped by 49.76 % from 196,468 in 2019 to 98,714, and for the **average attendance per screening which dropped by 27.92 % – from 33.23 viewers in 2019 to 23.96.** However, the average admission fee increased by 3.72 % – from EUR 5.71 to EUR 5.91. That is the highest average admission fee since acquiring independence.

– In 2020, 648 films were screened in Slovak cinemas, of which 147 were premières brought in by 12 distribution companies. **There were also 20 Slovak full-length films and blocks of films among the premiered films, which is 53.49 % fewer than in 2019.**

– Continental film had the most premières (27), followed by CinemArt SK (25) and Film Europe (21).

– (For detailed results of domestic premières, refer to the table **Distribution of Premiered Slovak and Co-production Films in 2020** on pages 20 – 21).

– As previously mentioned, **Scumbag** became the best-attended film of 2020 with **395,604 viewers.** The film had the historically most successful opening weekend of a domestic film (and the fourth most successful start in Slovak cinemas in the past 20 years), as 98,056 viewers watched it from Thursday to Sunday

(6 to 9 February). **Scumbag** also holds the record for the best second weekend in history amongst all films released in Slovak cinemas – 79,401 viewers.

- **After We Collided** (US, 2020, dir. Roger Kumble) had the best post-Corona opening weekend with viewers seated in cinemas as if on a chessboard – it was viewed in September by 31,469 people.

- **For the first time since Slovakia became independent, domestic films ranked second and also third among the best-attended films. Far Too Personal** was viewed by 175,640 people and **And a Happy New Year**, which was released in December 2019, attracted as many as 78,113 viewers in 2020 (the previous year it was 201,858 viewers). The most successful American movie **Sonic the Hedgehog** (US/CA/JP, 2020, dir. Jeff Fowler) ranked only fifth. And one of the few expected hits **Tenet** (GB/US, 2020, dir. Christopher Nolan) which eventually did get into cinemas ranked ninth. According to preliminary 2020 data, **1917** (GB/US, 2019, dir. Sam Mendes), **Tenet** and **Sonic the Hedgehog** were 2020's best-attended films across the EU and the United Kingdom. The best-attended documentary in Slovak cinemas and the 24th best-attended film of 2020 was **Caught in the Net** (V sítí, CZ/SK, 2020, dir. Barbora Chalupová, Vít Klusák) with 23,518 viewers. Incidentally, this film got into cinemas in three versions – the standard 100-minute documentary, the uncensored version **Caught in the Net 18+** and **Caught in the Net: Cutting Classes** (V sítí: Za školou) which is a special 63-minute version of the film for viewers aged from twelve years.

- **All Slovak films, including minority co-productions, were viewed last year in cinemas by 775,487 viewers (in 2019, it was 1,075,129 viewers and in 2018, it was 251,098 viewers), which represents a year-on-year drop of 27.86 %.**

- While, in 2019, 43 Slovak full-length films and blocks of films were released in cinemas, in 2020, there were only twenty new films (9 feature films – of these, 7 minority co-productions and 11 documentaries – of these, 3 minority co-productions) and one re-release. The Association of Slovak Film Clubs released in

cinemas three short Slovak animated films which were screened prior to the main films – **Sh_t Happens** (Sh_t Happens, CZ/SK/FR, 2019, dir. David Štumpf, Michaela Mihályi) prior to **Corpus Christi** (Boże Ciało, PL, 2019, dir. Jan Komasa), **Poetika Anima** (Poetika anima, SK, 2018, dir. Kriss Sagan) prior to **Babyteeth** (AU, 2019, dir. Shannon Murphy) and **Overboard!** (Přes palubu!, CZ/SK, 2019, dir. Filip Pošivač, Barbora Valecká) prior to **Hungry Bear Tales** (Mlsné medvědí příběhy v kinech, CZ, 2020, dir. Alexandra Májová, Kateřina Karhánková).

- Director Štefan Semjan's **On the Beautiful Blue Danube** (Na krásnom morm Dunaji, SK, 1994) was re-released; it was digitally restored in the Slovak Film Institute.

- The results of premièred films do not include the results achieved by **The Auschwitz Report** (Správa, SK/CZ/DE, 2020, dir. Peter Bebjak) which was screened for 7 days in a cinema in Čadca to meet the conditions for the application for the National Sun in a Net Awards and to be able to contend for the national Academy Award nomination in the Best International Feature Film category, and the projections of **Cook F**k Kill** (Žáby bez jazyka, CZ/SK, 2019, dir. Mira Fornay) and **Shadow Country** (Krajina ve stínu, CZ/SK, 2020, dir. Bohdan Sláma) which were screened only at the Echoes of Febiofest. All three are awaiting their distribution premièred.

- The minority film **Caught in the Net** (23,518 viewers) and the majority film **Tempos** (Tempos, SK, 2020, dir. Nazarij Klujev, Roman Kelemen, Maxim Klujev) with 23,491 viewers were the best-attended domestic documentaries.

- Seven distribution companies presented Slovak films in cinemas; of these, the Association of Slovak Film Clubs with seven domestic premièreds was the most active.

- It is gratifying that, despite the pandemic and limitations, the average attendance per screening of a premièred 100 per cent Slovak film or majority co-production increased from 49.30 viewers in 2019 to 55.31 viewers in 2020. As regards feature films, **Scumbag** achieved the highest average attendance per screening (93.24) and for documentaries this figure was **Tempos** (28.79).

Overview of distribution figures for Slovak films in cinemas in Slovakia

Slovak films – distribution figures	2012 – 2017 average	2018	2019	2020
number of films (premièreds in cinemas)	28	31	43	20
admissions	342,886	250,984	1,075,029	775,487
total box office in €	2,059,519	1,219,591	5,968,856	4,744,271
number of screenings	11,053	11,399	26,471	17,086
market share – admissions	7.94 %	4.20 %	16.47 %	32.79 %
market share – box office	7.20 %	3.70 %	16.02 %	33.97 %

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

- As regards the number of viewers, according to the Union of Film Distributors of the Slovak Republic (UFD), **CinemArt SK** was the most successful distribution company: 778,656 viewers at its films constitutes 32.9 % of the total attendance. This is also thanks to the fact that it distributed not only films of 20th Century Fox International, DreamWorks Animation, Paramount and Universal, but from 1 March 2020 also films of the Walt Disney Studios (up to 29 February 2020 these were distributed by Saturn Entertainment). The company had **Scumbag** and **Sonic the Hedgehog** in the TOP 10. CinemArt SK was also first in terms of gross box office takings which constituted 32.8 %.
- In terms of attendance (27.6 %) and gross box office takings (30.3 %), last year's leader, the distribution company **Continental film** ranked second. It distributed films of Warner Bros. and independent companies in cinemas and had five films in the TOP 10 last year - **Far Too Personal, And a Happy New Year, Joint Custody** (Chlap na strídačku, CZ, 2020, dir. Petr Zahrádka), **Scoob!** (US, 2020, dir. Tony Cervone) and **Tenet**.
- **Bontonfilm** ranked third based on both indicators (13.0 % viewers and 12.5 % gross box office takings). It had two films in the TOP 10 - **Paw Patrol: Ready, Race, Rescue!** (CA, 2019, dir. Charles E. Bastien) and **After We Collided** (US, 2020, dir. Roger Kumble).
- Thanks to the pandemic, the number of online screenings increased and these are not included in the total figures. These were either classical **VoD projections of the distribution companies: the Association of Slovak Film Clubs, Filmtopia or Film Europe** via the **Edisonline** platform or over 8,000 viewers at the online screening of **Scumbag**.
- In addition, three completely new platforms were established. During the quarantine period, Cinema Lumière initiated and implemented the **Cinema at Home** project (Kino doma, www.kino-doma.sk) in the virtual screening room of Cinema Lumière. **Six cinemas** were involved in the project: Cinema Lumière Bratislava, Úsmev Cinema Košice, Iskra Cinema Kežmarok, Akademik Cinema Banská Štiavnica, Fontána Cinema Piešťany and Tatra Cinema Poprad.
- Cinema at Home operated from 18 April until 30 June 2020 and subsequently renewed online screenings on 17 October 2020 in reaction to the worsening pandemic situation and closure of cinemas all over Slovakia. The project's main objective was to maintain communication with its audiences, the Cinema Lumière community, to invite film fans to support their favourite cinema during this difficult period by buying tickets for online screenings, to invite other film clubs to join the project and to actively communicate with audiences and to invite audiences to legally watch films online. The Audiovisual Fund supported this project financially.
- Cinema at Home had 149 screenings altogether over 107 days. All in all, 8,837 tickets were sold for online screenings via Cinema Lumière, and the average attendance achieved 59 tickets issued per screening.
- On 29 April 2020 the **Cinema from the Sofa** (Kino z gauča, www.kinoz-gauca.sk) platform commenced operations. There were **23 cinemas** involved in the platform: Detva-Marína Cinema, Galanta-DK, Košice-Ster Century Cinemas, Levice-Junior Cinema, Malacky-Záhoran Cinema, Martin-Moskva Cinema, Modra-Mier Cinema, Myjava-Primáš Cinema, Nitra-Mlyny Cinemas, Poprad-Tatra Cinema, Prievidza-Ster Century Cinemas, Púchov-Púchov Cinema, Revúca-Klub Cinema, Sereď-Nova Cinema, Spišská Nová Ves-Ster Century Cinemas, Stropkov-Kultúra Cinema, Svidník-Dukla Cinema, Sabinov-Torysa Cinema, Šaľa-DK, Trstená-Mier Cinema, Zálesie Cinema and Žilina-Ster Century Cinemas.
- 611 tickets were sold for 555 screenings of 32 films. The average attendance achieved 1.1 tickets issued per screening.
- **Cinemas Together** (Kiná spolu, www.kinaspolu.sk) was the third platform. It started its activities on 1 December 2020. 256 tickets were sold from 1 to 31 December for 332 screenings. The average attendance achieved 0.77 tickets per screening. **8 cinemas** were involved in this project: Bratislava-Cinema Film Europe, Košice-Úsmev Cinema, Levice-Junior Cinema, Malacky-Cinema Kultúrní domeček, Modra-Mier Cinema, Pezinok-PKC Cinema, Šaľa-Dom kultúry, Zálesie Cinema.
- Audiences in Slovakia could also have watched films in the **virtual** screening room of **Cinema Film Europe** (Film DE and Be2Can festivals from 6 April to 31 December 2020; these were watched by 1,569 viewers).
- On 1 June, Cinema Film Europe in Bratislava launched a platform for private projections with a maximum of 15 persons while observing all the anti-pandemic regulations. A group of friends or family could order any film from the portfolio of the **Film Europe** distribution company for an appropriate price, choose the screening time and date and reserve the cinema just for themselves. 18 screenings were held within #spolusami (#togetheralone) in **Cinema Film Europe** which were attended by 216 viewers.
- The 2020 data again include only the results from the Union of Film Distributors of the Slovak Republic (UFD SR). They do not include online projections, viewers of the Cinema at Home, Cinema from the Sofa and Cinemas Together platforms, the attendances at the Bažant Cinematograph project which attracted 23,000 viewers to free screenings of Czech and Slovak films in 19 Slovak towns and cities over the course of its 18th season. **Over Fingers** (Přes prsty, CZ, 2019, dir. Petr Kolečko), watched under the night sky by 6,300 viewers, was the most successful film of the season.
- Nor do they 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 (with the exception of Febiofest), or attendances at the increasingly popular alternative content (recordings of theatre, opera or ballet performances, concerts, sports broadcasts...).
- And how successful will domestic films be in Slovak cinemas in 2021? No one can possibly answer that yet. Cinemas in Slovakia were closed on 19 December and at the deadline for this Report (15 May 2021) the situation had not changed.
- Accordingly, the distribution premières are beginning to be moved to the online space. In 2021, three Slovak films have already had an online distribution première - **Libertas** (Libertas, SK, 2020, dir. Boris Vereš), **Everest - the Hard Way** (Everest - najťažšia cesta, SK, 2020, dir. Pavol Barabáš) and **The Commune** (Komúna, SK/CZ, 2020, dir. Jakub Julény). To date, it appears that 2020 may yet not turn out to be the worst for cinema distribution in Slovakia for the past few years.

Distribution of Premiered Slovak and Co-Production Films in 2020											
	Film title	Director	Product. year	Country of origin	Release date	Screenings	Admissions	Box office (EUR)	Distributor	F/D/A	Average admission per screening
1.	Sviňa / Scumbag	Mariana Čengel Solčanská, Rudolf Biermann	2020	SK/CZ	6.2.2020	4,243	395,604	2,527,862	CinemArt SK	F	93.24
2.	Tempos	Nazaríj Kľujev, Roman Kelemen, Maxim Kľujev	2020	SK	27.2.2020	816	23,491	150,015	Continental film	D	28.79
3.	Meky	Šimon Šafránek	2020	SK/CZ	16.7.2020	975	10,960	61,733	Magic Box Slovakia	D	11.24
4.	Hokejový sen / Ice-Hockey Dream	Marek Vaňous	2020	SK	9.7.2020	847	5,318	25,113	Bontonfilm	D	6.28
5.	Salto je kráľ / Salto Is the King	Pavol Barabáš	2020	SK	13.8.2020	225	3,594	13,620	ASFK	D	15.97
6.	Služobníci / Servants	Ivan Ostrochovský	2020	SK/RO/CZ/IE	10.12.2020	143	1,442	5,087	Filmtopia	F	10.08
7.	Raj na zemi / The Golden Land	Jaro Vojtek	2019	SK	1.10.2020	78	742	2,249	ASFK	D	9.51
8.	Zlatá zem/ The Golden Land	Dominik Jursa	2020	SK	25.6.2020	36	364	999	Film Expanded	D	10.11
9.	Milan Sládek	Martin Šulík	2020	SK	8.10.2020	51	153	566	ASFK	D	3.00
10.	Králi videa / Video Kings	Lukáš Bulava	2020	SK/CZ	17.12.2020	27	66	284	Continental film	D	2.44
TOTAL	100% Slovak films and majority co-productions					7,441	441,734	2,787,528.21			59.36
	Film title	Director	Product. year	Country of origin	Release date	Screenings	Admissions	Box office (EUR)	Distributor	F/D/A	Average admission per screening
1.	Príliš osobná známosť Far Too Personal	Marta Ferencová	2020	CZ/SK	16.1.2020	2,987	176,080	1,077,006.00	Continental film	F	58.95
2.	Šarlatán / Charlatan	Agnieszka Holland	2020	CZ/IE/PL/SK	20.8.2020	1,375	27,671	160,617.34	CinemArt SK	F	20.12
3.	V sieti / Caught in the Net	Vít Klusák, Barbora Chalupová	2020	CZ/SK	5.3.2020	1,457	23,518	138,342.06	Filmtopia	D	16.14
4.	Bourák / The Banger	Ondřej Trojan	2020	CZ/SK	2.7.2020	859	5,130	30,570.23	Forum Film	F	5.97
5.	Letní rebeli / Summer Rebels	Martina Saková	2020	DE/SK	13.8.2020	625	4,416	20,704.00	CinemArt SK	F	7.07
6.	FREM	Viera Čákanová	2019	CZ/SK	17.9.2020	39	689	1,129.00	Film Expanded	D	17.67
7.	Staříci / Old-Timers	Martin Dušek, Ondřej Provozník	2019	CZ/SK	10.9.2020	99	646	1,814.40	Filmtopia	F	6.53
8.	Milost / Pardon	Jan Jakub Kolski	2018	PL/CZ/SK	16.1.2020	68	517	1,521.34	ASFK	F	7.60
9.	Modelár / Droneman	Petr Zelenka	2020	CZ/SK/SI	3.12.2020	55	241	922.50	ASFK	F	4.38
10.	Alchymická pec Alchemical Furnace	Jan Daňhel, Adam Olša	2020	CZ/SK	15.10.2020	18	66	138.50	ASFK	D	3.67
TOTAL	Minority co-productions					7,582	238,974	1,432,765.46			31.52
TOTAL	All Slovak and co-production premieres					15,023	680,708	4,220,293.67			45.31
TOTAL	All Slovak and co-production films screened in 2020 (not only premieres)					17,065	775,487	4,744,271			45.44

Source: Union of Film Distributors of the Slovak Republic

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

Slovak full-length and short films premièred in cinemas in 2020					
	100 %	majority	50/50	minority	TOTAL
Fiction	0	1	1	7	9
Documentary	6	1	1	3	11
Animations	0	0	0	0	0
TOTAL	6	2	2	10	20
short	1	0	0	2	3

TOP 10 Films by admissions (1 January - 31 December 2020)						
Ranking	Slovak film title	English title	Country of origin	Release date	Admissions	Distributor
1.	Sviňa	Scumbag	SK/CZ	6.2.2020	395,604	CinemArt SK
2.	Príliš osobná známosť	Far Too Personal	CZ/SK	16.1.2020	176,080	Continental film
3.	Šťastný nový rok	And a Happy New Year	SK	5.12.2019	78,113	Continental film
4.	Chlap na striedačku	Joint Custody	CZ	13.2.2020	76,427	Continental film
5.	Ježko Sonic	Sonic the Hedgehog	US/CA/JP	20.2.2020	70,024	CinemArt SK
6.	Labková patrola: Pripravení pomáhať a zachraňovať!	Paw Patrol: Ready, Race, Rescue!	CA	30.1.2020	62,900	Bontonfilm
7.	After: Sľub	After We Collided	US	3.9.2020	59,637	Bontonfilm
8.	Scoob!	Scoob!	US	23.7.2020	59,528	Continental film
9.	Tenet	Tenet	GB/US	27.8.2020	58,639	Continental film
10.	Bad Boys navždy	Bad Boys for Life	US	23.1.2020	55,708	Itafilm

TOP 10 Slovak Films by admissions 1993 - 2020							
Ranking	Slovak film title / English title	Production year	Country of origin	Distributor	Screenings	Admissions	Box office (EUR)
1.	Bathory / Bathory	2008	SK/CZ/GB/HU	Tatrafilm / Bontonfilm	3,550	432,300	1,614,553
2.	Sviňa / Scumbag	2020	SK/CZ	CinemArt SK	4,243	395,604	2,527,862
3.	Fontána pre Žuzanu 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	4,318	340,994	1,736,927
5.	Čiara / The Line	2017	SK/UA	Continental film	4,879	332,402	1,761,893
6.	Únos / Kidnapping	2017	SK	Continental film	3,577	279,183	1,469,141
7.	Trhlina / The Rift	2019	SK	Continental film	3,622	262,588	1,541,225
8.	Šťastný nový rok / And a Happy New Year	2019	SK	Continental film	2,282	201,858	1,213,733
9.	Loli paradička / Loli Paradicka	2019	SK	Forum Film	1,813	123,144	696,389
10.	Lóve / Lóve	2011	SK/CZ	Continental film	2,468	122,870	548,781

Note: excluding minority co-productions

Source: Union of Film Distributors of the Slovak Republic

TOP 10 Films by admissions 1993 – 2020							
Rank.	Slovak title	English title	Production year	Country of origin	Distributor	Admission	Box office (EUR)
1.	Leví kráľ	The Lion King*	1994	US	Saturn Entertainment	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	1,614,533
5.	Doba ľadová 3: Úsvit dinosaurov	Ice Age: Dawn of the Dinosaurs**	2009	US	Tatrafilm	401,409	1,744,131
6.	Sviňa	Scumbag	2020	SK/CZ	CinemArt SK	395,604	2,527,862
7.	Šťastný nový rok	And a Happy New Year	2019	SK	Continental film	279,971	1,698,873
8.	Trhlina	The Rift	2019	SK	Continental film	262,588	1,541,225
9.	Loli paradíčka	Loli Paradicka	2019	SK	Forum film	123,580	697,342
10.	Mimoni	Minions	2015	US	Barracuda Movie	369,649	1,881,102

Note: *including the IMAX version

** including the 3D version

Source: Union of Film Distributors of the Slovak Republic (UFD SR)

- While **Avatar** (US, 2009, dir. James Cameron) reigns supreme in world-wide box office takings, in Slovakia this film dropped out of the TOP 10 films by admissions since Slovakia became independent and already half of domestic films are listed among the TOP 10.

