29th EUROPEAN FILM AWARDS
The EUROPEAN FILM ACADEMY e.V.

President ......................................................... Wim Wenders
Chairwoman .................................................. Agnieszka Holland
Deputy Chairmen ........................................... Mike Downey, Antonio Saura

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Dear friends and colleagues,

Welcome to the 29th European Film Awards and to Wroclaw, European Capital of Culture 2016!

We are happy to celebrate European cinema and this year’s awards right here, in a time of turmoil like ours, in this courageous Polish city that does not deny or forget its long and turbulent history, but faces it with a liberal, welcoming and colourful present.

Among the many cultural highlights Wroclaw has to offer is the New Horizons International Film Festival which each year brings together its cinema-loving residents and the visiting cineastes from all continents for a week of celebrating world cinema.

The European Film Academy now represents more than 3,300 film professionals from 48 countries − Europe in the widest possible sense − and in uncertain times like ours we are united by our responsibility to raise our voice and to stand up for the principles and the values we believe in.

Wroclaw is one of our partners for the EFA Young Audience Award, which in its fifth edition has involved kids from 25 countries across Europe who had an exciting experience watching 3 nominated films, discussing them and finally voting for the winner.

In another initiative, together with the Filmfest Hamburg, we invited university students from across Europe to see 5 nominated films, and to decide on the winner of the “European University Film Award” (EUFA).

Our biggest task next to defending European cinema – to celebrate its past and present and to defend its future – is certainly to pass on an appreciation of Europe. We believe in the power that lies in its unique diversity. We hope that our films have a vital function in defending that wealth and that tradition, so that Europe as well as its own voice, European cinema, will remain relevant for tomorrow’s audiences.

The majority of the awards presented tonight is the result of our own EFA selections and nominations. The votes of our members are secret and will only be revealed tonight. But we strongly support the idea that our lists of nominated films and of achievements in all categories represent the best of Europe every year and that we want to celebrate this “European Film Family” much more than to establish ‘winners’. Maybe even more than in previous years this year’s choices shed a bright light on the incredible variety of the adventurous ways we tell stories in our home continent. We are a driving force of world cinema!

I would like to thank our Polish partners who have made it possible for us to be here: Wroclaw 2016, European Capital of Culture, the Ministry of Culture and National Heritage of the Republic of Poland, the Polish Film Institute, the National Forum of Music, Impart and KGHM Polska Miedź S.A. I also need to thank the Creative Europe MEDIA Sub-Programme of the EU, FFA German Federal Film Board, the German State Minister for Culture and the Media, the LOTTO Foundation Berlin and Medienboard Berlin-Brandenburg for all their continued support.

Thank you all very much for making the 29th European Film Awards possible! Have a great and memorable evening!
It is a great pleasure to welcome all of you to the 29th European Film Awards, and particularly to the city of Wroclaw in my native Poland!

It is a standing invitation. You will find this city living in the present, to the edge of the future. Wroclaw is a friendly city, and passionate about cinema.

As a city, we are proud of our film heritage. We are deeply rooted in Polish film history, with artists such as Roman Polanski, Krzysztof Kieślowski, Andrzej Wajda, and Paweł Pawlikowski, among many others. We are immensely proud of the contributions of Polish cinema into the development of the European Film Academic and its awards. We do not claim unmerited credit.

Our Academy cannot and must not close its eyes to these developments and to the hardship some of our colleagues must endure to fight for their right to the freedom of expression. But tonight we are also here to celebrate the European Film Awards, the outstanding films and achievements of the past year. Thanks to the European Film Awards, the outsider can become an insider, the European idea makes its eyes to these developments and to the people, who are confronting war and violence, sometimes far away, sometimes not so far. Every day, thousands of people still escape from their home or what is left of it to find a better place to live – in Europe. At the same time, within Europe we are witnessing frustration, despair, and the stubborn belief in the predominance of the national ideal over the European system, our membership has access to a great variety of European films, which once again offered a wide range of original talent, unique styles and diversified topics.