Slovak Republic 1993 – 2020 (as of December 31 2020)									
Year	Number of theatres *	Number of screens	Of which digital screens	Number of seats	Multiplexes – screens	IMAX	Slovak full-length films – of which minority co-productions	Premières	Distribution companies
1993	456	459	0	150,000 *	0	0	2-0	163	13
1994	430	433	0	140,000 *	0	0	2-0	150	14
1995	326	329	0	85,000 **	0	0	4-0	128	9
1996	334	337	0	87,000 **	0	0	2-0	132	7
1997	296	299	0	83,644	0	0	3-0	143	6
1998	296	299	0	83,644	0	0	3-2	107	6
1999	335	338	0	95,344	0	0	3-1	132	9
2000	279	282	0	93,202	1-8	0	3-1	135	9
2001	276	286	0	91,944	1-8	0	2-0	160	12
2002	283	304	0	96,461	2-20	1	6-1	177	12
2003	265	286	0	125,690	2-20	1	7-5	180	13
2004	256	279	0	120,520	2-20	1	3-1	170	11
2005	220	245	0	108,738	2-20	1	7-4	171	10
2006	219	250	0	92,766	2-20	1	3-2	176	12
2007	210	254	0	89,952	2-20	0	10-3	198	10
2008	203	257	0	85,586	2-20	0	11-4	178	11
2009	201	258	10	85,437	2-20	0	18-8	199	11
2010	183	248	35	84,852	3-29	0	9-5	188	12
2011	159	225	66	67,870	3-29	0	11-2	198	11
2012	143	214	112	61,375	3-29	0	21-7	226	13
2013	122	195	133	57,490	3-29	0	22-8	274	13
2014	103	183	139	56,484	3-29	0	27-6	247	12
2015	125	220	179	57,595	4-40	1	25-7	245	13
2016	147	243	188	60,933	4-40	1	26-9	267	15
2017	152	249	189	68,846	4-40	1	27-14	266	11
2018	166	267	197	73,914	4-40	1	33-14	289	14
2019	168	269	197	73,981	4-40	1	44-20	248	18
2020	159	261	195	67,136	4-40	1	28-11	147	12
TOTAL							301-111	5,294	

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

** = estimate

Source: AIC SFI and UFD SR

Slovak Republic 1993 – 2020 (as of 31 December 2020)

Year	Number of screenings	Admissions	Box office	Average admission fee	Average admission per screening
1993	109,153	8,919,326	168,197,216 SKK	18,86 SKK	81.71
1994	92,673	6,358,228	140,428,335 SKK	22,09 SKK	68.61
1995	88,310	5,643,154	150,135,452 SKK	26,60 SKK	63.90
1996	78,099	4,846,344	154,547,535 SKK	31,89 SKK	62.05
1997	70,137	4,040,510	159,229,811 SKK	39,41 SKK	57.61
1998	62,731	4,082,139	194,040,234 SKK	47,53 SKK	65.07
1999	56,728	3,029,534	160,325,816 SKK	52,92 SKK	53.40
2000	54,214	2,645,640	151,529,103 SKK	57,28 SKK	48.80
2001	61,959	2,847,567	201,612,335 SKK	70,80 SKK	45.96
2002	73,673	3,167,844	252,909,819 SKK	79,84 SKK	43.00
2003	74,755	2,968,162	256,139,397 SKK	86,30 SKK	39.71
2004	72,710	2,901,554	261,716,597 SKK	90,20 SKK	39.91
2005	72,853	2,183,518	197,781,231 SKK	90,58 SKK	29.97
2006	82,030	3,395,670	291,358,400 SKK	85,80 SKK	41.40
2007	91,500	2,772,909	281,000,862 SKK	101,34 SKK	30.31
2008	96,216	3,361,817	368,973,630 SKK	109,75 SKK	34.94
2009	105,735	4,151,935	16,915,217 €	4,07 €	39.27
2010	104,707	3,913,326	18,032,111 €	4,61 €	37.37
2011	114,783	3,603,544	17,253,645 €	4,79 €	31.39
2012	114,900	3,436,269	17,548,181 €	5,11 €	29.91
2013	124,827	3,725,709	19,002,121 €	5,10 €	29.85
2014	135,553	4,128,584	20,868,783 €	5,05 €	30.46
2015	158,280	4,599,976	23,683,512 €	5,15 €	29.06
2016	187,017	5,667,071	29,023,501 €	5,12 €	30.30
2017	191,773	6,692,871	34,513,049 €	5,16 €	34.90
2018	197,789	5,964,768	33,040,891 €	5,54 €	30.16
2019	196,468	6,529,320	37,258,401 €	5,71 €	33.23
2020	98,714	2,364,814	13,966,458 €	5,91 €	23.96
TOTAL	2,869,573	117,942,103			41.10

Note: EUR 1 = SKK 30.126

Source: AIC SFI and UFD SR

► VIDEODISTRIBUTION

- The 2020 pandemic also affected the production, distribution and sales of media with audiovisual works. As of 1 June 2020, **Bontonfilm a.s.** decided, after many years in the market, to discontinue its business activities related to the sales of physical media and handed this activity over to **Fermata a.s.**

- In 2019, more than twenty new titles were released in October and November, but in 2020 only three new titles appeared on the pre-Christmas video market. When the new films couldn't be released in cinemas, their premières were either postponed or moved online, hence a whole branch of the film industry almost dropped out of the traditional chain – the première of a film in cinema – release on physical media – broadcasting on paid TV – sales to other TV channels. Children's and family films were again in greatest demand in 2020.

- In 2020, **Bontonfilm** released **19 DVD titles, 12 BD and 6 UHD** titles.

- In 2020, **Fermata** released **5 DVD titles, 0 BD and 0 UHD** titles.

- Fermata's TOP 5 bestselling DVDs

1. **Havel** (CZ, 2020, dir. Slávek Horák)
2. **And a Happy New Year** (Šťastný nový rok, SK, 2019, dir. Jakub Kroner)
3. **Caught in the Net** (V síti, CZ/SK, 2020, dir. Vít Klusák, Barbora Chalupová)
4. **The Case of the Dead Deadman** (Případ mrtvého nebožtíka, CZ, 2020, dir. Miloslav Šmídmejster)
5. **The Lost Prince** (Le Prince oublié, FR, 2020, dir. Michel Hazanavicius)

- **Magic Box Slovakia** continued its activities, but the number of DVD titles released by the company dropped by 83 % year-on-year, BD titles by 72 % and UHD by 48 %. **In 2020, it released 85 DVD, 43 BD and 32 UHD titles.**

- Due to the pandemic, domestic and foreign premières in cinemas were postponed either to 2021 or indefinitely, so Magic Box Slovakia quit releasing new titles from February 2021 and opted to release dozens of catalogue titles that have long been sold out. Moreover, from January 2021 the company started including films of the major Hollywood studios 20th Century Fox and MGM in its portfolio – in the past these films were distributed by Bontonfilm.

- Magic Box Slovakia's TOP 10 bestselling DVDs

1. **Frozen II** (US, 2019, dir. Chris Buck, Jennifer Lee)
2. **Onward** (US, 2020, dir. Dan Scanlon)
3. **Star Wars: The Rise of Skywalker** (US, 2019, dir. J.J. Abrams)
4. **Far Too Personal** (Příliš osobní známost, CZ/SK, 2020, dir. Marta Ferencová)
5. **Abominable** (US, 2019, dir. Jill Culton, Todd Wilderman)
6. **Meky** (Meky, SK/CZ, 2020, dir. Šimon Šafránek)
7. **A Shaun the Sheep Movie: Farmageddon** (GB/US/FR, 2019, dir. Richard Starzak)
8. **Maleficent: Mistress of Evil** (US/GB, 2019, dir. Joachim Rønning)
9. **Chernobyl** (US/GB, 2019, dir. Craig Mazin) – 2DVD
10. **Trolls World Tour** (Trolls World Tour, US, 2020, dir. Walt Dohm)

Note: with the exception of Chernobyl which has Czech dubbing and subtitles, the DVDs are issued in a Slovak language version.

- Magic Box Slovakia's TOP 10 bestselling BDs

1. **Star Wars: The Rise of Skywalker** (US, 2019, dir. J.J. Abrams) – 2BD (BD + Bonus Disc)
2. **Joker** (US, 2019, dir. Todd Phillips)
3. **1917** (GB/US, 2019, dir. Sam Mendes)
4. **Tenet** (GB/US, 2020, dir. Christopher Nolan) – 2BD (BD + BD Bonus Disc)
5. **Chernobyl** (US/GB, 2019, dir. Craig Mazin) – 2BD
6. **Birds of Prey: And the Fantabulous Emancipation of One Harley Quinn** (US, 2020, dir. Cathy Yan)
7. **Midway** (US/CN, 2019, dir. Roland Emmerich)
8. **It Chapter Two** (US, 2019, dir. Andy Muschietti)
9. **Gladiator** (US/GB, 2000, dir. Ridley Scott)
10. **Frozen II** (US, 2019, dir. Chris Buck, Jennifer Lee)

- Magic Box Slovakia's TOP 10 bestselling UHDs

1. **The Lord of The Rings Trilogy: Theatrical and Extended Edition** (US/NZ, 2001, 2002, 2003, dir. Peter Jackson) – 9BD (UHD)
2. **The Hobbit: Motion Picture Trilogy** (Extended & Theatrical, US/NZ, 2012, 2013, 2014, dir. Peter Jackson) – 6BD (UHD)
3. **Tenet** (GB/US, 2020, dir. Christopher Nolan) – 3BD (UHD + BD + BD Bonus Disc)
4. **Joker** (US, 2019, dir. Todd Phillips) – 2BD (UHD + BD)
5. **Back to the Future: The Ultimate Trilogy** (US, 1985, 1989, 1990, dir. Robert Zemeckis) – 7BD (UHD + BD) (remastered version) – digipack
6. **War of the Worlds** (US, 2005, dir. Steven Spielberg) – BD (UHD) – remastered version
7. **Saving Private Ryan** (US, 1998, dir. Steven Spielberg) – BD (UHD)
8. **Gladiator** (US/GB, 2000, dir. Ridley Scott) – 2BD (UHD + BD)
9. **Top Gun** (US, 1986, dir. Tony Scott) – 2BD (UHD + BD) – remastered version
10. **Gemini Man** (US, 2019, dir. Ang Lee) – 2BD (UHD+BD)

In 2020, 48 DVDs or BDs with 76 Slovak and co-production audiovisual works were released. Of these, 28 DVDs and BDs contained feature-length cinema films; (in 2019, there were 49 DVDs or BDs with 78 Slovak and co-production audiovisual works, of which 33 were feature-length cinema films).

- Slovak Films on DVD

- In 2020, **Magic Box Slovakia** became the largest producer of DVDs with domestic films for the first time. The company released **twelve** films and blocks of films on DVD and one on BD: the first Slovak motorcycle road-movie **Africa by Pionier: 15,000 Kilometres on the Smallest Motorbikes** (Afrika na Pionieri, SK, 2019, dir. Marek Slobodník), a re-edition of the fairytale **An Angel of the Lord 2** (Anděl páně 2, CZ/SK, 2016, dir. Jiří Strach), the contemporary comedy **The Banger** (Bourák, CZ/SK, 2020, dir. Ondřej Trojan), the musical documentary

about singer Miro Žbirka entitled **Meky** (Meky, SK/CZ, 2020, dir. Šimon Šafránek), the drama about family and human relations in contemporary Slovakia **Let There Be Light** (Nech je svetlo, SK/CZ, 2019, dir. Marko Škop), the drama based on Jerzy Kosiński's book made on 35 mm black and white film in the 1:2.35 format **The Painted Bird** (Nabarvené ptáče, CZ/SK/UA, 2019, dir. Václav Marhoul) together with a bonus DVD with a two-hour Making of... film **11 Colours of a Bird** (11 barev ptáčete, CZ, 2019, dir. Vojtěch Kopecký) – this was also released on BD, the adaptation of Philip Roth's book **The Prague Orgy** (Pražské orgie, CZ/SK, 2019, dir. Irena Pavlášková), the adaptation of Evita Urbaníková's bestseller **Far Too Personal** (Příliš osobní známost, CZ/SK, 2020, dir. Marta Ferencová), the drama about the links between politicians and the mafia in current Slovakia **Scumbag** (Sviňa, SK/CZ, 2020, dir. Mariana Čengel Solčanská, Rudolf Biermann), a DVD with episodes 7 to 13 of the popular animated TV series **The Websters** (Websterovci) entitled **The Websters 2** (Websterovci 2, SK/PL, 2019, dir. Katarína Kerekesová), the 2-DVD collection **The Websters (compilation of episodes 1 – 13)** (Websterovci (1. – 13. časť), SK/PL, 2019, dir. Katarína Kerekesová) and the romantic comedy **Closer to the Stars** (Ženská na vrcholu, CZ/SK, 2019, dir. Lenka Kny).

– **The Slovak Film Institute (SFI)** continued making domestic productions available in 2020. It released 3 DVDs and 3 BDs with full-length feature films and short films as bonuses: the film about the exceptional personality of Slovak culture **Milan Sládek** (Milan Sládek, SK, 2020, dir. Martin Šulík), the comedy **Run, He's Coming!** (Utekajme, už ide!, CS, 1986, dir. Dušan Rapoš) and the Academy Award-winning drama from the period of the Slovak State **The Shop on Main Street** (Obchod na korze, CS, 1965, dir. Ján Kadár, Elmar Klos) which is complemented by two short films made by Ján Kadár – **They Are Personally Responsible for Crimes Against Humanity!** (Sú osobne zodpovední za zločiny proti ľudskosti!, CS, 1946) and **They Are Personally Responsible for Betraying the National Uprising!** (Sú osobne zodpovední za zradu na národnom povstaní!, CS, 1946). These three films were also released on BD.

– In 2020, the collection of short documentaries from the historically most interesting decade of Slovak cinema, the 2-DVD **Slovak Documentary Film 60** (Slovenský dokumentárny film 60, CS, 1963 – 1970, dir. various) was placed among the finalists of the DVD Awards competition at the prestigious festival of classical films, II Cinema Ritrovato in Bologna, aiming at bringing into sight the release of important classical films on DVDs and Blu-ray Discs.

– Three companies released three DVDs with domestic films.

– **Bontonfilm** released the film about the life and work of the legend of the Czech cultural scene **Jiří Suchý – Tackling Life with Ease** (Jiří Suchý – lehce s životem se práť, CZ/SK, 2019, dir. Olga Sommerová), the comedy **The Last of the Noblewomen** (Poslední aristokratka, CZ/SK, 2019, dir. Jiří Vejdělek) and the comedy about the homeowners' meeting in an older apartment building **Owners** (Vlastníci, CZ/SK, 2019, dir. Jiří Havelka).

– **Czech Television** released the three-part TV miniseries **The Actor** (Herec, SK/CZ, 2020, dir. Peter Bebjak), the second part of the epic co-production miniseries **Maria Theresa – A Woman at War** (Marie Terezie 2, CZ/AT/HU/SK,

2019, dir. Robert Dornhelm) and the fairytale **The Princess and Half the Kingdom** (Princezna a půl království, CZ/SK, 2019, dir. Karel Janák).

– **Fermata**, which in June 2020 became the successor to Bontonfilm, released the psychological thriller **Droneman** (Modelář, CZ/SK/SI, 2020, dir. Petr Zelenka), the romantic comedy **And a Happy New Year** (Šťastný nový rok, SK, 2019, dir. Jakub Kroner) and the social experiment **Caught in the Net** (V síti, CZ/SK, 2020, dir. Barbora Chalupová, Vít Klusák) in which sexual predators angling for underage girls in the online space are caught in a trap.

– **K2 Studio** released what are their 32nd and 33rd DVDs in the Grand Prix collection – the documentaries **Salto Is the King** (Salto je král, SK, 2020, dir. Pavol Barabáš) and **Everest – the Hard Way** (Everest – najťažšia cesta, SK, 2020, dir. Pavol Barabáš). These two films and the documentary about music composer **Svetozár Stračina** (Svetozár Stračina, SK, 2019, dir. Pavol Barabáš) were also released as a **3DVD Collection**. In 2020, a new **Grand Prix collection of Pavol Barabáš films** was also released and complemented with the latest DVDs **Salto Is the King** and **Everest – the Hard Way**.

– Radio and Television of Slovakia released the DVD **Maria Theresa** with four parts of the epic co-production mini-series **Maria Theresa** (Marie Terezie, CZ/AT/HU/SK, 2017 + 2019, dir. Robert Dornhelm) and 12 episodes of the animated TV series made by Dávid and Ivan Popovič about the greatest inventions of the 20th century **If I Only Had a Screw Loose!** (Mať tak o koliesko viac!, SK, 2004 – 2013) entitled **Synthesizer** (Syntetizátor), **Pacemaker** (Kardiostimulátor), **Helicopter** (Vrtuľník), **Calculator** (Kalkulačka), **Hologram** (Hologram), **Polaroid**, **DDT**, **Toy** (Hračka), **Razor** (Holiaci strojček), **Robot**, **Beatles** and **Verne**. **CinemArt** released the drama **Charlatan** (Šarlatán, CZ/IE/PL/SK, 2020, dir. Agnieszka Holland) about an exceptional man with healing powers taking place against the backdrop of period events over the course of several decades.

– **MPhilms** released the documentary **Paradise on Earth** (Raj na zemi, SK, 2019, dir. Jaro Vojtek) capturing the professional and private life of reporter Andrej Bán.

– **Variaflex** released **Epic Film about Quality Standards in Social Services Provided** (Veľkofilm o štandardoch kvality v poskytovaných sociálnych službách, SK, 2020, dir. Marek Vician) – a project with the aim of visually and mainly comprehensibly educating social services providers, directors, staff, the professional, scientific and academic community, as well as the general public.

– **The folk ensemble Hornád** released the DVD **Folk Ensemble Hornád – Things That Happen** (A Folklore Musical from the Life of Ruthenians) (Folklorný súbor Hornád – Veci čo sa dejú, Folklorný muzikál zo života Rusínov).

– **ŠK Slovan Bratislava Futbal** released the DVD **100 Years of the Club 1919 – 2019 SC SLOVAN** (100 rokov klubu 1919 – 2019 ŠK SLOVAN).

– The production of DVDs with children's songs and programmes was again extremely rich. In 2020, the following were released on DVD: **Musicians to Children – The Wandering Violin** (Fidlikanti deťom – Vandrovali husličky) containing thirteen songs representing Slovak folk instruments, the feature-length fairy tale **Hanička and Murko – The Magic Flower** (Hanička a Murko – Kúzelný kvet), the new season of the popular logopaedic programme **The Gabbler 3** (Rapotáčik 3), chil-

dren could sing and dance along with the DVD **The Cackler and Dancing Girl – Dance, Dance!** (Smejko a Tanculienka – Tancuj, tancuj!), the DVD **The Sandman and Rainbow Girl** (Sníček a Dúhalka) contains all episodes of the eponymous programme on TV JOJko, **Spievankovo – English Language (Lessons 1-5)** (Spievankovo – Angličanina, lekcie 1-5) will teach children English by means of stories and songs and **Uncle Balthasar – Everything Does – Doesn't Fly (Songs for Children)** (Strýko Baltazár – Letí-neletí, Pesničky pre deti) contains all the video clips of Uncle Balthasar released to date.

Slovak Films on Blu-ray

- **Magic Box Slovakia** released the drama based on Jerzy Kosiński's book made on 35 mm black and white film in the 1:2.35 format **The Painted Bird** (Nabarvené ptáče, CZ/SK/UA, 2019, dir. Václav Marhou) together with a bonus DVD with a two-hour Making of... film **11 Colours of a Bird** (11 barev ptáčete, CZ, 2019, dir. Vojtěch Kopecký).

- **The Slovak Film Institute** released two films by Dušan Hanák – a tragicomedy about people from the fringes of society **I Love, You Love** (Ja milujem, ty miluješ, CS, 1980) and the poetic story about the relationship between a kind-hearted but rather naïve postman and a beautiful Roma girl **Rosy Dreams** (Ružové sny, CS, 1976), the Academy Award-winning drama from the period of the Slovak State **The Shop on Main Street** (Obchod na korze, CS, 1965, dir. Ján Kadár, Elmar Klos) complemented by two short films made by Ján Kadár – **They Are Personally Responsible for Crimes Against Humanity!** (Sú osobne zodpovední za zločiny proti ľudskosti!, CS, 1946) and **They Are Personally Responsible for Betraying the National Uprising!** (Sú osobne zodpovední za zradu na národnom povstaní!, CS, 1946), and a collectors' collection of two digitally restored films made by Elo Havetta, **Celebration in the Botanical Garden** (Slávnosť v botanickej záhrade, CS, 1969) and **Wild Lilies** (Lalie poľné, CS, 1972) entitled **Elo Havetta Collection**. The collection also included Havetta's school films – **Saint Jane** (Svätá Jana, CS, 1963), **34 Days of Absolute Calm** (34 dní absolutného klidu, CS, 1965) and **Forecast: Zero** (Předpověď: nula, CS, 1966), and the documentary about Havetta **Celebration of a Lonely Palm** (Slávnosť osamelej palmy, SK, 2005, dir. Marko Škop, Juraj Johanides).

- Film critics and curators ranked the BD Elo Havetta Collection among the top ten (non-UK) Blu-rays of 2020. The ranking was published by the British Film Institute in November 2020. And in 2021, it was placed among 40 finalists of the DVD Awards at the prestigious classical film festival Il Cinema Ritrovato in Bologna.

- **Hailstone** released the documentary **The Good Death** (Dobrá smrť, SK/CZ/FR/DE/AT, 2018, dir. Tomáš Krupa) which openly discusses euthanasia.

Slovak Films on DVDs and BDs Released in 2020 Abroad

The renowned UK distribution company **Second Run** released a BD with Martin Šulík's feature-length debut **Tenderness** (Neha, CS, 1991) which tells the chamber story of a love triangle. The documentary **On Tenderness** (O nehe, SK, 2020, dir. Michal Michalovič) and Šulík's short documentary **Hooray** (Hurá, SK, 1989) are bonus materials on the BD.

- The French DVD publisher Malavida released the second edition of **Rosy Dreams** (Ružové sny, CS, 1976, dir. Dušan Hanák), with an interview with the director as a bonus.

- The German company **Polyband** issued on DVD the second season of the co-production miniseries **Maria Theresa - A Woman at War** (Marie Terezie 2, CZ/AT/HU/SK, 2019, dir. Robert Dornhelm) and also a 2DVD set with all four episodes **Maria Theresa** and **Maria Theresa - A Woman at War** (Marie Terezie 1 + 2, CZ/AT/HU/SK, 2017 + 2019, dir. Robert Dornhelm).

- However, far more extensively than on DVDs, BDs and UHDs, films are now disseminated via streaming services. Moreover, in the pandemic, the number of these services has increased as well as the films on offer, and people working from home without the possibility to go out had much more time available and were able to choose for themselves when and what they wanted to watch.

- The **LUMIER 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 450 VOD catalogues in 32 European countries with over 37,000 European films – stated that in 2020, 166 Slovak films were available in them.

- However, as of the end of 2020, the database did not include, for instance:

- **ASFKVOD** (https://vimeo.com/asfk/vod_pages) with 35 films;

- **Apple TV +** (<https://www.apple.com/sk/apple-tv-plus/>) which exclusively offers Apple projects.

- **Kinocola** (www.kinocola.sk) specialising in Slovak films with 21 feature films, 17 documentaries, 10 short films and 61 episodes of series.

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

- On 1 February 2020, the Slovak version of the streaming portal **DAFilms.sk** (<https://dafilms.com>) with 680 films entered our virtual audiovisual space and on 1 May Film Europe launched **Edisonline** (<https://edisonline.sk/vod>) with 334 films.

- In the golden age of video cassettes (1990 – 1992), there were almost **1,500 video rental outlets** in operation in Slovakia. Currently, in the era of streaming services and pirate downloading of films, only **one** of them was still in operation as of 31 December 2020 – Oscar on Šancová Street in Bratislava.

► CINEMAS

- In 2020, the pandemic had a major impact on cinemas also. In compliance with the regulations of the Public Health Authority, cinemas were required to be closed for the first time from 10 March to 19 May (71 days), for the second time from 15 October to 15 November (32 days) and then they had to shut down for the third time on 19 December and, as at the deadline of this Report (15 May 2021), they were still closed.

- **Hence, cinemas had to be closed in Slovakia altogether for 116 days which is 31.69 % of 2020.** Multi-screen cinemas were closed for even longer, the CINEMAX chain for 169 days and the Cinema City chain for 186 days. This was mainly related to the ban on the consumption of food and beverages in the au-

dience and also with the absence of new blockbusters, as the distribution companies were waiting to release them once limitations related to the seating of the audience and the consumption of food and beverages ceased to apply. Therefore, single-screen cinemas were the quickest to re-open and film clubs also screened in them. No food or beverages are consumed in them and they do not depend on new films from the major studios.

– However, as far as we know, not a single cinema ceased operations in 2020 due to the pandemic. But for other reasons, the following single-screen cinemas did not screen films in 2020 to the public: **Bátovce – Pôtoň Theatre**, **Bošany – DK**, **Martin – Scéna** and **Tornaľa – Mladost'**. And also **Klap Cinema** at the Academy of Performing Arts in Bratislava which has been digitised with the D-Cinema technology. In 2020, alternative spaces **klub pod lampou** in Bratislava, **Bombura** in Brezno and **Krypta Cinema** in Zvolen were not in operation either, nor were the digitised open-air cinemas in **Krupina** and **Senica nad Myjavou**.

– In 2020, **159 commercial cinemas** (i.e. cinemas where an admission fee was charged) with **261 screens** were in operation (in 2019, there were 167 cinemas with 268 screens). Of these, **93** were **single-screen cinemas** with 24,939 seats, **22 miniplexes** (cinemas with 2 to 7 screens) with 87 screens and 13,244 seats and **4 multiplexes** (cinemas with 8 and more screens) with 40 screens and 6,911 seats, **29 open-air cinemas** with 22,327 seats, **7 alternative spaces** with 8 screens and 425 seats: Municipal Community Centre – FK Cassandra (Bánovce nad Bebravou), Berlinka (Bratislava), FK Vasmacska-Jókai Theatre (Komárom), FK Priester (Lučenec), Cinema Pocity (Prešov), Rosefeld Palace (Žilina), Stanica (Žilina), **three travelling cinemas** and **two drive-in cinemas**.

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.

– In 2020, no new multi-screen cinema was opened in Slovakia. The single-screen **Tatra Cinema in Vrábľe** was re-opened in 2020 after modernisation and digitisation with the D-Cinema technology. The new, 50-seat **Bohéma Cinema in Bratislava** started screening films and on 7 July the **Choč Cinema in Lúčky** was re-opened. **The open-air cinemas in Hnúšťa, Hriňová** and **Piešťany** also started to commercially screen films.

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

– As at 31 December 2020, **195 screens in 95 cinemas** and **6 open-air cinemas** were digitised with **D-Cinema** technology (197 screens in 97 cinemas and 6 open-air cinemas in 2019). In 100 digitised screens – of these, 36 in single-screen cinemas – **3D screening** was even possible.

– As at 31 December 2020, 99.21 % of screens in 26 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 93 single-screen cinemas in operation in 2020, 67.74 % were digitised with D-Cinema technology.

– For details, refer to the table: **Cinemas in Slovakia as at 31 December 2020**.

In 2010 – 2020, the Audiovisual Fund (AVF) financially supported the digitisation of **87 cinemas and screens** with **D-Cinema** technology with **EUR 2,620,890** in total.

– While 15 screens in multi-screen cinemas were digitised with D-Cinema technology without AVF support, only nine of the 66 single-screen cinemas succeeded in doing so – Bánovce nad Bebravou (Tajms Cinema – it ceased operations on 1 July 2019), Bratislava (Klap – it has not screened films for the public since 2020), Bratislava (Film Europe Cinema), Dubnica nad Váhom (Lastovička), Martin (Moskva Cinema), Stropkov, Stupava (Cinema X – it ceased operations on 29 January 2017), Šamorín (Tuli Cinema) and Ružomberok (Kultúra). The renovation of the amphitheatre in Košice was financed from funds earmarked for the 2013 European Capital of Culture projects and the DCI projector in the open-air cinema in Martin was funded by the municipal authority.

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

– In 2013, the AVF also opened a new sub-programme enabling applicants to obtain a grant for cinema modernisation using the less expensive digital **E-Cinema HD** technology. Thanks to this, **27 applications** – one of them for re-digitisation – were supported by the end of 2020 with **EUR 332,200** (EUR 12,304 per application on average): Pôtoň Theatre Bátovce (not in operation in 2020), Múzeum SNP Cinema in Banská Bystrica, Community Centre in Bošany, A4 in Bratislava, Nová Cvernovka in Bratislava, Film Club in Bytča, Diamant Cinema in Dudince, Poľana Cinema in Hriňová, Tabačka Cinema in Košice, Impulz Cinema – the second screen of Úsmev Cinema in Košice, Akropola Cinema in Kremnica, Družba Cinema in Margecany, Film Club and Mestská scéna Cinema in Martin (not in operation in 2020), Tatra Cinema in Nitra, Ostražica Cinema in Nižná, Novák Cinema (not in operation – the AVF asked them to return the grant), Osveta Cinema in Očová, KaSS in Prievidza, Apollo Cinema in Rožňava, Zora Cinema in Smolenice, Jašík Cinema in Turzovka, Tatra Cinema in Vrábľe (it has had D-Cinema technology since 2020), Žilina-Záriečie Station, Cinematograph (re-digitised in 2019) and Cinematograph 2 mobile open-air cinemas in Bratislava and the open-air cinema in Vranov nad Topľou.

– The Film Europe Cinema was digitised with E-Cinema technology without AVF support, but it currently screens films using D-Cinema technology.

– As the applications from most of the cinemas interested in digitisation and having funds available were already supported, in 2014, the sub-programme **4.3 Modernisation of Equipment of Digitised Single-screen Cinemas** was added to the AVF Development of Audiovisual Technologies in Slovakia Programme. In 2014 – 2020, **56 applications** were supported with a total amount of **EUR 925,600** (EUR 16,529 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**, the development of the Vision software of Filmpark Production (EUR 15,000) and the development of the Autojib equipment of Kodreta Furniture s.r.o. (EUR 10,000) were supported. Both projects were started in 2017. In 2020, the DAFilms.sk portal – Slovak online cinema received support (EUR 19,000). A total of three applications were supported with **EUR 44,000** (EUR 14,667 per application on average).
- In 2010 – 2020, the AVF granted support to Programme **4 Development of Audiovisual Technologies in the Slovak Republic** totalling **EUR 3,922,690**. (For more details, refer to the chapter on the **AUDIOVISUAL FUND**).
- The K3 screening room at Cinema Lumière in Bratislava with 36 seats is the only cinema in Slovakia which regularly screens films predominantly from 35 mm copies. It is entitled **Filmotheque – Study Screening Room of the Slovak Film Institute**. Its programming is based on the rules determined by the International Federation of Film Archives (FIAF), of which the SFI has been a member since 2001.
- In 2021, **Kinoklub 16** in Galanta plans to start screening films from 16 mm copies (but also as E-Cinema HD).
- As regards open-air cinemas, only Paľo Bielik's Amphitheatre in Banská Bystrica screens films from 35 mm copies; in 2016, the original 70 mm projectors were also put into operation here.
- As at 31 December 2020, there were **29 open-air cinemas** (26 in 2019) 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 4 open-air cinemas. The open-air cinemas in Pezinok, Podhájska and Senica loaned projectors from the local single-screen cinemas and the cinema in Trnovec from the Primáš Cinema in Myjava. A further 67 open-air cinemas (of these, 19 in Bratislava) screened films free of charge, hence they are not included in the statistics.

- In 2020, **two drive-in cinemas** were in operation – Drive-in Cinema at Gréta in Liptovská Sielnica and Drive-in Cinema Orava in Námestovo.
- **Three commercial travelling cinemas** were also in operation – the open-air cinema Gamon, the travelling cinema at the Drive-in Cinema Orava and Wandering Cinema (Túlavé kino) in Zálesie. Bažant Cinematograph screened free of charge even in 2020. Just as did a further 40 single-screen cinemas and alternative spaces.
- As at 31 December 2020, a total of **26 cinemas** (of these, 42.3 % single-screen cinemas) in 18 cities (26 cinemas in 18 cities in 2019) in Slovakia formed part of the European cinema network, **Europa Cinemas** (3,131 screens in 1,216 cinemas in 43 countries): Artkino Za zrkadlom, Film Europe Cinema, Mladost', Nostalgia and Cinema Lumière (4 screens, all in Bratislava), cinemas in Košice (Úsmev – 2 screens), Liptovský Mikuláš (Nicolaus), Piešťany (Fontána), Rimavská Sobota (Orbis), Ružomberok (Kultúra), Sereď (Nova), Spišská Nová Ves (Mier), Trenčín (Artkino Metro) and CINEMAX miniplexes in Banská Bystrica, Dunajská Streda, Košice, Martin, Nitra, Poprad, Prešov, Skalica, Trenčín, Trnava (Aréna + MAX), Žilina and the CINEMAX multiplex in Bratislava.

Note: Besides 6 digitized open-air cinemas (Banská Bystrica, Galanta, Košice, Martin, Nové Zámky, Trnava) 4 other open-air cinemas (Pezinok, Podhájska, Senec and Trnovec – projector from Myjava) screened with digital projector borrowed from regular cinema. So 40% of open air theatres were screening with D-Cinema technology. Open air cinemas in Krupina and Senec which screened with digital projector borrowed from regular cinema had no screenings in 2020.

Cinemas in Slovakia as at 31 December 2020									
Multiscreens	Number of cinemas	Digital cinemas (cinemas with at least 1 digital screen)	%	Number of screens	Total number of digital screens	%	Total number of 3D screens	Cinemas with at least 1 3D screen	Number of seats
CINEMAX Banská Bystrica	1	1	100.00	6	6	100.00	3	1	1,116
CINEMAX Dunajská Streda	1	1	100.00	3	3	100.00	1	1	460
CINEMAX Košice	1	1	100.00	7	7	100.00	3	1	1,281
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	2	1	571
CINEMAX Prešov	1	1	100.00	5	5	100.00	1	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
Kino 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 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	22	22	100.00	87	86	98.85	41	20	13,244
Cinema City Aupark	1	1	100.00	12	12	100.00	7	1	2,237
Cinema City Eurovea	1	1	100.00	9	9	100.00	6	1	1,568
Cinema City Polus / VIVO!	1	1	100.00	8	8	100.00	5	1	1,604
CINEMAX Bratislava	1	1	100.00	11	11	100.00	5	1	1,502
Multiplexes (8 and more screens) TOTAL	4	4	100.00	40	40	100.00	23	4	6,911
Multiscreens TOTAL	26	26	100.00	127	126	99.21	64	24	20,155
single screen	94	63	67.02	94	63	67.02	36	36	25,039
SUBTOTAL	120	89	74.17	221	189	85.52	100	60	45,194
open air	29	6	20.69	29	6	20.69	0	0	22,327
travelling	3	0	0.00	3	0	0.00	0	0	n/a
alternative screening spaces	7	0	0.00	8	0	0.00	0	0	425
as December 31, 2020	159	95	59.75	261	195	74.71	100	60	67,946
drive-in	2	0	0.00	2	0	0.00	0	0	85
TOTAL	161	95	59.01	263	195	74.14	100	60	
IMAX	1	1	100.00	1	1	100.00	1	1	468

► FILM CLUBS

- Film clubs in Slovakia are associated within the Association of Slovak Film Clubs (ASFC). As of 31 December 2020, there were a total of **57 film clubs with 3,030 members** (in 2019, 59 film clubs with 4,041 members). Most of the film clubs operate on the premises of conventional cinemas, and 40 of them, i. e. 70 % are in digitised cinemas.
- Many cinemas survived the demanding year of 2020 largely thanks to fans of high-quality art-house films. And it was the art-house cinemas that were among the first to re-open after each wave of the pandemic. As many as 134 films from the ASFC catalogue appeared in the programmes of cinemas. And the offer of the **VoD** online platform (Vimeo ASFC) more than doubled (to 35 titles); this platform interconnected successfully with Cinema Lumière's project, Cinema at Home (Kino doma).
- In 2020, according to the records of the Union of Film Distributors of the Slovak Republic, **44,761 viewers** attended screenings of art-house films in all cinemas in Slovakia (not only in film clubs), which represents a year-on-year decrease of 63 %. In 2020, art-house films constituted 2.16 % (1.59 % in 2019) of the total attendance at Slovak cinemas. After adding attendances at art-house films at festivals, at projections for a fixed admission fee and online screenings (their share was 6.08 %), the number of viewers of art-house films increases to **51,192**.
- Total attendance at Slovak cinemas in 2020 amounted to 2,364,814 viewers.
- The average admission fee was EUR 3.48 (EUR 2.64 in 2019) for art-house films in all cinemas. By way of comparison, the average admission fee per screening in all cinemas was EUR 5.92.
- The on-going pandemic restricted the most significant ASFC events in 2020. The travelling showcase Project 100 – 2020 did not take place and the 27th International Film Club Festival Febiofest Bratislava 2020 was held only for one day. Only the Film Cabinet for Kids, which is primarily meant for teachers and pupils of grades 1 to 4 of primary schools, continued its activities to the extent possible and from November 2020 even in online form.
- The 27th International Film Club Festival Febiofest was planned to be held under the new name of the International Film Festival FEBIOFEST Bratislava from 11 to 17 March; however, it was cancelled just one day before it started due to the regulations of the Public Health Authority. The new date was a bit luckier – from 30 September to 4 October – but on 30 September the opening and closing films were screened and the festival was over. The awards were announced only after the Echoes of Febiofest held on 11 to 14 December. The Grand Prix went to the documentary **My Country So Beautiful** (Mój kraj taki piękny, PL, 2019, dir. Grzegorz Paprzycki). The animated film **Daughter** (Dcera, CZ, 2019, dir. Daria Kashcheeva) won the Special Mention and the Student Jury Award. The Czech feature film **Frontier** (Hranice, CZ, 2020, dir. Damián Vondrášek) took the Special Mention of the Student Jury. The Audience Award went to the animated film **Sh_t Happens** (Sh_t Happens, CZ/SK/FR, 2019) made by Michaela Mihályi and David

Štumpf. No laureates were announced for the traditional **ASFC Annual Awards**. In 2020, the ASFC brought **18 new films** to cinemas, of which one was a re-release – **On the Beautiful Blue Danube** (Na krásnom modrom Dunaji, SK, 1994, dir. Štefan Semjan).

- And three short films were **screened prior to** the main films: **Sh_t Happens** (CZ/SK/FR, 2019, dir. David Štumpf, Michaela Mihályi) prior to **Corpus Christi** (Boże Ciało, PL, 2019, dir. Jan Komasa), **Poetika Anima** (Poetika anima, SK, 2018, dir. Kriss Sagan) prior to **Babyteeth** (AU, 2019, dir. Shannon Murphy) and **Overboard!** (Přes palubu!, CZ/SK, 2019, dir. Filip Pošivač, Barbora Valecká) prior to **Hungry Bear Tales** (Mlsné medvědí příběhy v kinech, CZ, 2020, dir. Alexandra Májová, Kateřina Karhánková).
- **Parasite** (Gisaengchung, 2019, KR, dir. Bong Joon-ho) became the best-attended art-house film in 2020 with 10,991 viewers.

► TOP 10 ASFC FILMS BY ADMISSIONS

(1 January 2020 – 31 December 2020)

Ranking / Title of film / Number of viewers

1. **Parasite** (Gisaengchung, 2019, KR, dir. Bong Joon-ho) 10,991
2. **La Belle Époque** (La Belle Époque, FR, 2019, dir. Nicolas Bedos) 4,885
3. **Salto Is the King** (Salto je král, SK, 2020, dir. Pavol Barabáš) 3,594
4. **Let There Be Light** (Nech je svetlo, SK/CZ, 2019, dir. Marko Škop) 2,130
5. **Raoul Taburin** (Raoul Taburin, FR, 2018, dir. Pierre Godeau) 1,745
6. **The Traitor** (Il traditore, IT, 2019, dir. Marco Bellochio) 1,426
7. **The Big Bad Fox & Other Tales...** (Le grand méchant renard et autres contes..., FR/BE, 2017, dir. Patrick Imbert, Benjamin Renner) 1,348
8. **A White, White Day** (Hvítur, hvítur dagu, IS/DK/SE, 2019, dir. Hlynur Pálmason) 1,279
9. **National Street** (Národní třída, CZ/DE, 2019, dir. Štěpán Altrichter) 1,152
10. **Corpus Christi** (Boże Ciało, PL, 2019, dir. Jan Komasa) 1,130

Note: after adding online screenings, **Parasite** received 11,421 viewers and **La Belle Époque** 5,958 viewers.

► DOMESTIC FESTIVALS AND REVIEWS

- **Due to the pandemic, cinemas were closed by state order for 116 days in 2020** – i. e. almost one third of the year. Of course, this also had a significant impact on the dates of film festivals and reviews. Some of them were held in online form, some at a later date and in a reduced or hybrid form, and many were postponed to 2021.
- As regards the biggest international film festivals in Slovakia, only the IFF Cinematik in Piešťany was eventually held on the planned dates and to the planned extent. The IFF FEBIOFEST Bratislava was the unluckiest.
- **The 28th International Film Festival Art Film Fest** (www.artfilmfest.sk) was postponed to **23 – 27 June 2021**.

- **The 15th IFF Cinematik** (www.cinematik.sk) was held on **10 – 15 September 2020** in Piešťany. **Beanpole** (Dylda, RU, 2019, dir. Kantemir Balagov) won the main prize of the Festival, entitled **Meeting Point Europe** selected by film critics from sixteen European countries, for the best European film of the year.
- **The Golden Land** (Zlatá zem, SK, 2020, dir. Dominik Jursa) won the **Literary Fund Award Cinematik.doc** for best direction of a Slovak documentary.
- The documentary **Paradise on Earth** (Raj na zemi, SK, 2019, dir. Jaro Vojtek) took the **Award of the Mayor of Piešťany**.
- The organisers of the Festival grant the **Respect Award** to exceptional filmmakers for their extraordinary contribution to cinema. In 2020, Polish director **Wojciech Smarzowski** received the award.
- The Slovak-Czech documentary **Video Kings** (Králi videa, SK/CZ, 2020, dir. Lukáš Bulava) won the Audience Award.