I’d like to take this opportunity to thank all our friends and partners who helped us realize all this. Special thanks go to the patrons of the European Film Academy and the Academy’s VOD services, and our membership has access to the past year. Thanks to the Academy’s VOD services, and our membership has access to the European Film Awards. We are immensely proud of the contributions of Polish cinema into the development of film art in Europe and the world. We do not claim unmerited credit.

The European Film Awards are among artists recognized and appreciated for their work and achievements at the highest film events, also those held under the auspices of the European Film Academy, Krzysztof Kieślowski, Andrzej Wajda, Roman Polanski, Paweł Pawlikowski, Paweł Edelman and many others engaging in the different fields of cinema are among the winners of the highest film prize awarded in Europe. Wroclaw is also a part of it. Almost all the greatest Polish film directors or producers have worked here. Wroclaw was the center of the Polish film industry for many years. However, we tend not to linger on thoughts of the past only. Today, our approach to art, our thinking, our love of cinema is rewarded in the most beautiful way. We have the honor of hosting the greatest figures of European cinema. I do not believe that there is a friendlier city to hold this ceremony. This city is in love with cinema and passionately committed to film art.

I am delighted to have you all in Wroclaw. And I will be delighted to have you not only for this celebration. Visit Wroclaw when a chance arises. This is a standing invitation. You will find this city living every day on culture and for culture, and you will find your own joy of culture here.

Rafał Dutkiewicz
Mayor of Wroclaw
I would like to welcome you to the 29th European Film Awards (EFA) in Wroclaw, the European Capital of Culture 2016, to honour the best in European cinema. The audiovisual industry is an asset for Europe as it works across borders, both geographically and in our minds and hearts. In doing so you tell European stories, our stories. The EFA aims to attract the interest of the audience in Europe’s film and to promote its cultural qualities. These goals together with the aim of supporting European values through storytelling are shared by Creative Europe MEDIA.

This year we are celebrating the 25th anniversary of MEDIA. 25 is of course young. We are young at heart and we can look back at 25 years of achievements and look forward to a promising future.

We are proud to say, the EFA and many of the nominees and winners were and are supported by MEDIA. When I look at the wealth of European films over the last 25 years, it is the warmth and humanity, the shared European values which emerge from these carefully crafted tales. This year we lost one of Europe’s most outstanding filmmakers and storytellers, Polish director Andrzej Wajda. Leaving behind an oeuvre inspired by the turbulent history of his country and Europe, something which we may not value enough, he is a legend in European cinema and beyond.

Wajda was an ambassador for a European cultural diversity, as the nominees and winners of this year’s award will be. I wish you all an exciting and wonderful awards ceremony.

Günther H. Oettinger
EU Commissioner for Digital Economy & Society

Ladies and Gentlemen,
it is an honour to welcome you once again in Poland for the European Film Awards ceremony. This annual event brings together European filmmakers and all those who help shape European cinema. I hope that Wroclaw will become a place for exchanging ideas and reaching uplifting conclusions.

This has been a very important year for Wroclaw; as this year’s European Capital of Culture, over the past few months the city hosted hundreds of cultural events. For years, Wroclaw has been strengthening its position as a hub for film culture, supporting a number of film events. Among these are Roman Gutek’s initiatives, including Poland’s largest multiplex cinema dedicated to arthouse films — the key venue of the annual T-Mobile New Horizons festival. Wroclaw is also home to the Lower Silesian Film Fund and the Wroclaw Film Commission, which support film production and engage in prestigious international projects. The idea behind Wroclaw as a European Capital of Culture is to foster an inclusive approach to culture. This also applies to European cinema.

When accepting the award for Best European Film in 1988, Krzysztof Kieslowski said “I hope that Poland is in Europe.” Years later, when Warsaw hosted the European Film Awards ceremony in 2006, one year after the launch of the Polish Film Institute, Polish cinema had very limited exposure around the world. Today, as we watch the growing interest of the international audience in Polish films, I have no doubt that our film industry is seen as an integral part of European cinema. Let us continue strengthening the film industry of our united Europe together.