- The International Film Club Festival Febiofest was to be held from 11 to 17 March under its new name – **27th International Film Festival FEBIOFEST Bratislava** (www.febiofest.sk) but the Public Health Authority of the Slovak Republic imposed a ban on organising and arranging mass events of a sports, cultural, social or other nature from 10 to 23 March 2020. The alternative dates fixed for the Festival were 30 September to 4 October but the situation was repeated and the opening and closing films of the Festival were screened over the course of the first day. After the Festival was cancelled, the measures were updated; hence several films from the Festival programme were screened from 1 to 4 October at least as **Echoes of FEBIOFEST Bratislava** in two cinemas in Bratislava – Cinema Lumière and Mladost Cinema.
- Twenty films from the Festival's international competition entitled In the Middle of Europe did not get to their audiences until nine months later. From 11 – 14 December, audiences could watch short feature, documentary, animated and experimental films from Slovakia, the Czech Republic, Hungary, Poland, Austria and Ukraine. The Polish documentary **My Country So Beautiful** (Mój kraj taki piękny, PL, 2019, dir. Grzegorz Paprzycki) won the Grand Prix. The animated film **Sh_t Happens** (Sh_t Happens, CZ/SK/FR, 2019, dir. David Štumpf, Michaela Mihályi) took the **Audience Award**.
- **The International Film Festival Bratislava** (www.iffbratislava.sk) was not held in 2020, as was the case in 2019.
- At the **13th International Festival of Animation Fest Anča** (www.festanca.sk), which was held in Žilina from **27 to 30 June 2020**, the following awards were made:
 - **Anča Award**: Osman Cerfon – **I'm Going Out for Cigarettes** (Je sors acheter des cigarettes, FR, 2018)
 - **Anča Award – Special Mention**: Kaspar Jancis – **Cosmonaut** (EE, 2019)
 - **Anča Student Award**: Thinh Nguyen – **Tom Has a Plant** (DK, 2019)
 - **Anča Student Award – Special Mention**: Barbara Rupik – **The Little Soul** (Duszyczka, PL, 2019)
 - **Anča Music Video Award**: Bety Suchanová, Nora Štrbová – **P/\ST: Tiseň** (CZ, 2020)
- **Anča Music Video – Special Mention**: Caleb Wood – **Lightning Bolt: Blow to the Head** (US, 2019)
- **Anča Slovak Award**: Michaela Mihályi and David Štumpf – **Sh_t Happens** (CZ/SK/FR, 2019)
- **Anča Slovak Award – Special Mention**: Veronika Kocourková – **The Flood** from the TV series **Ka – Boom** (Povodeň zo seriálu Tresky Plesky, SK, 2019)
- **Anča Kid's Award**: Fokion Xenos – **Heat Wave** (GB/GR, 2019)

- **Further significant festivals, reviews and workshops in Slovakia by chronological order**:
 - 22 – 26 January – **6th SCANDI – A Fresh Pile of Nordic Films** – Bratislava (Film Europe Cinema, Cinema Lumière, Mladost Cinema, Artkino Za zrka-diom) + **17 January – 26 February** – Banská Štiavnica (Akademik Cinema, 17 – 20 January), Dubnica nad Váhom (Lastovička Cinema, 22 January – 12 February), Košice (Úsmev Cinema, 22 January – 2 February, Kasárne Kultúr-park, 22 – 25 January), Liptovský Mikuláš (Community Centre, 22 – 26 January), Modra (Mier Cinema, 11 – 26 February), Martin (Moskva Cinema, 16 – 22 January), Nové Zámky (Mier Cinema, 11 – 19 February), Piešťany (Fontána Cinema, 21 – 23 January), Poprad (Tatran Cinema, 3 – 7 February), Prievidza (Cultural and Community Centre, 4 – 7 February), Sereď (Nova Ci-nema, 22 January – 26 February), Spišská Nová Ves (Mier Cinema, 28 Janu-ary – 11 February), Trenčín (Artkino Metro, 23 – 25 January), Trnava (Malý Berlín, 22 – 26 January), Žilina (Rosenfeld Palace, 22 – 29 January) – www.scandi.filmneurope.eu;
 - 6 – 9 February – **Japanese Film Festival** (Bratislava – Cinema Lumière) – www.kino-lumiere.sk;
 - 13 – 16 February – **Japanese Film Festival** (Košice – Úsmev Cinema) – www.kinousmev.sk;
 - 21 – 29 May – **Minifestival of European Film 2020** – ONLINE (Cinema at Home) – www.cedslovakia.eu/clanky/minifestival-europskeho-filmu;
 - 15 June – 31 August – **European Films for a Euro** – <https://asfk.sk/podujatia/europske-filmy-za-euro/>;
 - 17 June – 12 August – **Cinevitaj** – Bratislava (Cinema Lumière), Košice (Úsmev Cinema) – www.dolcevitaj.eu/program-festivalu/98/cinevitaj-2020;
 - 19 June – **15th IF of Animations by Secondary School Students Animofest** (Bratislava – Private Secondary Art School of Animation) – without the public – www.uat.sk;
 - 19 June – **5th UAT Film**, International Festival of Feature Films by Secondary School Students (Bratislava, Private Secondary Art School of Animation) – without the public – www.uat.sk;
 - 30 June – 28 July – **Homage to Igor Luther** – Bratislava (Cinema Lumière) – <https://www.kino-lumiere.sk/klient-863/kino-241/stranka-8722/informacia-12558>;
 - 1 July – 15 September – **18th Bažant Cinematograph** (17 Slovak towns and cities – Banská Bystrica, Hlohovec, Kežmarok, Košice, Liptovský Mikuláš, Martin, Nitra, Nové Zámky, Piešťany, Prešov, Púchov, Rimavská Sobota, Ru-

- žomberok, Spišská Nová Ves, Trenčín, Trnava, Žilina) – www.kinematograf.sk;
- 7 July – 18 August – **Echoes of Ji.hlava – International Documentary Film Festival** (Bratislava – Nová Cvernovka) – www.novacvernovka.eu;
 - 18 July – **Film Night at the Castle** (Šariš Castle) – www.filmovanocnahrade.sk;
 - 24 – 25 July – **5th Review of Panoramic Films** (Banská Bystrica – Paľo Bielik's Amphitheatre) – www.bbamfiteater.sk;
 - 24 – 25 July – **16th Pezinok Alternative Film Festival** (Pezinok – open-air cinema) – <http://festivalpaff.sk/>;
 - 6 – 9 August – **22nd Summer Film Festival 4 ELEMENTS: EXIT** (Banská Štiavnica – Kafe & Klub Spojár, Amphitheatre, KC, Akademik Cinema) – www.4zivly.sk;
 - 22 – 30 August – **Cinema Under the Stars** – Slovak Film Summer (Bratislava – Námestie pri Eurovea) – www.sfta.sk;
 - 26 – 28 August – **Film Seminar “Fellini of the East”** (Nové Zámky – Mier Cinema) – www.kinomier.sk;
 - 28 – 30 August – **5th Art In Park** (Trenčianske Teplice) – www.artinpark.sk;
 - 9 September – **10th Sun in a Net Awards** (Bratislava, Old Market Hall + live broadcast on Jednotka) – www.slnkovsieti.sk;
 - 10 – 13 September – **2nd CINEDU Film Festival** (Municipal Community Centre – Nové Mesto nad Váhom, RETRO Cinema – Nová Bošáca) – <https://www.msks.sk/klient-218/kino-186/stranka-6208/informacia-12526>;
 - 10 – 20 September – **Review of the Sun in a Net Award Winners in 2006 – 2020** (Bratislava – Cinema Lumière) – www.kino-lumiere.sk;
 - 18 – 20 September – **2nd TV Series Festival, Pilot** (Trnava – Malý Berlín) – www.malyberlin.sk;
 - 19 – 20 September – **13th Comics Salon & Anime SHOW 2020** (Bratislava – DK Ružinov) – www.animeshow.sk;
 - 24 September – **International Online Festival of 1 & 5 Minute Movies and Video Clips, AZYL** – ONLINE – <https://festivalazyl.sme.sk>;
 - 25 – 27 September – **28th CINEAMA** – national competition and review of amateur films (Bardejov Spa – Žriedlo Cinema) – www.nocka.sk;
 - 1 – 4 October – **Echoes of FEBIOFEST** (Bratislava – Cinema Lumière, Mladost Cinema) – <https://febiofest.sk/>;
 - 5 – 10 October – **15th BAB – Biennial of Animation Bratislava** – International Festival of Animated Films for Children – ONLINE – <http://festivalbab.sk/>;
 - 8 – 14 October – **11th POCITY FILM** – Prešov Film Festival (Prešov, 8 – 11 October, Scala Cinema, 12 – 13 October, Cinemax) – <https://pocityfilm.sk/>;
 - 10 October – 12 December – **18th Outdoor Film Festival** (38 towns and cities in the Czech Republic and Slovakia, Levice, Modra, Nová Baňa, Sabinov in Slovakia) – www.outdoorfilms.cz;
 - 10 October – **35th International Festival of Diving Films and Photography (IFDF)** – ONLINE – www.mfpf.eu;
 - 13 – 14 October – **14th IFF Astrofilm** (Piešťany – KSC Fontána) – www.astrofilm.sk;
 - 14 October – **14th Slovak Queer Film Festival** – (Bratislava – Cinema Lumière, Košice – Úsmev Cinema) – www.kino-lumiere.sk, <https://ffi.sk/>;
 - 14 – 18 October – **28th International Festival of Mountain Films Poprad – ONLINE** – www.mfhf.sk;
 - 20 – 25 October – **14th Slovak Queer Film Festival Online** – ONLINE (Cinema at Home) – www.kino-lumiere.sk, <https://ffi.sk/>;
 - 20 – 23 October – **21st IFF Etnofilm Čadca** – ONLINE – www.etnofilm.sk;
 - 20 – 26 October – **6th Slovak Film Week** – ONLINE (DAFilms.sk and DAFilms.cz) – www.tyzenfilmu.sk;
 - 20 October – 10 November – **6th Slovak Film Week** – ONLINE (Cinema at Home) – www.kino-lumiere.sk;
 - 5 – 7 November – **15th Adventure Film Festival HoryZonty** (Trenčín – Hviezda Cinema, Lúč Club – theatre scene) – www.horyzonty.sk;
 - 5 – 7 November – **26th IFF Golden Beggar Košice** – ONLINE – <https://festival.sk/>;
 - 5 – 11 November – **21st International Documentary Film Festival One World 2020** – ONLINE – <https://jedensvet.sk>;
 - 13 – 15 November – **ÁČKO Festival – Student Film Festival** – ONLINE – <https://festivalacko.sk/>;
 - 16 – 22 November – **18th Mittel Cinema Fest** – Bratislava (Cinema Lumière / Cinema at Home) – ONLINE – www.kino-lumiere.sk;
 - 17 November – **European Cinema Night** (Trenčín – Artkino Metro) – <http://lampart.sk/>;
 - 23 – 29 November – **Be2Can – Review of Festival Films from Berlin, Venice and Cannes** – cinemas (Bratislava – Cinema Lumière, Mladost Cinema; Artkino Za zrkadlom; Dubnica nad Váhom – Lastovička Cinema; Košice – Úsmev Cinema, Kasárne Kulturpark; Liptovský Mikuláš – Community Centre; Nitra – FC Tatra; Nové Zámky – Mier Cinema; Poprad – Tatran Cinema; Piešťany – Fontána Cinema; Rimavská Sobota – Orbis Cinema; Prešov – FK '93; Spišská Nová Ves – Mier Cinema; Trenčín – Artkino Metro; Trnava – Malý Berlín) + ONLINE (Edisonline and virtual screening room of Film Europe Cinema) – www.be2can.eu/sk/festival;
 - 1 – 5 December – **Carte Blanche: Pavel Branko I – V** (Cinema Lumière) – www.kino-lumiere.sk;
 - 1 – 6 December – **TVOR-BA – Non-professional Art Online Festival** – ONLINE – <http://www.tvor-ba.sk/2020/>;
 - 7 – 8 December – **Hungarian Film Festival** (Košice – Úsmev Cinema) – www.kinousmev.sk;
 - 7 – 11 December – **6th Slovak Film Week 2020 – Accompanying Events** (Cinema Lumière + ONLINE Cinema at Home) – <https://www.tyzenfilmu.sk/program-bratislava>, <https://www.kino-lumiere.sk/klient-863/kino-241/stranka-8722/informacia-13249>;
 - 10 – 12 December – **#FILMDE – German Film Festival** – ONLINE – www.edisonline.sk/vod, www.goethe.de/ins/sk;
 - 18 – 19 December – **Short Film Festival** (Bratislava – Cinema Lumière, Košice – Úsmev Cinema) – <http://denkratkehofilmu.sk/>.

► AWARDS FOR SLOVAK FILMS AND FILMMAKERS IN SLOVAKIA

- In 2020, the pandemic also significantly affected film festivals and the granting of awards. Some festivals moved to the online space but many were not held at all.
- **The 10th National Sun in a Net Awards** (www.slnkovsieti.sk) for films made in 2019 were to have been presented on 17 April 2020; however, in compliance with the measures and prevention of the spread of the coronavirus and COVID-19, the recommendations of the Ministry of Health of the Slovak Republic and the Bratislava Self-Governing Region, the Slovak Film and Television Academy (SFTA) made the decision to postpone the Sun in a Net gala evening to 9 September 2020.
- The drama about family and human relations in contemporary Slovakia, **Let There Be Light** (Nech je svetlo, SK/CZ, 2019, dir. Marko Škop), became the Best Feature Film. Out of eleven nominations (in the following categories: Best Feature Film, Best Director, Best Screenplay – Marko Škop, Best Cinematography – Ján Meliš, Best Editing – František Kráhenbiel, Best Sound – Jan Čeněk, Best Art Direction – Set Decoration – Pavol Andraško, Best Make-up – Zuzana Paulini, Best Actress in a Leading Role – Zuzana Konečná, Best Actor in a Leading Role – Milan Ondřík, Best Supporting Actor – František Beleš) the film won awards for Best Director, Best Screenplay, Best Actress in a Leading Role and Best Actor in a Leading Role.
- **Amnesty** (Amnestie, SK/CZ, 2019, dir. Jonáš Karásek) – a thriller about manipulation, violence, betrayal and the biggest prison revolt in Czechoslovakia – received even one more nomination (12 – Best Feature Film, Best Director, Best Cinematography – Tomáš Juríček, Best Editing – Matej Beneš, Best Sound – Viktor Krivosudský, Best Score – Matúš Široký and Jozef Lupták, Best Art Direction – Set Decoration – Tomáš Berka, Karol Filo and Václav Vohlídál, Best Costume Design – Zuzana Krejzková, Best Make-up – Andrea Štrbová, Best Actress in a Leading Role – Natália Germáni, Best Supporting Actress – Anna Geislerová, Best Supporting Actor – Gregor Hološka). The film won six awards – Best Cinematography, Best Editing, Best Sound, Best Art Direction – Set Decoration, Best Supporting Actress and Best Supporting Actor.
- **By a Sharp Knife** (Ostrým nožom, SK/CZ, 2019, dir. Teodor Kuhn) received eight nominations (but no award), specifically for Best Screenplay – Jakub Medvecký and Teodor Kuhn, Best Cinematography – Denisa Buranová, Best Sound – Tobiáš Potočný, Best Score – Michal Novinski and all four acting categories: Best Actress in a Leading Role – Ela Lehotská, Best Supporting Actress – Táňa Radeva, Best Actor in a Leading Role – Roman Luknár and Best Supporting Actor – Dávid Hartl.
- **Punk Never Ends!** (Punk je hneď!, SK/CZ, 2019, dir. Juraj Šlauka) received six nominations, namely for Best Feature Film, Best Director – Juraj Šlauka, Best Screenplay – Juraj Šlauka, Best Score – David Kollar, Best Costume Design – Erik Ivančík and Best Actor in a Leading Role – Pavol Kovačovský. The film won the Sun in a Net Award for Best Score.
- The fairy tale **Watchmaker's Apprentice** (Hodinářův učeň, CZ/SK, 2019, dir. Jitka Rudolfová) was 100 per cent successful; it won awards for both its nomi-

nations: Best Costume Design – **Marek Cpin** and Best Make-up – **Helena Steidllová**.

- The following films had one nomination each: **The Impossible Voyage** (Cesta do nemožna, SK/CZ, 2019, dir. Noro Držiak) for Best Supporting Actress – **Judit Bárdos**, the romantic drama from World War II **Little Kingdom** (Malá ríša, SK, 2019, dir. Peter Magát) in the Best Art Direction – Set Decoration category – **Juraj Fábry** and the mystery thriller **The Rift** (Trhlina, SK, 2019, dir. Peter Bebjak) for Best Editing – **Marek Kráľovský**.
- **The Good Death** (Dobrá smrť, SK/CZ/FR/AT, 2018, dir. Tomáš Krupa) became the Best Documentary. In this category, a further two films were nominated: **The Lonely Runners: Moving On!** (Osamelí bežci: Ideme ďalej!, SK, 2019, dir. Martin Repka) and **Never Happened** (Skutok sa stal, SK/CZ, 2019, dir. Barbora Berezňáková).
- **The Kite** (Pouštět draka, CZ/SK/PL, 2019, dir. Martin Smatana) became the Best Animated Film. **Treasure** (Poklad, SK, 2019, dir. Vanda Raýmanová, Michal Struss) from the TV series **The Tots** (Drobci, SK, 2016-2019, dir. Vanda Raýmanová, Michal Struss) and **Sh_t Happens** (Sh_t Happens, CZ/SK/FR, 2019, dir. David Štumpf, Michaela Mihályi) were also nominated in this category.
- Actor **Milan Lasica** received the Sun in a Net Award for his exceptional contribution to Slovak cinema.
- The romantic comedy **Loli Paradicka** (Loli paradicka, SK, 2019, dir. Richard Staviarsky, Víťo Staviarsky) received the non-statutory Sun in a Net Audience Award.
- **The 31st Annual Awards of the Slovak Film Union, Union of Slovak Television Creators and Literary Fund of the SR – Igric for Audiovisual Works in 2019** – went to:
Igric for Lifetime Contribution to Slovak Cinema: director of photography **Stanislav Szomolányi**.
Feature Films for Theatrical Release: **Noro Držiak** for directing **The Impossible Voyage**.
Television Drama category: **Alena Bodingerová**, **Peter Nagy**, **Nad'a Jurkemik** for the screenplay of the TV series **The Nest** (Hniezdo, SK, 2019, dir. Braňo Mišík).
Film and Television Documentaries: **Tomáš Krupa** for **The Good Death**.
The Jury decided not to award an Igric in the Animated Works category.
Best Actress in a Film or Television Work: **Soňa Norisová** for her creative acting contribution in the role of Kristína Važanová in the TV series **The Nest**.
Best Actor in a Film or Television Work: **Milan Ondřík** for the role of Milan from the contemporary Slovak countryside in **Let There Be Light**.
The Special Prizes for Creativity went to: **Marko Škop** for directing the film **Let There Be Light** and **Juraj Šlauka** for directing the film **Punk Never Ends!** for Feature Films for Theatrical Release;
Braňo Mišík for creative directing of the TV series **The Nest** for Television Drama;
Dušan Hudec for directing **I Was Close to Heaven** (Bol som blízko neba) in the Film and Television Documentaries category;
Martin Smatana for **The Kite** and **Joanna Kožuch** for directing the animated film **Music Box** (Music Box, SK, 2019, dir. Joanna Kožuch) in the Animated Works category;

Zuzana Konečná for the extremely human and civil depiction of Zuzka in **Let There Be Light** and **Júlia Valentová – Vidrnáková** for the resonating acting creation of Labina in **The Painted Bird** (Nabarvené ptáče, CZ/SK/UA, 2019, dir. Václav Marhoul) for Best Actress in a Film or Television Work.

Richard Autner for the demanding and distinctive portrayal of Nero in the TV production **Nero and Seneca** (Nero a Seneca, SK, 2019, dir. Marek Ťapák) and **Pavol Višňovský** for the convincing interpretation of Ivan Rozložný in the TV series **The Nest** for Best Actor in a Film and Television Work.

As for other film and television works, the Special Prizes for Creativity went to:

Zuzana Piussi and **Vít Janeček** for directing **The Siege** (Obliehanie mesta, CZ/SK, 2019).

The Special Prize for Creativity in the Audiovisual Theory and Critique category went to **Yvonne Vavrová** for her theoretical work **A Director's Ethics** (Etika režiséra).

The Ján Fajnor Prize for young filmmakers up to the age of 35 years went to **Jakub Medvecký and Teodor Kuhn** for their screenwriting début **By a Sharp Knife** in the **Feature Film and Television Works** category, **Michaela Mihályi and Dávid Štumpf** for the screenplay and directing of **Sh_t happens** in the **Animated Works** category; this prize was not awarded in the Documentary Film and Television Works category.

Ivan Ostrochovský received the Special Mention of the Jury for a Producer for his creative producer activities for the experimental films **FREM** (FREM, CZ/SK, 2019, dir. Viere Čákanyová), **The Sound Is Innocent** (The Sound Is Innocent, CZ/FR/SK, 2019, dir. Johana Ožvold) and the feature-length début **Punk Never Ends!** (Punk je hneď!, SK/CZ, 2019, dir. Juraj Šlauka).

– **The 28th Slovak Film Critics' Prizes for audiovisual works, publishing activities and film distribution in 2019** 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 2019 went to the drama **Let There Be Light**, the prize for the best Slovak full-length documentary premièred in cinemas in 2019 went to **The Good Death** and film critic and journalist **Miloš Krekovič** received the prize for film publication and audiovisual activities. **Parasite** (Gisaengchung, dir. Bong Joon-ho, South Korea, 2019) won the prize for the best foreign film in Slovak cinemas in 2019 and the distribution company **Association of Slovak Film Clubs** won the prize for distribution of this film.

– The episode **Great Grandma** (Prababka) from the TV series **The Websters** (Websterovci, SK/PL, 2020, dir. Katarína Kerekesová) won the Literary Fund Premium at the International Festival of Animated Films for Children – **Biennial of Animation Bratislava**. **The Kite** took the Viktor Kubal Award and **Katka Minichová** and **Géza M. Tóth** the **Albín Brunovský Honorary Medal**.

– At the **International Online Festival of 1 & 5 Minute Movies and Video Clips, AZYL 2020, Uncertainty** (Neistota, Slovakia, 2019, dir. Roman Ďuriš) won the award in the 5-Minute Film category.

– The young author **Jakub Mereš** from the Primary School of Art on Letná Street in Poprad took the **Grand Prix** from the **28th CINEAMA** – national competition and review of amateur films, for his short animation **Uninvited Guests** (Nepozvaní hostia, SK).

– At the **21st IFF Etnofilm Čadca** – international biennial film festival of documentary ethnological film, the following Slovak films were awarded: **Svetozár Stračina** (Svetozár Stračina, SK, 2019, dir. Pavol Barabáš) – Silver Turon, **The Calling** (Volanie, SK, 2019, dir. Erik Praus) – VIA EUROPA Award, **Edo Hogl's Beehives** (Úle Eda Hogla, SK, dir. Ján Kuska) – Martin Slivka Award and **Bagpipers** (Gajdoši, SK, dir. Martin Kleibl, Michal Veselský) – Award of the Festival Director.

– **Tomáš Hulík**, **Pavol Juračka** (ARTpoint, s. r. o.) and Radio and Television of Slovakia received the **2019 Annual Award of the magazine Pamiatky a múzeá** (Monuments and Museums) in the Film – Video – Audio – Multimedia category for their film **Slovakia – The Present Past** (Slovensko – Prítomná minulosť, SK, 2019, dir. Tomáš Hulík, Pavol Juračka).

– The gala evening of the **20th poll TV Personality Awards** (OTO) was not held on 4 April 2020 as planned but was postponed to 5 September. The awards in the individual categories went to:

TV Journalism Personality – **Kristína Kóvešová**, TV News Reporter – **Jozef Kubáni**, TV Sports Anchor – **Marianna Ďurianová**, TV Sports Reporter – **Marcel Merčiak**, TV Programme Anchor – **Adela Vinczeová**, TV News Anchor – **Janette Štefánková**, Best Actor – **Tomáš Mašťalir**, Best Actress – **Dominika Kavaschová**, Entertainment Programme – **Incognito** (Inkognito, SK, 2015–2020, dir. Tomáš Eibner), Best Female Singer – **Sima Martausová**, Best Male Singer – **Kali**, Best Band – **Peter Bič Projekt**, Weekly Plus 7 dní Award – **Zlatica Puškárová**, TV Series of the Year – **Behind the Glass 3** (Za sklom 3, SK, 2016–2019, dir. Róbert Šveda, Peter Bebjak, Michal Blaško), Best Entertainer – **Michal Hudák**, TV Programme of the Year – **Your Face Sounds Familiar** (Tvoja tvár znie povedome), induction into the Hall of Fame – film and TV producer **Ján Mojto** and Absolute OTO – **Michal Hudák**.

– Over the course of 2020, several dozen domestic awards went to Slovak creators in the area of audiovision. The most significant of these were received by: **Noro Držiak** – nomination in the Audiovisual Works, Radio and Television Film category for directing the trick film **The Impossible Voyage** (Cesta do nemožna) – 25th Tatrabanka Foundation Awards for Art 2020.

Milan Kňažko – Jozef Miloslav Hurban State Award granted on 1 September 2020.

Veronika Kocourková – Anča Slovak Award Special Mention for directing **Ka – Boom! The Flood** (Tresky Plesky: Povodeň, SK, 2019) – 13th International Festival of Animation Fest Anča.

Juraj Kukura – Crystal Wing in the Theatre and Audiovisual Art category – 22nd edition (9 February 2020).

Milan Lasica – Samuel Zoch Annual Award – the awards are granted by the Office of the Bratislava Self-Governing Region.

Igor Luther – Pribina Cross 1st Class – state medal awarded on the occasion of the 27th anniversary of the establishment of the Slovak Republic (2 February 2020).

Kamila Magálová – winner in the Art and Culture category – 12th Slovak of the Year poll of the weekly Slovenka, RTVS and the Slovak National Theatre, – Absolute Slovak – 12th Slovak of the Year poll of the weekly Slovenka, RTVS and the Slovak National Theatre.

Katka Minichová – Albín Brunovský Honorary Medal – International Festival of Animated Films for Children – Biennial of Animation Bratislava.

Zuzana Mistríková – Ľudovít Štúr Order, 2nd Class – state medal awarded on the occasion of the 27th anniversary of the establishment of the Slovak Republic (2 January 2020).

Ivan Ostrochovský – Main Prize in the Audiovisual Works, Radio and Television Film category for directing the film **Servants** (Služobníci, SK/RO/CZ/IE, 2020, dir. Ivan Ostrochovský) – 25th Tatrabanka Foundation Awards for Art, 2020

Lubomír Piktör – Samuel Zoch Annual Award – the awards are granted by the Office of the Bratislava Self-Governing Region.

Eva Rysová – Samuel Zoch Annual Award – the awards are granted by the Office of the Bratislava Self-Governing Region.

Martin Slivka in memoriam – Peter Mihálik Prize for lifetime contribution or exceptional achievement in the area of Slovak film science – given during the Slovak Film Week.

Martin Smatana – Award for Young Filmmakers up to the Age of 35 Years in the Audiovisual Works, Radio and Television Film category – 25th Tatrabanka Foundation Awards for Art 2020.

Zdena Studenková – Special Award of the weekly Slovenka – 12th Slovak of the Year poll of the weekly Slovenka, RTVS and the Slovak National Theatre.

Marko Škop – nomination in the Audiovisual Works, Radio and Television Film category for directing the feature film **Let There Be Light** – 25th Tatrabanka Foundation Awards for Art 2020.

Nora Štrbová (together with Bety Suchanová) – Anča Music Video Award for directing the video clip **P\ST: Tiseň** (CZ, 2020) – 13th International Festival of Animation Fest Anča.

David Štumpf (together with Michaela Mihályi) – Anča Slovak Award for **Sh_t Happens** (CZ, 2019) – 13th International Festival of Animation Fest Anča.

Géza M. Tóth – Albín Brunovský Honorary Medal – International Festival of Animated Films for Children – Biennial of Animation Bratislava.

Rudolf Urc – Pribina Cross 1st Class – state medal awarded on the occasion of the 27th anniversary of the establishment of the Slovak Republic (2 January 2020).

Magdaléna Vášáryová – Samuel Zoch Annual Award – the awards are granted by the Office of the Bratislava Self-Governing Region.

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 2020, Slovak films were also successful at festivals abroad. The full-length feature films **Servants** (Služobníci, SK/RO/CZ/IE, 2020, dir. Ivan Ostrochovský) and **Charlatan** (Šarlatán, CZ/IE/PL/SK, 2020, dir. Agnieszka Holland), the do-

umentaries **FREM** (FREM, CZ/SK, 2019, dir. Viera Čákanová) and **Caught in the Net** (V sieti, CZ/SK, 2020, dir. Barbora Chalupová, Vít Klusák) and the short animation **Sh_t Happens** (Sh_t Happens, CZ/SK/FR, 2019, dir. David Štumpf, Michaela Mihályi) were the most sought-after and most awarded films in 2020. The feature films **Let There Be Light** (Nech je svetlo, SK/CZ, 2019, dir. Marko Škop) and **Servants**, and **Silent Days** (Hluché dni, SK, 2019, dir. Pavol Pekarčík) in the documentary category were the Slovak national nominations for the **European Film Award**. Both feature films got into the EFA Selection and there were also two minority co-productions nominated by the Czech Republic in the selection – **The Painted Bird** (Nabarvené ptáče, CZ/SK/UA, 2019, dir. Václav Marhoul) and **Charlatan**. 2020 was a record year for Slovakia with four films in the selection. **The Painted Bird** later also received a nomination in the European Film category.

– The drama **The Auschwitz Report** (Správa, SK/CZ/DE, 2020, dir. Peter Bebjak) was the Slovak national candidate for the awards of the American Academy of Motion Picture Arts and Sciences (AMPAS) in the **Best International Feature Film** category. The Czech candidate and Slovak co-production **The Painted Bird** was shortlisted among the selection of ten films aspiring for this award, which prior to 2020 was known as the Best Foreign Language Film.

– Director Iveta Grófová and her film **Little Harbour** (Piata loď, SK/CZ, 2017) got into the “Gold Album – Female Directors” selection put together by the Eurimages Fund. The album celebrates 50 films made by female directors. It constitutes a representative selection of over 300 Eurimages-supported films directed or co-directed by women over the last 20 years.

– In 2020, Slovak films were **presented at fourteen A-list festivals:**

– **70th Berlin IFF** (Germany): **Servants** in the Encounters Section, **FREM** in the Forum Section and **Charlatan** in the Berlinale Special Section.

– **55th Karlovy Vary IFF** (Czech Republic): **Out of Pure Conscience** (Pre čisté svedomie, SK, 2020, dir. Matúš Ryšan) in the Future Frames Section and **Meky** (Meky, SK/CZ, 2020, dir. Šimon Šafránek) in the Vary Here showcase – **MALLTV Audience Award**.

– **The 36th Warsaw Film Festival** (Poland): **The Man With Hare Ears** (Muž so zajačimi ušami, SK/CZ, 2020, dir. Martin Šulík) – **Best Director** and **Ecumenical Jury Award** and **Droneman** (Modelár, CZ/SK/SI, 2020, dir. Petr Zelenka) in the International Competition; **Scumbag** (Sviňa, SK/CZ, 2020, dir. Mariana Čengel Solčanská, Rudolf Biermann) in the 1 – 2 Competition for first and second feature films; **The Banger** (Bourák, CZ/SK, 2020, dir. Ondřej Trojan) and **Shadow Country** (Krajina ve stínu, CZ/SK, 2020, dir. Bohdan Sláma) in the Special Screenings Section.

– **42nd Cairo International Film Festival** (Egypt): **Servants** in the International Panorama Section.

– **66th International Short Film Festival Oberhausen** (Germany): **A Memorial, a Synagogue, a Bridge and a Church** (DE/SK, 2012, dir. Maya Schweizer) in the Profile: Maya Schweizer Section.

– **43rd Sundance Film Festival** (USA): **Sh_t Happens** in the Shorts – Animation Spotlight Section.

– **49th IFF Rotterdam: Communism and the Net or the End of Representative**

Democracy (Komunismus a síť aneb Konec zastupitelské demokracie, CZ/SK, 2019, dir. Karel Vachek) in the Perspectives Section; **Cook, F**k, Kill** (Žáby bez jazyka, CZ/SK, 2019, dir. Mira Fornay) in the Voices Section; **Alchemical Furnace** (Alchymická pec, CZ/SK, 2020, dir. Adam Olša, Jan Daňhel) in the Deep Focus Section.

- **17th CPH:DOX, Copenhagen International Documentary Film Festival** (Denmark): **Caught in the Net** (V síti, CZ/SK, 2020, dir. Barbora Chalupová, Vít Klusák) in the Dox:Award Competition and **Unseen** (Neviditeľná, SK, 2020, dir. Maia Martiniak) in the Special Premières Section.

- **24th Jihlava International Documentary Film Festival** (Czech Republic) - **White on White** (Biela na bielej, SK/CZ, 2020, dir. Viera Čákanyová) received its world première in the Opus Bonum Section and Czech Joy - **Best World Documentary Film 2020 Award, Refugees Are Welcome Here** (Utečenci sú tu vítaní, SK, 2020, dir. Tomáš Rafa) in the Between the Seas Section and **Eternal Jožo, or How I Met a Star** (Věčný Jožo aneb Jak jsem potkal hvězdu, CZ/SK, 2020, dir. Jan Gogola Jr.) in the Czech Joy Section. **Alchemical Furnace** and **Once Upon a Time in Poland** (Jak Bůh hledal Karla, CZ/PL/SK, 2020, dir. Vít Klusák, Filip Remunda) were also in the Festival programme in the Czech Joy Section and **Communism and the Net or the End of Representative Democracy** in the Vachek 80 Section.

- **16th Zagreb Dox** (Croatia): **Wind. A Documentary Thriller** (Wiatr. Thriller dokumentalny, PL/SK, 2019, dir. Michał Bielawski) in the international competition.

- **10th Sheffield Doc Fest** (United Kingdom): **FREM** in the Ghosts & Apparitions Section.

- **23rd Montreal International Documentary Festival (RIDM)** (Canada): **FREM** in the Contemplating Dystopia Section.

- **42nd Clermont-Ferrand International Short Film Festival** (France): **Sh_t Happens** in the international competition and **The Kite** (Pouštět draka, CZ/SK/PL, 2019, dir. Martin Smatana) in the Youth Section.

- **26th Encounters Film Festival**, Bristol (United Kingdom): **Sh_t Happens** in the competition.

- In 2020, Slovak films were also screened at the Premier Plans Festival in Angers (France), Göteborg FF (Sweden), goEast in Wiesbaden (Germany), Camerimage IFF (Poland), FilmFestival Cottbus (Germany) and many others.

- 34 Slovak short animations were presented in the Austrian Film Museum in Vienna in the course of the retrospective **100 Years of Czechoslovak, Czech and Slovak Film Animation (ANIMACE|ANIMÁCIA)** dedicated to Czech and Slovak animation and its centennial in Czechoslovakia.

- You can find **the complete list of Slovak films which participated in festivals** in the 2020 Annual Report of the Slovak Film Institute in Annex 2: Events with Slovak Films Abroad and in Slovakia.

- On 23 January 2021, the Czech Film and Television Union (FITES) presented the audiovisual **Trilobites Awards** for the 34th time. Barbora Chalupová and Vít Klusák won the main 2021 **Trilobite Award** for the documentary **Caught in the Net**. **Ivan Trojan** and **Josef Trojan** won the 2021 Trilobite Award for the portrayal of their roles in **Charlatan**.

- **The 11th Czech Film Critics' Awards for 2020** were presented on 6 February 2021. **Shadow Country** and **Charlatan** received the most nominations (5 each). Most of the films awarded were made in co-production with Slovakia. The awards went to: **Shadow Country** - Best Film, **Caught in the Net** - Best Documentary, **Charlatan** - Best Director (Agnieszka Holland), **Droneman** - Best Screenplay (Petr Zelenka), Best Actress - Magdaléna Borová (**Shadow Country**), Best Actor - Ivan Trojan (**Charlatan**), Audiovisual Achievement - **FREM** (cinematography - Tomáš Klein, Viera Čákanyová).

- On 6 March 2021, the **Czech Lion Awards for 2020** were presented for the 28th time. Slovak co-production films received **57 nominations: Shadow Country** - 15, **Charlatan** - 14, **Actor** (Herec) - 7, **Droneman** - 7, **The Banger** - 4, **Maria Theresa - A Woman at War** (Mária Terézia 2) - 3, **Caught in the Net** - 2, **Cook, F**k, Kill** - 2 and **Alchemical Furnace, The Impossible Voyage** (Cesta do ne možna) and **FREM** one nomination each.

- **Shadow Country** won the most awards (6 Czech Lion Awards): Best Feature Film, Best Actress in a Leading Role - Magdaléna Borová, Best Supporting Actress - Petra Špalková, Best Screenplay - Ivan Arsenjev, Best Editing - Jan Daňhel and Best Costume Design - Zuzana Bambušek Krejzková.

- **Charlatan** won five Czech Lion Awards: Best Director - Agnieszka Holland, Best Actor in a Leading Role - Ivan Trojan, Best Cinematography - Martin Štrba, Best Sound - Radim Hladík Jr. and Best Score - Jakub Kudláč.

- And **Actor** - Best TV Film or Miniseries, **Maria Theresa - A Woman at War** - Best Set Design (Martin Kurel - in memoriam), **Droneman** - Best Supporting Actor (Jiří Mádl) and **Caught in the Net** - Best Documentary Film.

- The non-statutory awards went to: Jan Poukar for Best Film Poster (Shadow Country) and the documentary **Caught in the Net** received the Film Fans Award. The drama **Let There Be Light** won the Golden Kingfisher Award for Best Feature Live Action or Animated Film at the 33rd Festival of Czech Films **Finale Plzeň** (25 - 30 September 2020).

- **Servants** became the winner of the main competition at the **27th IFF Prague - Febiofest** (Czech Republic).

- **FREM** won the Pavel Koutecký Award for first or second Czech feature-length documentary film at the 4th Pavel Koutecký Awards and the 3rd International Documentary Film Festival ELBE DOCK in Ústí nad Labem (Czech Republic), Dresden (Germany).

- **The Painted Bird** won the Golden Grape at the **49th Lubuskie Film Summer**, Łągow (Poland) and **Charlatan** the Silver Grape (ex aequo with **The Hater** / Sala samobójców. Hejter, PL, 2020, dir. Jan Komasa).

The Painted Bird won the Best Cinematography Award in the Main Competition - Bronze Frog and the International Critics Prize to the director of the best film in the Main Competition - under specific consideration of its cinematography (cinematography: Vladimír Smutný, directed by: Václav Marhoul) at the 27th EnergaCAMERIMAGE IFF (Toruń, Poland).

- **Sh_t Happens** and **The Kite** won the Best Animated Short - Honorable Mention at the **44th Atlanta Film Festival** (USA).

- **Sh_t Happens** won two Special Mentions at the **26th Palm Springs Inter-**

national ShortFest (USA): Best Animated Short and Best Student Animation.

– The films made by **Pavol Barabáš** have traditionally been successful. **Everest – the Hard Way** (Everest – najťažšia cesta, SK, 2020, dir. Pavol Barabáš) won the Grand Prix at the 37th International Mountaineering Film Festival, Teplice nad Metují (Czech Republic), the Polish Mountaineering Association Prize at the 16th Mountain Spirit Festival, Zakopane (Poland), the Audience Award at the BBK Mendi Film Festival, Bilbao (Spain), the Grand Prix at the 11th Echo Mountain Film Festival (North Macedonia) and the TV Noe Award at the 18th International Festival of Outdoor Films (Czech Republic).

– **Svetozár Stračina** (Svetozár Stračina, SK, 2019, dir. Pavol Barabáš) won the Student Jury Award at the 16th Mountain Spirit Festival, Zakopane (Poland).

– **Freedom under Load** (Sloboda pod nákladom, SK, 2016, dir. Pavol Barabáš) won the Best Director Award at the 23rd Moscow International Festival of Mountaineering and Adventure Films “Vertical” (Russia).

– Over the course of 2020, Slovak creators won a number of awards in audio-visual abroad. The most significant went to:

– **Peter Bebjak** (together with main producers Rastislav Šesták, Peter Bebjak, Kateřina Ondřejková – main filmmakers Peter Bebjak, Petr Bok) – Czech Lion nomination in the Best TV Film or Miniseries category for the miniseries **Actor**.

– **Peter Bebjak** (together with Petr Bok, Pavel Gotthard) – nomination for the Czech Film Critics' Award in the Beyond Cinema category for the TV miniseries **Actor**.