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Magdalena Sroka
General Director of the Polish Film Institute
The EFA Patrons are companies involved in the production, distribution and exhibition of European cinema as well as national institutions of film and/or culture which support the European Film Awards, some of them for the 19th time already:

CATALAN INSTITUTE FOR CULTURAL COMPANIES FROM THE MINISTRY OF CULTURE OF CATALONIA
In 2008, the Catalan Film Academy began its activity in Catalonia. The main aims of this institution are to promote Catalan cinema, unite the profession and achieve international recognition. The Ministry of Culture of Catalonia firmly believes in the importance of the work of these collegial representation and promotion platforms. Hence, its ties to their initiatives and its joining the European Film Academy as a patron are an important step forward. With common aims and approaches, the Ministry of Culture and the European and Catalan Film Academies, respectively, are starting out together to promote audiovisual production and achieve maximum visibility and maximum recognition for our film industry in the main international forums.

Santi Vila, Minister of Culture. Government of Catalonia

CENTRE DU CINÉMA OF THE FEDERATION WALLONIA BRUSSELS
At Centre du Cinéma, we believe that cinema is a major factor for deepening the European identity. We are proud and happy to support the European Film Academy which remains a great window for the image of European films world-wide. We also believe that EFA will be an effective tool and help European decision makers understand the role of European cinema in the preservation of cultural diversity.

Jeanne Brunfaut, Director General

CENTRE NATIONAL DU CINEMA ET DE L’IMAGE ANIMEE (CNC)
France has successfully created an ambitious public policy based on cultural diversity. With 56 co-production agreements and programmes for supporting film directors, France is the friend of all cinema world-wide. 70 years after it was founded, the CNC continues to consolidate its role as an original ecosystem, envied in many countries. Its aim is to fund the most singular French and international artists, regulate the film and audiovisual markets, and also maintain and promote the memory of the cinema of the past. Through its partnership with the EFA, the CNC re-affirms its cultural ambition of a fraternal Europe, driven by culture. This Europe is a wonderful idea because it is a message of hope and of dialogue between cultures that resounds world-wide.

Frédérique Bredin, President of the CNC

CHIMNEY
Chimney is happy to be one of the European Film Academy’s patrons and support an organisation that is so important to European film. Founded in Stockholm in 1995, Chimney’s success has come from a belief in working with the most talented within an environment that fosters creativity, innovation, and joy. More than 40 feature films pass through our offices each year, roughly half of them being co-productions. We are storytellers at heart and our focus is on quality over quantity. Thanks to that we help clients achieve entertaining and impactful moving images across all media.

Fredrik Zander, Head of Art & Entertainment

CATALAN INSTITUTE FOR CULTURAL COMPANIES FROM THE MINISTRY OF CULTURE OF CATALONIA

EFA PATRONS

29th EUROPEAN FILM AWARDS

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CENTRE DU CINÉMA OF THE FEDERATION WALLONIA BRUSSELS

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FILM FINANCES SCANDINAVIA AB

Film Finances are proud to be associated with the European Film Awards. Film Finances is the world leader in completion guarantees. We help movies get to the big screen. We provide financiers with a service that gives them an assurance that the film will be delivered on time and that the over-budget costs will not be the financier’s responsibility.

EFA gives us the opportunity to participate in the future of European films.

Maritha Norstedt, CEO

FILM FUND LUXEMBOURG

The Luxembourgers are on board! It is with great satisfaction and pleasure that the Luxembourg Film Fund support the European Film Awards. Our national film industry lives above all through European co-productions and for the Grand Duchy of Luxembourg it is absolutely important that the work and talent in all these films should be recognised and rewarded.

Guy Daleiden, Managing Director

ESTONIAN FILM INSTITUTE

Watching a film is like waking up in someone else’s dream. The cinema lights are dimmed and the flickering images spark to life showing us the celluloid vision that touches our emotions. These dreams – European dreams on big screens – are, each, very different and it is this diversity which makes them so intriguing for us to watch. The Estonian Film Institute is small in stature but strong in vision. For us, filmmaking means approaching the industry on a most international level. This kind of filmmaking is based on openness, flexibility and international co-operation. The size does not matter, but what people can do and what kind of screen-dreams they have does matter. For Estonia, it is a great honour to be a patron for the European Film Academy – the place where all our dreams meet on screen.