– **František Beleš** (together with Milan Ondřík) – Best Acting Performance Award for **Let There Be Light** – 17th Neisse Film Festival, Großhennersdorf (Germany).

– **Viera Čákanová** – nomination for the Czech Film Critics' Award in the Innoogy Award for Discovery of the Year category for **FREM**.

– **Noro Držiak** – nomination for the Czech Film Critics' Award in the Best Audio-visual Achievement category for the graphic concept of **The Impossible Voy-age**.

– **Noro Držiak** (together with Milan Ondruch, Martin Máj, Jan Kolegar) – Czech Lion nomination in the Best Set Design category for **The Impossible Voyage**.

– **Mira Fornay** (together with Viktor Schwarcz) – Czech Lion nomination in the Best Feature Film category for her film **Cook, F**k, Kill**.

– **Mira Fornay** – Czech Lion nomination in the Best Director category for her film **Cook, F**k, Kill**.

– **Martin Jurčí** – Special Diploma of the Jury to the director of photography of **Concrete Times** (Betónová doba, SK, 2018, dir. Lucia Kašová) – XVI International Festival-Workshop of Film Schools Kinoproba, Yekaterinburg (Russia).

– **Csongor Kassai** – Czech Lion nomination in the Best Actor in a Leading Role category for **Shadow Country**.

– **Ján Kocman** – Czech Lion nomination in the Best Costume Design category for the miniseries **María Theresa – A Woman at War**.

– **Marek Kráľovský** – Czech Lion nomination in the Best Editing category for the miniseries **Actor**.

– **Milan Lasica** – Kristián Award for life-time contribution to cinema – 27th IFF Prague – Febiofest (Czech Republic).

– **Juraj Loj** – Czech Lion nomination in the Best Actor in a Leading Role category for **Charlatan**.

– **Zuzana Mistríková** (together with directors Adam Ol'ha and Jan Daňhel and producers Pavla Kallistová, Ľubica Orechovská, Jan Švankmajer, Jaromír Kallista) – Czech Lion nomination in the Best Documentary category for **Alchemical Furnace**.

– **Adam Ol'ha** (together with Jan Daňhel) – nomination for the Czech Film Critics' Award in the Best Documentary category for directing the documentary **Alchemical Furnace**.

– **Adam Ol'ha** (together with director Jan Daňhel and producers Pavla Kallistová, Zuzana Mistríková, Ľubica Orechovská, Jan Švankmajer, Jaromír Kallista) – Czech Lion nomination in the Best Documentary category for **Alchemical Furnace**.

– **Milan Ondřík** (together with František Beleš) – Best Acting Performance Award for **Let There Be Light** – 17th Neisse Film Festival, Großhennersdorf (Germany).

– **Ľubica Orechovská** (together with directors Adam Ol'ha and Jan Daňhel and producers Pavla Kallistová, Zuzana Mistríková, Jan Švankmajer, Jaromír Kallista) – Czech Lion nomination in the Best Documentary category for **Alchemical Furnace**.

– **Rastislav Šesták** (together with the main producer Bernd Alexa and main filmmakers Heike Richter-Karst, Michael Bütow) – Czech Lion nomination in the Best TV Series category for **Specialists** (Specialisté, CZ, 2020, dir. Roman Fábrián, Róbert Šveda).

– **Rastislav Šesták** (together with main producers Rastislav Šesták, Peter Bebjak, Kateřina Ondřejková – main filmmakers Peter Bebjak, Petr Bok) – Czech Lion nomination in the Best TV Film or Miniseries category for the miniseries **Actor**.

– **Miro Šifra** (together with main producers Viktor Tauš, Jan Lekeš and main filmmakers Viktor Tauš, Matěj Chlupáček) – Czech Lion nomination in the Best TV Series category for **Rats** (Zrádci, CZ, 2020, dir. Viktor Tauš, Matěj Chlupáček).

– **Miro Šifra** (together with Viktor Tauš, Matěj Chlupáček) – nomination for the Czech Film Critics' Award in the Beyond Cinema category for the TV series **Rats** (Zrádci, CZ, 2020, dir. Viktor Tauš, Matěj Chlupáček).

– **Martin Štrba** – Czech Lion in the Best Cinematography category for **Charlatan**.

– **Katarína Štrbová Bielíková** – Czech Lion nomination in the Best Costume Design category for **Charlatan**.

– **Nora Štrbová** – nomination for the Czech Film Critics' Award in the Best Short Film category for **SPACE S** (M E Z E R Y, CZ, 2020, dir. Nora Štrbová).

– **Nora Štrbová** – Pavel Koutecký Award for first or second Czech feature-length documentary film at the 4th Pavel Koutecký Awards and the 3rd International Documentary Film Festival ELBE DOCK in Ústí nad Labem (Czech Republic), Dresden (Germany).

– **Alexander Šurkala** – Czech Lion nomination in the Best Cinematography category for **Droneman**.

– **Martin Žiaran** – Czech Lion nomination in the Best Cinematography category for the miniseries **Actor**.

► SLOVAK FILM INSTITUTE

- The global coronavirus pandemic in 2020 also determined the activities of the **Slovak Film Institute** (SFI, www.sfu.sk). The SFI performed its activities within the standard regime only in the course of the first two months; activities throughout the rest of the year were performed in compliance with the regulations of the Slovak Public Health Authority. The pandemic mostly affected Cinema Lumière, it altered the way films were presented at domestic and foreign events; by contrast, it affected positively the value of rights to Slovak films. Despite the complicated social and economic situation, the SFI again managed to achieve a profit.

- There are altogether four basic sources of the SFI's budget – a state contribution, revenues from own activities, a contribution of the European Union for the activities of Creative Europe Desk Slovakia and, since 2012, the SFI may also apply for grants from the Audiovisual Fund (AVF). Last year the SFI applied for a contribution from the AVF for fourteen projects, all of which were supported.

The Slovak Film Institute is the sole state organisation in Slovakia in the area of audiovision which deals with film and cinematography as such in a comprehensive manner.

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

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

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

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

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

- The SFI keeps a list of Slovak audiovisual works pursuant to Section 3 of the Act and a list of persons operating in audiovision pursuant to Section 6 of the Act; it secures the activities of information offices of the European Union and Council of Europe programmes for the support of audiovision, and for the performance of scientific and research activities.

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

- In 2020, the SFI implemented the following **priority projects**:

- **Statutory Repository – treatment of original reproduction and security film materials of audiovisual works;**

- **Presentation of Slovak Cinema Abroad;**

- **Slovak Film Week and Sun in a Net Awards;**

- **SK CINEMA – integrated audiovisual information system.**

- In December 2020, also a **project within bilateral collaboration** on the basis of a mandate of the International Collaboration Section of the Slovak Ministry of Culture was implemented: **Slovak Film Days in Moscow** (without the participation of filmmakers).

- The two projects originally planned – Hungarian Film Review and Georgian Film Days – were cancelled due to the coronavirus pandemic.

- In 2020, 70 film items were digitised in the SFI's digitisation workplace within the national **Digital Audiovision** project which, on 23 June 2016, entered its sustainability phase for a period of five years. Viewers could watch the digitally restored films from the institution's collections in the programme of the long-term showcase **Digital Cinema 1955 – 1975** in Cinema Lumière – which started in September 2019 and, after a suspension of cinema screenings, continued in July and August 2020.

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

- In 2020, digitally restored short films from the SFI film archive were also screened prior to the main films in the Cinema Lumière at Home online project.

SK CINEMA Information System (project approved by the Ministry of Culture of

the Slovak Republic, “MC SR”) – by the end of 2020, the **total number of recordings in the system reached 624,799** which represents an increase of 27,954 recordings over the course of 2020. The SFI databases (Slovak Film Database, SFI Catalogue, SFI Thesaurus) are also available to the general public on the Internet via the SK CINEMA film portal at www.skcinema.sk.

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

In 2020, the long-term Systematic Restoration of the Slovak Audiovisual Heritage Project continued despite the pandemic. It was first implemented in its current form in 2006 upon 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, whereby all archival norms and standards have to be complied with. Among other aims, it focuses on the renewal and rescue of SFI film collections from tri-acetate and nitro-cellulose to polyester. The complete production of 35 mm film materials was performed in the Film Laboratories Zlín, a.s.. The works were carried out under the special technical supervision of the staff of the SFI’s Film Archive Department. In 2019, by Resolution No. 113 of 13 March 2019, the Slovak Government adopted the draft update of the Systematic Restoration of the Slovak Audiovisual Heritage Project for 2019 – 2021.

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

– The 2020 pandemic significantly affected this priority project. Many events were held online, cancelled or postponed indefinitely; nevertheless, the presentation of classical and contemporary Slovak films by the SFI with an overlap with the film industry continued, albeit within the limits set by the corona crisis. In the first two months of the year, the SFI took into its aegis the participation of Slovak cinema, still in the standard regime, at the prestigious Berlin IFF and EFM Berlin, while participation at the Clermont-Ferrand International Short Film Festival was also important. Later in the year, the SFI also had virtual pavilions at the Marché du Film at the prestigious Cannes IFF – the film part of the IFF was not held in 2020 – and at the animated film market, MIFA 2020, at the significant Annecy International Animated Film Festival. The SFI also secured the participation of Slovak cinema in the online programme for film professionals, KVIFF Eastern Promises, which was prepared by the most significant Central European international film festival, Karlovy Vary IFF. An extensive retrospective review devoted to Slovak and Czech animated films ANIMACE | ANIMÁCIA – 100 Years of Czechoslovak, Czech and Slovak Film Animation with considerable Slovak representation was held between two waves of the pandemic in the Austrian Film Museum in Vienna. Representing Slovakia in the Council of Europe’s Cinema Support Fund, Eurimages, has been a part of the project since 2014. (For more information, refer to the chapter on **EURIMAGES**.)

– The main long-term task of the SFI in the upcoming period is the performance of the tasks of a **statutory repository** of audiovisual works, the provision of com-

prehensive professional care for the cinematographic section of the national cultural heritage of the Slovak Republic and, as part of this, in particular, the complete systematic rescue and restoration of its film collections, including their transcription to digital and magnetic media, the gradual digitisation of archive collections for the purposes of long-term storage and rendering them available via new media, the professional cataloguing of archive items and collections, the description of their content, and subsequently rendering them available to the public.

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

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

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

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

– The **Audiovisual Information Centre** (AIC) acts as an information centre on events entailing audiovision in Slovakia and abroad. The AIC collates, processes and publishes the information which arrives at the Ministry of Culture or the SFI from the area of audiovision, and is intended for experts in Slovak cinema and audiovision. All up-to-date and relevant information is available on www.aic.sk, which also includes an online database of Upcoming Slovak Films (www.aic.sk/slovakfilms).

– With regard to the presentation of Slovak cinema at international film forums, the AIC collated and processed basic documents for the production of promotional materials on the current situation in Slovak audiovision (e.g. Slovak Films 18 – 19 and Slovak Films 2020).

– Since 1 January 2014, the **Creative Europe Desk Slovakia** has been a special unit of the SFI. The role of the office is to provide for the dissemination of information on the Creative Europe Programme and to provide administrative support for project promoters. (For more information, refer to the chapter on **MEDIA**.) The SFI has operated **Cinema Lumière** since September 2011. It is a member of the **Europa Cinemas** international network of cinemas. At the present time, films are screened in four screening rooms – which are digitised to DCI standards and, at the same time, have 35 mm projectors – with the following capacities: K1 (195 seats), K2 (79 seats), K3 (36 seats) and K4 (44 seats). Screening room K3, en-

titled Filmotheque – Study Screening Room of the SFI, screens mainly archived foreign and Slovak films and the films are predominantly projected on 35 mm copies.

- Based on the admissions in the first two months of 2020, it might have been anticipated that Cinema Lumière was embarking upon an extremely successful year. However, with the arrival of the pandemic at the beginning of March, the cinema remained closed and it did not return to full operation until the end of the year. In total, in 2020, the cinema was open for only 243 days, most of the time under a limited regime due to the anti-pandemic measures; its operation was discontinued for 123 days. During the first wave of the pandemic, in the interests of remaining in contact with the viewer community, Cinema Lumière launched the Cinema at Home (Kino doma) project – alternative film screenings in the on-line space; the virtual screening room screened films over the course of 107 days. Úsmev Cinema Košice, Iskra Cinema Kežmarok, Akademik Cinema Banská Štiavnica, Fontána Cinema Piešťany and Tatran Cinema Poprad gradually joined in the project.
- The total admissions in Cinema Lumière and Cinema at Home totalled **65,871 viewers**. The year-on-year drop in cinema admissions was much lower (by 45.14 %) than across the whole of Slovakia (decrease by 63.78 %) and the European Union (by 69.8 %).
- The only **specialised film library** in Slovakia (15,551 books, 2,113 scripts and 2,475 archived volumes of periodicals) and a **mediatheque** (28,347 films, of these 5,031 Slovak films) form part of the SFI.
- The SFI has issued **Film.sk**, the only monthly on film events in Slovakia, since 2000. In 2020, a single special English edition of Film.sk was published for the eighth time.
- The SFI's Publications Department issues the filmological magazine **Kino-Ikon**, which has been a professionally reviewed magazine since 2014, in collaboration with the ASFC.
- With regard to publication activities, in 2020, the SFI issued a monograph of the philosopher and aesthetician Romana Javorčeková **Time for the Private Space and Public Space** (Čas na priestor súkromia a priestor verejnosti) dedicated to the extensive works of Czech documentarist Helena Třeštková; the SFI also issued the proceedings from the filmological conference **Image – Word – Sound** (Obraz – slovo – zvuk) bearing the same name. The SFI co-published (together with FOTOFO/Central European House of Photography and the Slovak Film and Television Academy (SFTA)) the anthology **Rudolf Urc – History Creator and Interpreter** (Rudolf Urc – Tvorca a interpret histórie) and the collection with evaluation contributions from the Slovak Film Week, **Slovak Film 2019** (Slovenský film 2019, together with SFTA and the Academy of Performing Arts in Bratislava).
- The SFI continued to make domestic productions available. It issued 3 DVDs and 5 BDs with full-length feature films and short films as bonuses.
- Martin Šulík's début **Tenderness** (Neha, CS, 1991) was released by the UK distribution company Second Run on BD. (For more details, refer to the chapter on **VIDEODISTRIBUTION**.)
- From 2017, the SFI has held the qualification certificate for the performance

of research and development. The **SFI's scientific-research activities** are guaranteed and coordinated by the SFI's Scientific and Publications Board. In 2020, several research projects were performed. The background of director Alain Robbe-Grillet's film works in Czechoslovakia was examined, Miloslav Luther's film and television works, also a research project entitled **Lubor Dohnal: Screenplays for Slovak Film** (Lubor Dohnal: scenáre pre slovenský film), preparatory work was also performed on a scientific monograph about the company **Nástup and film culture and propaganda in 1938 – 1945**.

- 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: **Andrei Tarkovsky** – a compilation of texts of various authors issued on the occasion of the review of Tarkovsky's films in Cinema Lumière, the DVD **The Copper Tower** (Medená veža, CS, 1970, dir. Martin Hollý) and the Blu-ray **The Shop on Main Street** (Obchod na korze, CS, 1965, dir. Ján Kadár, Elmar Klos).
- As regards the licence agreements issued for Slovak films from the SFI collections, we can consider 2020 as an extremely successful year. In 2020, the SFI concluded substantially more licence agreements than in the previous periods. In all, licence agreements for television broadcasting of audiovisual works for **203 feature films, 28 documentaries and 201 film newsreels A Week in Film** (Týždeň vo filme) became effective. Licence agreements for TOP films, in particular films ranked among the best-attended films and, with regard to genre, most frequently licensed fairy tales, have been concluded since 2017 in the form of a public tender. In 2020, the eighth call was held with an offer of twelve films; licence agreements for eight of them were concluded. Three national broadcasters took part in the tender, Radio and Television of Slovakia (RTVS) acquired six films and TV Markíza two films. Over the course of the year, full-length feature film broadcasting agreements were concluded with RTVS, TV Markíza, Czech Television (ČT) and CSFILM, contractual collaboration with TA3 also continued regarding the broadcasting of the film newsreels **A Week in Film**, this time from 1961 – 1962 and 1971 – 1972. In 2020, a licence agreement with TV Markíza was signed for 2021; thanks to this agreement, collaboration will continue regarding the use of excerpts for news coverage and journalistic programmes. Based on the licence agreements, the SFI also provided excerpts from Slovak films for inclusion in many audiovisual works and programmes made by RTVS, ČT and other producers.
- According to the ratings, in 2020, the long-term successful films **Pacho, Brigand of Hybe** (Pacho, hybský zbojník, CS, 1975) by Martin Ľapák, **Lady Winter** (Perinbaba, CS/DE/AT, 1985) by Juraj Jakubisko and **The King Blackbird** (Král Drozdia brada, CS/DE, 1984) by Miloslav Luther became the best-watched films from the SFI collections on Slovak and Czech TV channels. (For more details, refer to the chapter on **TELEVISION**.)
- Every year the SFI participates in the production of new Slovak films by entering into co-production projects. As a co-production partner, it usually provides archive film materials. In 2020, the SFI was co-producer of the feature-length documentary for theatrical release **Milan Sládek** (Milan Sládek, SK, 2020, dir. Martin Šulík), the 10-part documentary series **The Centenary of the Slovak Na-**

tional Theatre (Storočnica SND, SK, 2020, dir. Peter Hledík), the mid-length documentary **Life for Theatre** (Život za divadlo, SK, 2020, dir. Anna Grusková) and the short documentary **GEN.sk Dodo Šimončič** (GEN.sk Dodo Šimončič, SK, 2020, dir. Juraj Galvánek).

– As of 31 December 2020, the SFI had archived **4,090,951 metres in total** of basic **Slovak films** (the length of the individual works and fragments expressed in metres of film material). The SFI holds **24,688,777 metres in total of all kinds of film materials** to Slovak works archived in the SFI's collections and funds on 72,730 reels.

– Events with Slovak Films Abroad

In 2020, in addition to organising and co-organising most of the domestic events listed in the chapter on **DOMESTIC FESTIVALS AND REVIEWS**, the SFI also promoted Slovak cinema at film events abroad.

– A summary of events with Slovak films with SFI participation in 2020:

– Number of events:	135 (137 in 2019)
– of these: domestic:	11 (19 in 2019)
– foreign:	124 (118 in 2019)
– Number of feature-length films presented:	102 (126 in 2019)
– Number of short films presented:	125 (150 in 2019)
– Number of states (excl. Slovakia):	44 (43 in 2019)

– With regard to the presentation of Slovak classical films, the world première of the digitally restored **Night Riders** (Noční jazdci, CS, 1981) by Martin Holly at the prestigious international festival of classical films Lumière – Grand Lyon Film Festival was the most important one. **The Sweet Time of Kalimagdora** (Sladký čas Kalimagdory, CS, 1968) by Leopold Lahola was the most frequently screened film from the SFI collections. As for contemporary Slovak films, **Servants** (Služobníci, SK/RO/CZ/IE, 2020, dir. Ivan Ostrochovský) had the most screenings in Slovakia and abroad, followed by **Charlatan** (Šarlatán, CZ/IE/PL/SK, 2020, dir. Agnieszka Holland) and the documentaries **Caught in the Net** (V síti, CZ/SK, 2020, dir. Barbora Chalupová, Vít Klusák) and **FREM** (FREM, CZ/SK, 2019, dir. Viera Čákanová).

► TELEVISION

– The Slovak television broadcasters' share of the viewing audiences has slightly declined. In 2020, Radio and Television of Slovakia (RTVS) with its three channels (Jednotka, Dvojka and Trojka) and private broadcasters TV Markíza, DOMA, DAJTO, TV JOJ, JOJko, PLUS, WAU and TA3 had a **61.3 % daytime share** (62.71 % in 2019) and **70.2 % for prime time** (70.72 % in 2019).

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

– According to PMT/KANTAR SLOVAKIA, the share of multi-channel households

has stabilised over the last 5 years. 90 % of the population receive the signal of a hundred TV channels via satellite (50 %) or cable (40 %).

– From the beginning of the pandemic, viewers have mainly searched for information which resulted in **an increase in the rating of TV news** and also special programmes about the exceptional situation.

– According to the Council for Broadcasting and Retransmission (www.rvr.sk), over the course of 2020, there were **216 valid licences for television broadcasting** (220 in 2019). The number of licences for digital television broadcasting increased in 2020 by 7 and the others recorded a decline. Of the 216 licences, **4** were for **multi-regional broadcasting** (which may be received by more than 30 % and less than 80 % of the population), **5 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), **22 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 **185 licences for digital television broadcasting**.

– There were also **160 registered retransmission licence-holders** (160 in 2019); of these, **130** licences were for providing retransmission in cable distribution networks (KDS, IPTV), **7** 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.