Edith Sepp, Head of Institute

EURIMAGES

For more than 25 years Eurimages has supported a wealth of international co-productions and has made a major contribution to promoting cultural diversity through cinema. The Fund has a rigorous selection process and encourages producers to strive for excellence in independent cinema. We are proud to be associated with the European Film Awards and to be able to honour highly talented producers who are passionate about independent cinema with the European Co-production Award - Prix Eurimages.

Roberto Olla, Executive Director

DI FACTORY

We are really proud to be among the European Film Academy’s patrons! DI Factory guarantees the highest standards of image quality during the whole post-production processes – from the film set to theatre release. Great looking image is our passion! DI Factory has done more than 50 full digital intermediates to most significant Polish feature film titles of the last four years – just to mention: IDA by Pawel Pawlikowski, awarded with 5 EFAs and an Oscar, or the late Andrzej Wajda’s feature AFTERIMAGE. We are also heavily involved in digital restoration and the promotion of Polish film classics. We are sure that the European Film Awards are the best way to show the variety and richness of our Polish cinema.

Jędrzej Sabliński, CEO

DANISH FILM INSTITUTE

2016 has been a year of huge surprises in the global political arena – first Brexit, then Trump. Events that ought to occasion reflection and self-scrutiny, not least in Europe. Clearly, a lot of people fear the future, lack a sense of community and feel overshadowed. Is it just the political elite that has been deaf and blind – or do artists and cultural institutions also need to take a good, hard look in the mirror? While European cinema or art as such shouldn’t be seen as instruments of societal change, we must at least ask ourselves, if we do enough to learn more about each other. Do we insist enough on our cinematic narratives having a diversity of voices? High and low, light and dark, from the inner circles and the margins alike – we are going to need them all in the time to come.

Henrik Bo Nielsen, CEO

DI FACTORY

DI FACTORY

EURIMAGES

DI FACTORY

EURIMAGES

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Istituto Luce - Cinecittà holds one of the most important European film and photographic archives in which are collected and digitally categorised both its own productions, and materials derived from private collections and acquisitions from a variety of sources. It is a large audio-visual collection concerning the history of the twentieth century, and it has also been inscribed by UNESCO in the registry “Memory of the World”.

Istituto Luce - Cinecittà’s institutional work includes promoting Italian cinema both at home and abroad by means of projects dedicated to the great authors, actors and personalities of the past and their classic films, as well as contemporary ones. These projects are presented in collaboration with the most relevant cultural institutions of the world.

Roberto Cicutto, President & CEO

Supporting Irish creative talent is the main thrust of the policy of Bord Scannán na hÉireann/the Irish Film Board. We are delighted to join with our European colleagues on supporting the European Film Academy and in particular its awards ceremony which recognises European creative talent in film. Major challenges face European film in the years ahead. In becoming a patron of EFA we see this as an opportunity to participate in the dialogue about the future of European film where the focus is on the strength and diversity of European creative film output. Ireland has a long history of contribution to and vigorous engagement with all aspects of European Culture.

James Hickey, Chief Executive

Besides our strong belief in European cinema, we also believe in the European Film Awards as probably the best instrument on hand today in the promotion and marketing of the wide and colourful variety European cinema has to offer. Therefore we are extremely proud and excited to be among the European Film Academy’s patrons.

Pierre Drouot, CEO

Created in 2007, ICA – Instituto do Cinema e do Audiovisual – is responsible to the Ministry of Culture, ICA’s main tasks are to support production, distribution and promotion of Portuguese cinema and audiovisual products, within the country and abroad. Providing ongoing financial support for independent production, ICA seeks to contribute to the construction of a solid and integrated industry in Portugal. ICA also supports the promotion of Portuguese cinema and audiovisual media in all international film festivals, as well as providing assistance to help ensure the presence of producers at various events. ICA is glad to support the European Film Academy and we strongly believe this is an important opportunity to promote European film among ourselves as well as outside European borders.