– While in 2019 Markíza and TV JOJ split the leading position in terms of ratings – Markíza was the leader during the daytime and the prime-time leading position belonged to TV JOJ – in 2020, **Markíza was again the market leader**. Its market share was 16.8 % during the daytime and 20.1 % in prime time. (**For more ratings details, refer to the table on page 46.**)

– Public **RTVS** is the sole broadcaster mandated to provide programmes under the law, with a mission to provide a public service in the area of broadcasting. In 2020, it broadcast on Jednotka, Dvojka and Trojka.

– **Jednotka** – in 2020, 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 11.0 % and 13.9 % for prime time. **Five to Twelve** (0 5 minút 12) broadcast on 1 March 2020 achieved the highest rating (17.0 %).

– **Dvojka** – its broadcasting was directed towards minority, demanding audiences and specific target groups, Slovak regions and national minorities.

– The daytime market share of Dvojka was 2.4 % and 1.8 % for prime time. The **Alpine Ski World Cup** broadcast on 14 January 2020 achieved the highest rating (11.4 %).

– **Trojka** – it is directed, in particular, towards viewers over 60 years of age. Its programme is largely composed of content from the TV archive which is over 60 years old.

– The daytime audience share of Trojka was 0.7 % and 0.9 % in prime time. The music entertainment programme **Drišťakoviny** from 2009, broadcast on 31 December 2020, achieved the highest rating (1.6 %).

- The **RTVS Sports** channel has had a broadcasting licence since April 2020. The channel has not started broadcasting even one year after acquiring the licence. The coronavirus pandemic and the gradual cancellation of all sports events have changed the plans to start broadcasting in June 2020. For this reason, RTVS has decided to postpone the launch of the sports channel indefinitely. RTVS **co-produced 12 full-length cinema films**. Of these, **5 were feature films** (13 in 2019) – **Summer Rebels** (Letní rebeli, DE/SK, 2020, dir. Martina Saková), **The Man With Hare Ears** (Muž so zajačimi ušami, SK/CZ, 2020, dir. Martin Šulík), **Servants** (Služobníci, SK/RO/CZ/IE, 2020, dir. Ivan Ostrochovský), **The Auschwitz Report** (Správa, SK/CZ/DE, 2020, dir. Peter Bebjak) and **Charlatan** (Šarlatán, CZ/IE/PL/SK, 2020, dir. Agnieszka Holland), and **7 documentaries** (8 in 2019) – **The Commune** (Komúna, SK/CZ, 2020, dir. Jakub Julény), **Meky** (Meky, SK/CZ, 2020, dir. Šimon Šafránek), **Milan Sládek** (Milan Sládek, SK, 2020, dir. Martin Šulík), **Salto Is the King** (Salto je kráľ, SK, 2020, dir. Pavol Barabáš), **King Bee** (To ta monarchia, SK, 2020, dir. Vladislava Sárkány), **Caught in the Net** (V sieti, CZ/SK, 2020, dir. Barbora Chalupová, Vít Klusák) and **The Golden Land** (Zlatá zem, SK, 2020, dir. Dominik Jursa).

- The mid-length co-production documentary **Everest – the Hard Way** (Everest – najťažšia cesta, SK, 2020, dir. Pavol Barabáš) was also distributed in cinemas.

- Within their **own drama production**, RTVS produced, in co-production with Czech Television, the TV fairy tales **Healing Waters** (O liečivej vode, SK/CZ, 2020, dir. Ján Sebechlebský) and **About the Christmas Star** (O vánoční hvězdě, CZ/SK/DE, 2020, dir. Karel Janák) and the miniseries **Actor** (Herec, CZ/SK, 2020, dir. Peter Bebjak) which was nominated for the PRIZ EUROPA in the TV Fiction category. RTVS also produced the successful TV series **Gas Station** (Pumpa, SK, 2020, dir. Peter Begányi) and **The Nest** (Hniezdo, SK, 2020, dir. Braňo Mišík).

- **The interest of children in RTVS broadcasting** was confirmed also in 2020. Children watched RTVS broadcasting 64 minutes a day on average. **Fidlibum** (Fidlibum), **Fidlibum's Fairy Tales** (Fidlibumove rozprávky), **The Smileys** (Smajlíkovci), **The Miraculous Studio** (Zázračný atelier), **Gobbledygook** (Táraninky), **Headies** (Hlavule) and the ten-episode TV series **Detective Emka and Her Friends Investigators** (Detektívka Emka a kamaráti pátrači, SK, 2020, dir. Juraj Kákoš) were among the most popular own programmes.

- As regards **animation production**, in 2020, two episodes of the TV series **The Websters** (Websterovci, SK/CZ, 2020, dir. Katarína Kerekesová) were made – **The Picnic** (Piknik), **The Big Puddle** (Veľká mláka) and also 9 episodes of the TV series **The Inkings** (Chochmesovci, SK, 2020, dir. Róbert Šveda) entitled **Neighbours** (Susedia), **At the Festival** (Na festivale), **About Seniors** (O senioroch), **At the Audience** (Na audiencii), **Shopping** (Nakupovanie), **Pets** (Domáci miláčikovia), **Places of Reverence** (Pietne miesta), **Famous People** (Slávni ľudia), **Personal Hygiene** (Osobná hygiena); the first season of the puppet series **Headies** (Hlavule, SK, 2020, dir. Gejza Dezorz) which always introduced an interesting person in six episodes (**Master Paul of Levoča/Majster Pavol z Levoče**, **Fra Cyprian from Červený Kláštor/Cyprián z Červeného Kláštora**, **Johann Wolfgang Kempelen**, **Štefan Banič**, **Koloman Sokol** and **Ondrej Nepela**)

and the TV special for the TV series **Ka-Boom!** (Tresky plesky!) entitled **Kate Strophe Saving Christmas** (Kata Strofová a tajomstvo snehových vločiek, SK, 2020, dir. Veronika Kocourková).

- With regard to **documentary production**, in 2020 RTVS made or co-produced several **mid-length documentaries**. As 2020 was the Year of Slovak Theatre (we commemorated the centenary of the establishment of the Slovak National Theatre), several films, programmes and documentary series were made about the oldest form of dramatic art. Peter Hledík directed the ten-part documentary series **The Centenary of the Slovak National Theatre** (Storočnica SND, SK, 2020). Anna Grusková made the mid-length documentary **Life for Theatre** (Život za divadlo, SK, 2020); four episodes of the documentary series **The Birth of Theatre** (Zrod divadla) about model productions of drama, opera, ballet, alternative and mime ensembles in Slovak theatres and **Clever Fool – Peter Scherhauffer** (Múdry blazon – Peter Scherhauffer, SK, 2020, dir. Juraj Nvota), a documentary about the seeker for modern avant-garde theatre were also made.

- The eight-part documentary series **Africa by Pioneer: 15,000 Kilometres on the Smallest Motorbikes** (Afrika na Pionieri, SK, 2020, dir. Marek Slobodník) was made in the studio in Banská Bystrica. Several mid-length documentaries were made in co-production with independent producers – the two-part story of Slovak hockey since Slovakia gained independence **The Golden Boys** (Zlatí chlapi, dir. Ľubomír Ján Slivka) with ATTACK FILM, **The Fantastic Middle Ages** (Fantastický stredovek, SK, 2020, dir. Erik Praus) with Memory films, **Survival Guide – Ruthenians** (Návod na prežitie – Rusíni, dir. Pavol Pekarčík) with ARINA, **Social System** (Mokrad', SK, 2020, dir. Dušan Davidov) with Titus film, **Yours Sincerely, Wetland** (S úctou, Váš sociálny system, SK, 2020, dir. Martin Tokár) with nutprodukcia and **Substitutes** (Náhradníci, SK, 2020, dir. Peter Kerekes) with Peter Kerekes s.r.o. about the fates of astronauts who were “plan B” – they became substitutes who did not fly to space.

- The 12-part documentary series **Icons** (Ikony, SK, 2020) about the generation of architects who formed the face of Slovak cities in the second half of the 20th century, was made by RTVS in co-production with ARTICHOKE and Archtung. The five-part documentary series **Manifest** (Manifest, SK, 2020, dir. Kristína Zatká Jarošová) brought the portraits of Slovak artists – **Matej Krén**, **The Monogamist T.D.** (Dezider Tóth), **Ilona Németh**, **Otis Laubert** and **Denisa Lehocká**.

- **A Dialogue with the Planet** (Diálogo s planétou, SK, 2020, dir. Pavol Barabáš) was a series of interviews with documentary filmmaker Pavol Barabáš and his friends about the miracle called EARTH. Soňa Gyarfašová directed eight short documentaries with authentic testimonies of people who have experienced the 1950s and the advent of the totalitarian regime **Fates** (Osudy, SK, 2020); and the documentary **Memento Mori** (Memento mori, SK, 2020, dir. Silvia Košťová) shows how people coped in the past with tragedies that not only affected individuals, families, but also entire cities, countries and the world.

- Nine new episodes of the TV series **GEN.SK** were made in co-production with TRIGON PRODUCTION – **Pavol Čekan** (SK, 2020, dir. Peter Pokorný), **Tomáš Berka** (SK, 2020, dir. Martin Šulík), **Vladimír Krčméry** (SK, 2020, dir. Peter Hledík), **Jozef Pribilinec** (SK, 2020, dir. Stano Ščepán), **Miloš Jurkovič** (SK, 2020,

dir. Marián Chudovský), **Juraj Čutek** (SK, 2020, dir. Soňa Ferancová), **Dodo Šimončíč** (SK, 2020, dir. Juraj Galvánek), **Jaroslav Rezník** (SK, 2020, dir. Ivan Osrochovský) and **Ivan Galamboš** (SK, 2020, dir. Miriam Petráňová).

- 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 magazine **Art** (Umenie), **A Moment of Poetry** (Chvilka poézie, SK, 2020, dir. Juraj Johanides) and many other programmes.
- RTVS nominated **I Love Slovakia** (Milujem Slovensko) for the OTO Award in the **Show of the Year** category. **Dinner with Havran: What Is Evil?** (Večera s Havranom: Čo je zlo?) won the Best Interview and Discussion Award within the **Journalist Awards**.
- **MARKÍZA – SLOVAKIA, spol. s r.o.** is operating three TV channels (**Markíza**, **Doma**, **Dajto**) and also **Markíza International**, broadcasting in the Czech Republic.
- In 2020, Markíza was first as regards daytime and prime-time audience shares. Drama programmes, entertainment and news and journalistic programmes were those mostly represented within its programme structure.
- In 2020, **Markíza** produced 14 episodes of the sitcom **Back of Beyond** (Horná Dolná, SK, 2020, dir. Miloš Volný, Csaba Molnár, Zuzana Marianková) and the special episode **Back of Beyond in Quarantine** (Horná Dolná v karanténe, SK, 2020, dir. Miloš Volný, Csaba Molnár, Zuzana Marianková), 123 episodes of the family TV series from the lives of four young men – fathers, **Daddies** (Oteckovia, SK, 2020, dir. Vlado Fischer, Matúš Libovič, Petr Nikolaev, Zuzana Marianková), 50 episodes of the TV series **Nurses 3** (Sestričky III., SK, 2020, dir. Braňo Mišík, Petr Nikolaev), seven new episodes of the TV series **Neighbours** (Susedia, SK, 2020, dir. Peter Marcin, Miloš Volný), 10 episodes of the family sitcom **Professor** (Pán profesor, SK, 2020, dir. Matúš Libovič) and 10 episodes of the TV series about the strength of friendship **The Red Band Society** (Červené pásky, SK, 2020, dir. Braňo Mišík).
- In 2020, several TV shows – **Superstar** (Superstar, SK, 2020, dir. Pepe Majeský), **Good to Know** (Dobre vedieť, SK, 2020, dir. Rado Štefanov), **Chart Show** (Chart Show, SK, 2020, dir. Samo Jaško, Dominika Jašková) and **2 onto 1** (2 na 1, SK, 2020, dir. Lukáš Zednikovič) also represented TV Markíza's original production.
- The TV show **Your Face Sounds Familiar** (Tvoja tvár znie povedome) won the 2020 OTO Award in the **Programme of the Year** category. **Daddies** and **Nurses** were nominated in the **TV Series of the Year** category and **Chart Show** in the **Show of the Year** category.
- In 2020, the daytime audience share of TV Markíza was 16.8 % and 20.1 % for prime time. **Three Wishes for Cinderella** (Tři oříšky pro Popelku, S/DD, 1973, dir. Václav Vorlíček) broadcast on 24 December 2020 achieved the highest rating (20.0 %) 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. Ro-

mantic 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 2020, its daytime audience share was 4.1 % and 4.6 % for prime time. **Heaven Is for Real** (US, 2014, dir. Randall Wallace) broadcast on 10 April 2020 achieved the highest rating (6.2 %).
- **DAJTO** – is the third channel belonging to broadcaster MARKÍZA – SLOVAKIA, spol. s r. o. It offers action, adventure and adrenaline films and TV series, cult sitcoms and attractive sports events. It started broadcasting on 20 August 2012.
- In 2019, the TV channel Dajto recorded a daytime audience share of 2.9 % and 2.7 % for prime time. **Winnetou: The Red Gentleman** (Winnetou – 2. Teil, DE/FR/IT/YU, 1964, dir. Harald Reinl) broadcast on 20 March 2020 achieved the highest rating (3.8 %).
- **Slovenská produkčná, a.s.** is the parent of several companies holding licences for the TV channels of the JOJ Group. 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 JOJ Group and its partners, as well as a strong response and communication on social networks.
- In March 2020, **TV JOJ** celebrated eighteen years of its existence. Nowadays, it is **the sole full-platform commercial channel** in Slovakia **available to all viewers**.
- Life on TV JOJ has not stopped even during the extraordinary situation – **TV JOJ continued making TV series, magazines and entertainment programmes**, while always observing the strict measures aimed at protecting the health and safety of actors, the crew and people participating in the making of television and online formats and securing the broadcasting of all TV channels and the functioning of the JOJ Group web portals.
- **The news programmes** TV JOJ News, Best Weather Forecast (Najlepšie počasie), Crime News (Krimi) and Sport (Šport) achieved the **highest rating**. In addition to news programmes, in particular **shows and TV series** achieved high ratings at TV JOJ in prime time. **Incognito** (Inkognito, SK, 2015 – 2020, dir. Tomáš Eibner) and the family programme **Seventh Heaven** (V siedmom nebi, SK, 2014 – 2020, dir. Peter Núñez) belong among the most popular ones. In 2020, TV JOJ included the special programme **We Stayed at Home** (Zostali sme doma, SK, 2020, dir. Peter Baláž) in the programme structure and audiences also saw an entirely new show **The Golden Mask** (Zlatá maska, SK, 2020, dir. Tomáš Eibner). As regards TV series, in 2020, the most successful were the comedy series **A New Life** (Nový život, SK, 2019 – 2020, dir. Jan Novák) and **Uhorčík** (Uhorčík, SK, 2020, dir. Michal Židzik); TV JOJ also broadcast the family drama series **Jenny** (Jenny, SK, 2020, dir. Jan Novák). In 2020, TV JOJ also recorded several concerts of Slovak bands – **IMT SMILE Valec** (SK, 2020, dir. Jeffo Minařík), **IMT SMILE Stále sme to my** (SK, 2020, dir. Jeffo Minařík) and Iné kafe **Concert** (Koncert Iné kafe, SK, 2020, dir. Peter Baláž). At the same time, in 2020, TV JOJ prepared a new, not yet broadcast TV series – **Ultimatum** (Ultimátum, SK, 2020, dir. Michal Kollár) and the second season of the TV series **Deluxe** (Deluxe, SK, 2019 – 2020, dir. Ivan Holub).

- In 2020, the daytime audience share of TV JOJ was 13.7 % and 18.9 % for prime time. TV JOJ News broadcast on 2 February 2020 achieved the highest rating of the entire year (16.1 %).
- **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 2020 was 3.2 % and 3.1 % for prime time. **The Transporter** (FR/US, 2002, dir. Corey Yuen, Louis Leterrier) broadcast on 14 April 2020 achieved the highest rating (5.1 %).
- **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. Audiences can find their favourite TV series, such as **Bones** (US, 2005 – 2017, dir. Hart Hanson), **House M. D.** (US, 2004 – 2012, dir. David Shore), **Criminal Minds** (US/CA, 2005 – 2020, dir. Jeff Davis), as well as **CSI: Las Vegas** (US/CA, 2000 – 2015), **CSI: Miami** (US/CA, 2002 – 2012) and **CSI: New York** (US/CA, 2004 – 2013) in its offer.
- In 2020, its daytime audience share was 2.8 % and 2.7 % for prime time. The episode of the TV series **C.S.I.: Las Vegas – Season 4** broadcast on 24 March 2020 achieved the highest rating (3.2 %).
- JOJ Group offers Slovak audiences as many as two TV channels broadcasting programmes for children in Slovak language as the only media group on the market.
- **JOJko** – replaced **RIK** on 1 January 2020. This children's channel offers **fairy tales** in Slovak language to the youngest audiences.
- In 2020, its daytime audience share was 0.3 % and 0.2 % for prime time. The episode from the first season of the animated series **Strawberry Shortcake's Berry Bitty Adventures** (US, 2009) broadcast on 25 March 2020 achieved the highest rating (0.6 %).
- **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 operated in the Czech Republic. It was launched on 5 September 2016. It is a Slovak multi-genre family TV channel for Czech viewers and Slovaks living in the Czech Republic. It offers the best of the original programmes of the parent TV JOJ, acquisition and Czech films and TV series.
- In 2019, the JOJ Group extended its portfolio in the Czech Republic when it became owner of the Czechoslovak Film Company and its channels – **CS Film**, **CS Mystery**, **CS Horror** and **CS History**.
- In addition to their own TV channels, the JOJ Group also has **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 **mobile application TV JOJ**.
- JOJ Group won several **awards** in 2020: Jožo Kubáni won the OTO Award in the **TV News Reporter** category already for the sixth time, **Incognito** (Inkognito) won in the **Entertainment Programme** category and **Michal Hudák** in the **Best Entertainer** category and he also took the **Absolute OTO Award** – he received both of these awards already for the second time. **Behind the Glass** (Za sklom) became the TV Series of the Year and one of its main protagonists, **Tomáš Mašťalír**, won in the **Best Actor** category.
- **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.
- Its daytime audience share increased, year-on-year, from 1.96 % in 2019 to 3.4 % in 2020 and from 0.93 % to 1.3 % for prime time. The **Press Conference** broadcast on 15 March 2020 achieved the highest rating (8.7 %).
- **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. Twelve absolutely new formats from a talk show, through a programme about cooking to TV series or Slow TV, were created for this channel in the production of Dano Dangl

and with a team which is behind many successful television and online projects in Slovakia. New programmes were supplemented by programmes that viewers were already familiar with from the Czech version of Mall.tv.

- No Slovak film or TV channel won an award at the **26th International Film Festival Golden Beggar 2020 in Košice** (5 – 7 November 2020).

- The gala evening of the 20th poll **TV Personality Awards** (OTO) was not held on 4 April 2020 as planned but was postponed to 5 September.

- The awards in the individual categories went to:

TV Journalism Personality – **Kristína Kövesová**, TV News Reporter – **Jozef Kubáni**, TV Sports Anchor – **Marianna Ďurianová**, TV Sports Reporter – **Marcel Merčiak**, TV Programme Anchor – **Adela Vinczeová**, TV News Anchor – **Janette Štefánková**, Best Actor – **Tomáš Mašťalír**, Best Actress – **Dominika Kavaschová**, Entertainment Programme – **Incognito** (Inkognito, SK, 2015–2020, dir. Tomáš Eibner), Best Female Singer – **Sima Martausová**, Best Male Singer – Kali, Best Band – **Peter Bič Projekt**, Weekly Plus 7 dní Award – **Zlatica Puškárová**, TV Series of the Year – **Behind the Glass 3** (Za sklom 3, SK, 2016–2019, dir. Róbert Šveda, Peter Bebjak, Michal Blaško), Best Entertainer – **Michal Hudák**, TV Programme of the Year – **Your Face Sounds Familiar** (Tvoja tvár znie povedome), induction into the Hall of Fame – film and TV producer **Ján Mojto** and Absolute OTO – **Michal Hudák**.