Filomena Serras Pereira, President

The Icelandic Film Centre supports the development, production and distribution of Icelandic films and promotes film culture in Iceland. One of our most important tasks is to encourage strong ties between Icelandic filmmakers and the international film community. In recent years we have welcomed many European productions to our shores, and our own films and filmmakers have benefited enormously from collaborations with our European partners. We’re proud to be a patron of the European Film Academy and we look forward to a strong and fruitful relationship well into the future.

Laufey Guðjónsdóttir, Director

Film i Väst is one of Europe’s leading regional film funds, located on the Swedish west coast in Västra Götaland. Film i Väst is active as co-producer and investor in international and Swedish film and TV drama. Film i Väst is a proud patron to European Film Academy’s support and profiling of European film. A task and mission which will be even more important in the future.

Mikael Fellenius, Acting CEO from 1 Jan 2017

(photo: Ola Kjelbye)
The Lithuanian Film Centre is proud to join the European Film Awards’ patrons. Representing our small film community, which has a strong artistic tradition and passion for co-production, we feel that it is essential to contribute to the celebration of European film culture. The European Film Awards are a powerful embodiment of creativity and diversity in cinema, which our talented artists and skilled producers will share with the audience through their own stories. We look forward to the new discoveries ahead of us.

Rolandas Kvietkauskas, Director

The Macedonian Film Agency as a legal successor of the Macedonian Film Fund will continue to be a patron of the European Film Academy. Being associated with the European Film Academy gives us a wonderful opportunity to affirm our orientation for the equal treatment and support of national and international co-productions as a way of providing international distribution, recognition and promotion of European films. In that way, the European Film Awards are a celebration of the annual film creativity and a great tool for the promotion of European films and filmmakers!

Mimi Gjorgoska Ilievska, Director

Culture plays a fundamental role in constructing our societies. With this in mind, the European Parliament launched the LUX FILM PRIZE in 2007 with the aim of enhancing the circulation of European films across Europe and sparking Europe-wide debate and discussion of major societal issues such as immigration, integration, poverty, freedom of expression and women’s rights. While most European co-productions are shown only in their country of origin and are rarely distributed elsewhere, the LUX FILM PRIZE gives three European films the rare opportunity to be subtitled in the EU’s 24 official languages, screened and discussed across Europe. We are very proud to join the family of the European Film Academy, the best place to showcase the richness of European cinema.

Doris Pack, Coordinator

Dutch films enjoy increasing international success at major international film festivals worldwide. For a small country with a limited language area it is extremely important to belong to a strong and vibrant European film culture with its own values and distinct character. Dutch filmmakers are extending their focus to other European countries and beyond. They are actively participating in international co-productions in order to raise the artistic level of productions and to stimulate the circulation of films across borders. We feel strongly connected to the European Film Academy which plays a vital role in promoting and rewarding European talent globally and we are honoured to be a patron.

Doreen Boonekamp, CEO
We are honoured that Opus Film is one of the patrons of the European Film Academy, and will support an organisation which is so important to European film and culture. The European Film Awards are particularly close to us. In 2015, IDA, a film which was produced by our studio and directed by Pawel Pawlikowski, won the EFA for European Film and four other categories. This is a huge honour for Polish cinema and the world of culture. We are confident that this year’s gala, which will be taking place in Wrocław, will provide an excellent opportunity to showcase the diversity and richness of the best works of the European film community.

Piotr Dziecioł, President

Magdalena Sroka, Director

(picture: Marcin Kulakowski)

Antoine Murato, Delegate for Urban Habitat, Culture and Tourism for Seville City Council

Anna Sernar, CEO

Swedish Film Institute

Film is essential for a democracy. Without it, many voices would never be heard, and all kinds of stories never be told. Thanks to the EFA, we are given a chance to see the fantastic diversity in Europe and share our realities, creating an understanding across the borders. My colleagues and I at the Swedish Film Institute are very proud to be one of the patrons of the EFA and present our Swedish films, just as much as we look forward to discovering other important stories from all over Europe.

Anna Sernar, CEO

Swiss Films

SWISS FILMS is the promotion agency and ambassador for Swiss cinema. We promote our films and talents at festivals and markets worldwide and help enhance their international visibility through curated bespoke film programmes. We are proud to be one of the European Film Academy’s patrons and honoured to contribute to the unique power of Europe’s diverse cinematic voices by helping to bring our best films to your screens.