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

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

**Share of Slovak TV market in 2020 (daytime and at prime time)
(Ind 12+ guests) (1 January – 31 December 2020)**

Time >> TV channel	Daytime Share	Prime Time 19.00 – 22.00 Share
Jednotka	11.0 %	13.9 %
Dvojka	2.4 %	1.8 %
Trojka	0.7 %	0.9 %
TV Markíza	16.8 %	20.1 %
TV JOJ	13.7 %	18.9 %
TA3	3.4 %	1.3 %
Plus	3.2 %	3.1 %
DOMA	4.1 %	4.6 %
DAJTO	2.9 %	2.7 %
WAU	2.8 %	2.7 %
JOJko	0.3 %	0.2 %
NOVA International	0.6 %	0.7 %
Prima PLUS	0.6 %	0.6 %
Minimax	0.2 %	0.1 %
Spektrum	0.3 %	0.2 %
Film+	0.4 %	0.3 %

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Source: PMT/KANTAR SLOVAKIA



IN MEMORIAM 2020

- **Roman Berger** (1930-2020)
music composer
- **Pavel Branko** (1921-2020)
film historian and critic
- **Alžbeta Domastová** (1936-2020)
dubbing director
- **Milan Dubovský** (1940-2020)
music composer
- **Anastázia Dubravická** (1934-2020)
sound editor
- **Bohumír Durčák** (1943-2020)
director of photography
- **Jozef Filo** (1954-2020)
dramaturge
- **Emil Fornay** (1943-2020)
film director, screenwriter and director of photography
- **Ľudovít Hanák** (1940-2020)
film director and director of photography
- **Martin Horňák** (1952-2020)
actor
- **Vladimír Ješina** (1927-2020)
director of photography
- **Kazimír Kanala** (1946-2020)
artist, caricaturist
- **Oľga Keleová** (1969-2020)
television director
- **Gerhard Komora** (1952-2020)
television director and screenwriter
- **Štefan Kožka** (1954-2020)
actor
- **Ján Kramár** (1928-2020)
actor
- **Viera Kramárová** (1945-2020)
radio moderator, commentator
- **Eva Kristínová** (1928-2020)
actress
- **Jozef Krivička** (1952-2020)
actor
- **Eva Krížiková** (1934-2020)
actress
- **Igor Luther** (1942-2020)
director of photography
- **Ján Magdolen** (1942-2020)
director of photography
- **Heda Melicherová** (1932-2020)
actress, dancer
- **Marián Minárik** (1939-2020)
director of photography, television director and screenwriter
- **Andrej Mojžiš** (1925-2020)
actor
- **Júlia Morvicová** (1934-2020)
costumier
- **Viera Petrusová** (1931-2020)
radio and television presenter
- **Viliam Ptáček** (1925-2020)
director of photography
- **Anna Šimková** (1931-2020)
actress
- **Valerián Strážovec** (1933-2020)
production designer
- **Ladislav Šidelský** (1935-2020)
director, director of photography
- **Pavol Šimai** (1930-2020)
music composer
- **František Tomík** (1941-2020)
director of photography, photographer
- **Mária Úradníčková** (1935-2020)
actress
- **Anton Vaculík** (1941-2020)
actor
- **Peter Zeman** (1942-2020)
journalist, General Manager of the Slovak Television Company
(1990 - 1991)

Prepared by: Renáta Šmatláková, May 2021

► **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

- **ARINA**

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

- **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

- **Attack film**

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

- **AZYL Production**

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

- **BFILM**

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

- **D.N.A.**

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

- **Filmpark production**

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

- **FilmFrame**

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

- **Fool Moon**

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

- **Fullframe**

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

- **FURIA FILM**

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

- **Guča**

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

- **HAILSTONE**

Smreková 3095/22, SK-01007 Žilina
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hailstonesro@gmail.com, krupa.tom@gmail.com, www.hailstone.sk

- **HITCHHIKER Cinema**

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

- **Hulapa film**

Riazanská 36, SK-831 03 Bratislava
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- **INOUT Studio**

Palkovičova 13, SK-81109 Bratislava
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www.inoutstudio.sk

- **JMB Film & TV production**

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- **K2 studio**

Oráčska 18, SK-831 06 Bratislava
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- **KADMEDIA**

Zadunajská cesta 1, SK-851 01 Bratislava
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- **kaleidoscope / Katarína Tomková**

+421 908 281 407, katarina@kaleidoscope.sk, www.kaleidoscope.sk

- **KFS production**

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

- **LEON Productions**

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+421 905 609 173, leon@leonproductions.sk, www.leonproductions.sk

- **MEDIA FILM**
Staré Grunty 3633/214B, SK-841 04 Bratislava
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www.mediafilm.sk
- **Miro Drobný**
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- **MPhilms**
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- **noemo**
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- **NOVINSKI**
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- **NUNEZ NFE**
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- **nutprodukcja**
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- **partizanfilm**
Havlíčková 40, SK-040 01 Košice
+421 915 037 479, palopekarcik@gmail.com
- **Peter Kerekes**
Vištuk 277, SK-900 85 Vištuk
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- **promovie**
Bradáčova 2, SK-851 02 Bratislava
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- **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
- **STARGAZE PRODUCTION**
Terézie Vansovej 19, SK-974 01 Banská Bystrica
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www.stargazeproduction.com
- **STAVIARSKY**
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- **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
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www.trigon-production.sk
- **Ultrafilm**
Ukrajinská 10, SK-831 02 Bratislava
+421-903 513 206, maros.berak@gmail.com
- **Visionfilm**
Gajova 8, SK-811 09 Bratislava
+421 907 184 974, +421 948 207 760
produkcja@visionfilm.sk, sisa@visionfilm.sk, www.visionfilm.sk
- **Wandal Production**
Mikulášska 1/A, SK-811 01 Bratislava
+421 905 101 803, wanda@wandal.sk, www.wandal.sk
- **DISTRIBUTION COMPANIES**
- **Asociácia slovenských filmových klubov (ASFK)**
Grösslingová 43, SK-811 09 Bratislava
+421 2 54652017, asfk@asfk.sk, www.asfk.sk
- **Bontonfilm**
Na vrátkach č. 1F, SK-841 01 Bratislava
+421 2 204 204 52, 204 204 55, press@bontonfilm.sk
www.bontonfilm.sk
- **CinemArt SK**
Grosslingová 2468/ 51, SK-811 09 Bratislava
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- **Continental film**
P. O. Box 48, SK-830 05 Bratislava
+421 2 2085 1911, cofilm@cofilm.sk, www.continental-film.sk
- **Film Expanded**
Haburská 20, SK-821 01 Bratislava
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- **FILM EUROPE**
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- **FILMTOPIA**
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- **Forum Film Slovakia**
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- **GARFIELD FILM**
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- **ITA Agentúra (Itafilem)**
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- **Magíc Box Slovakia**
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- **PubRes**
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- **Saturn Entertainment**
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+421 2 5479 1939, saturn@saturn.sk, www.saturn.sk
- **FILM SCHOOLS**
- **Akadémia filmovej tvorby a multimédií**
Academy of Film and Multimedia
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aftam@aftam.sk, www.aftam.sk
- **Fakulta dramatických umení Akadémie umení (FU AKU)**
Faculty of Dramatic Arts, the Academy of Arts (FU AKU)
Homá 95, SK-974 01 Banská Bystrica, +421 48 4320 311
fdu@aku.sk, festival@aku.sk, www.fdu.aku.sk
- **Fakulta masmediálnej komunikácie Univerzity sv. Cyrila a Metoda v Trnave (FMK UCM)**
Faculty of Mass-Media Communication, The University of St. Cyril and Methodius in Trnava (FMK UCM)
Nám. Jozefa Herdu 2, SK-917 01 Trnava, +421 33 5565 424
fmkucm@ucm.sk, www.ucm.sk
- **Filmová a televízna fakulta Vysokej školy múzických umení (FTF VŠMU)**
Film and Television Faculty, the Academy of Performing Arts (FTF VŠMU)
Svoradova 2/A, SK-813 01 Bratislava, +421 2 5930 3575, 5930 3577
dekanatftf@vsmu.sk, www.ftf.vsmu.sk
- **Katedra fotografie a nových médií Vysokej školy výtvarných umení v Bratislave (VŠVU)**
Department of Photography and New Media, The Academy of Fine Arts and Design in Bratislava (VŠVU)
Drotárska cesta 44, SK-811 02 Bratislava, +421 2 6829 9585
ockaiova@vsvu.sk, www.vsvu.sk
- **Katedra intermédií a multimédií Vysokej školy výtvarných umení v Bratislave (VŠVU)**
Department of Intermedia and Multimedia, The Academy of Fine Arts and Design in Bratislava (VŠVU)
Drotárska cesta 44, SK-811 02 Bratislava, +421 2 6829 9585
ockaiova@vsvu.sk, www.vsvu.sk
- **Katedra výtvarných umení a intermédií Fakulty umení Technickej univerzity 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
kvaui.fu@tuke.sk, www.fu.tuke.sk
- **Súkromná stredná umelecká škola animovanej tvorby**
Academy of Animation
Vlastenecké nám. 1, SK-851 01 Bratislava, +421 2 6241 1668
uat@uat.sk, www.uat.sk
- **Súkromná stredná umelecká škola filmová**
Private Secondary Art School
Petzvalova 2, SK-040 11 Košice, +421 55 6857 748,
info@filmovaskola.sk, www.filmovaskola.sk
- **INTERNATIONAL FILM FESTIVALS**
- **Agrofilm – Medzinárodný filmový festival / International Film Festival**
Výskumný ústav živočíšnej výroby Nitra, Hlohovecká 2, SK-951 41 Lužianky
+421 37 6546 123, pastierikova@nppc.sk, www.nppc.sk, www.agrofilm.sk
October

- **Animofest – Medzinárodný festival animovaných filmov stredných škôl
International Festival of Animation for High School Students**
SSUŠ animovanej tvorby, Vlastenecké nám. 1, SK-851 01 Bratislava
+421 2 6241 1668, uat@uat.sk, www.uat.sk
June
- **Art Film Fest – Medzinárodný filmový festival Košice
International Film Festival**
Tomášikova 30 C, SK-821 04 Bratislava
+421 2 2085 5100, artfilmfest@artfilmfest.sk, www.artfilmfest.sk
June
- **Bienále animácie Bratislava (BAB) – Medzinárodný festival animovaných filmov pre deti
Biennial of Animation Bratislava (BAB) – International Festival of Animated Films for Children**
BIBIANA, Panská 41, SK-815 39 Bratislava
+421 2 2046 7141-2, bab@bibiana.sk, www.bab-slovakia.sk
October 2020 – biennial
- **Cinematik – Medzinárodný filmový festival Piešťany
International Film Festival**
Lazaretská 11, SK-811 08 Bratislava
+421 948 445 565, info@cinematik.sk, www.cinematik.sk
September
- **Ekotopfilm – Envirofilm – Medzinárodný festival filmov o trvalo udržateľnom rozvoji a životnom prostredí
International Festival of Sustainable Development Films**
MFF Eko, s.r.o.
Súťažná 7, SK-821 08 Bratislava
Alen Janáči, info@ekotopfilm.sk, www.ekotopfilm.sk
May
- **Etnofilm Čadca – Medzinárodný festival dokumentárnych filmov venovaný problematike etnológie, sociálnej a kultúrnej antropológie
International Documentary Film Festival of Ethnology and Anthropology**
Kysucké kultúrne stredisko, Moyzesova 50, SK-022 01 Čadca
+421 41 4331 250-3, silvia.petrekova@vuczilina.sk, www.kultura.e-kysuce.sk
October 2020 – biennial
- **Eurotour Piešťany – Medzinárodná prehliadka hraných a dokumentárnych filmov o cestovaní, krajine a človeku
International Festival of Fiction and Documentary Travel Films**
Mestské kultúrne stredisko mesta Piešťany, Beethovena 1, SK-921 01 Piešťany
+421 33 7718 990, kino@fontana-piestany.sk, www.eurotourpiestany.sk
November
- **Fest Anča – Medzinárodný festival animovaného filmu
International Animation Festival**
Štefánikova 16, SK-811 04 Bratislava (office)
+421 902 275 560, ivana@festanca.sk, www.festanca.sk
June - July
- **Filmový festival inakosti
Slovak Queer Film Festival**
Iniciatíva Inakosť, Rajska 4, SK-811 08 Bratislava
+421 907 497 758, info@ffi.sk, www.ffi.sk
November – December
- **Hory a mesto – Medzinárodný festival horského filmu a dobrodružstva
International Festival of Mountain Films**
Strmé sady 5805/16, SK-841 01 Bratislava
+421 908 626 321, info@horyamesto.sk, www.horyamesto.sk
April
- **Jeden svet – Medzinárodný festival dokumentárnych filmov
One World – International Documentary Film Festival**
Človek v ohrození, Baštová 5, SK-811 03 Bratislava
+421 907 688 688, nora.benakova@clovekvohrozeni.sk
www.jedensvet.sk
October
- **Medzinárodný filmový festival Febiofest Bratislava
International Film Festival Febiofest Bratislava
Asociácia slovenských filmových klubov (ASFK)
Association of Slovak Film Clubs (ASFK)**
Grösslingová 43, SK-811 09 Bratislava
+421 2 5465 2018, dubecky@asfk.sk, www.febiofest.sk
March - April
- **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

- **Medzinárodný filmový festival Bratislava**
Bratislava International Film Festival
Lovinského 18, SK-811 04 Bratislava
+421 2 5441 0673, bratislavaiff@bratislavaiff.sk, www.bratislavaiff.sk
November
- **UAT FILM – Medzinárodný festival hraných filmov stredných škôl**
International Festival of Fiction Films for High School Students
SSUŠ animovanej tvorby, Vlastenecké nám. 1, SK-851 01 Bratislava
+421 2 6241 1668, uat@uat.sk, www.uat.sk
June
- **INSTITUTIONS**
- **Audiovizuálny fond / Slovak Audiovisual Fund**
Grösslingová 53, SK-811 09 Bratislava
+421 2 5923 4545, sekretariat@avf.sk, www.avf.sk
- **Creative Europe Desk Slovenská republika**
Creative Europe Desk Slovakia
Slovenský filmový ústav, Grösslingová 32, SK-811 09 Bratislava
+421 2 5263 6935, media@cedslovakia.eu, www.cedslovakia.eu
- **EURIMAGES – Kinematografický fond rady Európy**
European Cinema Support Fund
Slovenský filmový ústav, Grösslingová 32, SK-811 09 Bratislava
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 vysielanie a retransmisiu**
Council for Broadcasting and Retransmission
Dobrovičova 8, P. O. Box 155, SK-810 00 Bratislava
+421 2 2090 6500, office@rvr.sk, www.rvr.sk
- **Slovenský filmový ústav (SFÚ)**
Slovak Film Institute (SFÚ)
Grösslingová 32, SK-811 09 Bratislava
+421 2 5710 1503, sfu@sfu.sk, www.sfu.sk, www.aic.sk
- **Ústav divadelnej a filmovej vedy SAV**
Institute of Theatre and Film Research of the Slovak Academy of Sciences
Dúbravská cesta 9, SK-841 04 Bratislava
+421 2 5477 7193, elena.knopova@savba.sk, www.udfv.sav.sk
- **Fond na podporu umenia / Slovak Art Council**
Cukrová 14, SK-811 08 Bratislava
info@fpu.sk, www.fpu.sk
- **PROFESSIONAL AND SPECIAL INTEREST ASSOCIATIONS**
- **Asociácia nezávislých producentov (ANP)**
Association of Independent Producers (ANP)
Grösslingová 63, SK-811 09 Bratislava
+421 2 5263 4203, ANP@asociaciaproducentov.sk, www.asociaciaproducentov.sk
- **Asociácia nezávislých rozhlasových a televíznych staníc Slovenska (ANRTS)**
Association of Independent Radio and Television Stations of Slovakia (ANRTS)
Grösslingová 63, SK-811 09 Bratislava
+421 2 5296 2370, anrts@anrts.sk, www.anrts.sk
- **Asociácia producentov animovaného filmu (APAF)**
Association of Animated Film Producers (APAF)
Vištuk 277, SK-900 85 Vištuk
+421 905 304 179, info@apaf.sk, www.apaf.sk
- **Asociácia slovenských filmových klubov (ASFK)**
Association of Slovak Film Clubs (ASFK)
Grösslingová 43, SK-811 09 Bratislava
+421 2 5465 2018, asfk@asfk.sk, www.asfk.sk
- **Asociácia slovenských kameramanov (ASK)**
Association of Slovak Cinematographers (ASK)
Svoradova 2, SK-813 01 Bratislava
sisa.kapustova@gmail.com, www.slovakcine.com
- **Asociácia tvorcov animovaných filmov na Slovensku (ATAFS)**
Association of Slovak Animation Film Creators (ATAFS)
Dlhá 13, SK-900 28 Ivanka pri Dunaji
+421 903 748 188, malik@vsmu.sk
- **Klub filmových novinárov (KFN) / Club of Film Journalists (KFN)**
Háľkova 34, 831 03 Bratislava
+421 910 995 531, vrastiak@slovanet.sk, www.kfn.estranky.cz
- **LITA, autorská spoločnosť / LITA, Society of Authors**
Mozartova 9, SK-811 02 Bratislava
+421 2 6720 9301, lita@lita.sk, www.lita.sk

- **LOTOS – Spolok lokálnych televíznych staníc Slovenska**
Association of Local Television Stations in Slovakia

Jánošíkova 10, SK-972 51 Handlová
+421 905 383 591, spoloklotos@gmail.com, www.lotos.sk

- **Slovenská asociácia producentov v audiovizii (SAPA)**
Slovak Audiovisual Producers Association (SAPA)

Grösslingová 32, SK-811 09 Bratislava, +421 2 2090 2648
slovakproducers@gmail.com, recepcia@webdesign.sk,
www.slovakproducers.com

- **Slovenská filmová a televízna akadémia (SFTA)**
Slovak Film and Television Academy (SFTA)

Grösslingová 32, SK-811 09 Bratislava
+421 948 052 800, sfta@sfta.sk, www.slnkovsieti.sk, www.sfta.sk

- **Slovenský filmový zväz (SFZ) / Slovak Film Union (SFZ)**

Háľkova 34, SK-831 03 Bratislava
+421 910 995 531, vrastiak@slovanet.sk

- **Slovenská sekcia UNICA / Slovak Section of UNICA**

Kubačova 13, SK-831 06 Bratislava
+421 2 2047 1245, +421 907 806 008
pavel.nunuk@gmail.com, zuzana.skoludova@nocka.sk

- **Slovgram – Nezávislá spoločnosť výkonných umelcov a výrobcov**
zvukových a zvukovo-obrazových záznamov

Joint Collecting Society for Performers and Audio and Video Producers
Jakubovo nám. 14, SK-813 48 Bratislava
+421 2 5296 3190, secretary@slovgram.sk, www.slovgram.sk

- **SOZA – Slovenský ochranný zväz autorský pre práva k hudobným dielam**
Slovak Performing and Mechanical Rights Society

Rastislavova 3, SK-821 08 Bratislava
+421 2 5020 2707, soza@soza.sk, www.soza.sk

- **Únia filmových distribútorov SR (ÚFD SR)**
Union of Film Distributors of the Slovak Republic (ÚFD SR)

Vidlicová 9, SK-831 01 Bratislava
+421 911 515 913, ufd@ufd.sk, www.ufd.sk

- **Únia slovenských televíznych tvorcov (ÚSTT)**
Union of Slovak Television Creators (ÚSTT)

Bajzova 14, SK-821 08 Bratislava
+421 903 853 249, ustt1990@gmail.com,
unia-televiznych-tvorcov.webnode.sk

- **Združenie prevádzkovateľov kín (ZPK)**
Association of Cinema Operators (ZPK)

Golden Apple Cinema, Kamenné Pole 4449/3,
SK-03101 Liptovský Mikuláš
zpk@zpk.sk, www.zpk.sk

- **TELEVISION COMPANIES**

- **C.E.N.**

Channel: Televízia TA3
Gagarinova 12, P. O. BOX 31, SK-820 15 Bratislava
+421 2 4820 3511, ta3@ta3.com, www.ta3.com

- **MARKÍZA – SLOVAKIA**

Channels: TV Markíza, TV Doma, Dajto
Bratislavská 1/a, SK-843 56 Bratislava – Záhorská Bystrica
+421 2 6827 4111, www.markiza.sk

- **MEGA MAX MEDIA**

Channell: ducktv
Ševčenkova 34, SK-851 01 Bratislava
+421 911 665 535, ducktv@ducktv.tv, ivana.polakova@ducktv.tv,
www.ducktv.tv

- **RTVS – Rozhlas a televízia Slovenska**

Channels: Jednotka, Dvojka, Trojka
Mlynská dolina, SK-845 45 Bratislava
+421 2 6061 1111, vsv@rtvs.sk, www.rtvs.org

- **Slovenská produkčná**

Channels: JOJ Group: TV JOJ, PLUS, WAU, JOJko, Ťuki TV,
JOJ Cinema, JOJ Family
P. O. BOX 33, SK-830 07 Bratislava
+421 900 112 612, joj@joj.sk; www.joj.sk

- **TV LUX**

Channel: TV LUX
Prepoštská 5, SK-811 01 Bratislava
+421 2 2129 5555, tvlux@tvlux.sk, www.tvlux.sk

REPORT ON THE SLOVAK AUDIOVISUAL SITUATION 2020

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