Catherine Ann Berger, Managing Director

Seville’s City Council through its Institute of Culture and Arts organises each November the Seville European Film Festival. Nowadays, European filmmaking shows an extraordinary creative strength, full of new, different proposals to be explored and discovered. Our festival is committed, through the fresh impetus of its director, José Luis Ciénfuegos, to promote and encourage both the long creative tradition of renowned veteran filmmakers and the eagerness of the new talents - a goal that we proudly share with the EFA which honours our city and festival by announcing in Seville the nominees for the European Film Awards.

Antonio Muñoz, Delegate for Urban Habitat, Culture and Tourism for Seville City Council
A lack of recognition of the role of Polish cinema and its position in the world, combined with inefficient financing mechanisms for film production after 1989 resulted in a slump that lasted throughout the 1990s. Filmmakers were stunted by the open market and swept away by the omnipresence of Hollywood. Artistic cinema found itself struggling.

It wasn’t until 2005 that the passing of the new Act on Cinematography and the launch of the Polish Film Institute fostered the rebirth of Polish cinema. The Polish Film Institute provides financial support for the production and distribution of Polish films, promotes Polish films internationally, and supports first-time filmmakers. Over the past decade, the Polish Film Institute changed the face of Polish cinema, aptly symbolised in 2015 when Paweł Pawlikowski accepted his Academy Award for IDA. The story of a young Catholic nun who learns that she is Jewish and sets off on a journey in search of her roots was the tenth Oscar nomination and first win for Poland in the Best Foreign Language Film category.

What is unique about Polish cinema today? It is diverse, to say the least. We take pride in the works of our greatest masters, but also those of first-time directors. In August 2016, Jerzy Skolimowski received the Golden Lion for Lifetime Achievement at the 73rd Venice International Film Festival. Poland’s Oscar candidate this year is AFTERIMAGE (Powidoki), the last work of the late Andrzej Wajda and a moving portrayal of an individual destroyed by the totalitarian system.

Polish filmmakers of the new generation have also gained international acclaim. Films by Paweł Pawlikowski, Małgorzata Szumowska and Andrzej Jakimowski are being released theatrically around the world. Before Paweł Pawlikowski received the Academy Award in 2015, his IDA won five awards at the European Film Awards, the BAFTA award for Best Foreign Film, and the Goya Award for Best European Film. Also in 2015, Małgorzata Szumowska received Berlinale’s Silver Bear for Best Director for her work on BODY (Ciało) in which a cynical coroner and his anorexic daughter try to deal with the loss of their loved one. Szumowska’s film was also recognised by the European Film Academy and was selected as one of the films in the running for this year’s People’s Choice Award.
In 2015, the film's editor Jacek Drosio won the award for Best European Editor.

The youngest generation of Polish filmmakers is best represented by Tomasz Wasilewski, winner of this year's Silver Bear for Best Screenwriter in Berlin for his work on UNITED STATES OF LOVE (Zjednoczone Stany Miłości), the story of four women of different ages who share a desire for drastically changing their lives as Poland undergoes the political transitions of the early 1990s.

The Polish Film Institute created a separate programme for first-time directors to facilitate film debuts. As a result of this, in its first decade the Polish Film Institute co-financed almost 200 directing debuts by two generations of filmmakers. It is these young directors who show today what is arguably the most interesting facet of Polish cinema; their films are being selected for some of the world’s top film festivals. This year brought accolades for Agnieszka Smoczyńska’s mesmerising THE LURE (Córki Dancingu) in Sundance, Bartosz M. Kowalski’s controversial PLAYGROUND (Plac zabaw) at the BFI London Film Festival and the Warsaw Film Festival, and the moving THE LAST FAMILY (Ostatnia Rodzina), which was recognised in a couple that has been married for 45 years and tries to work through the wounds of infidelity. The prestigious 2016 student Oscar went to Klara Kochańska for her short narrative film THE TENANTS (Lokatorki), the story of a single thirty-year-old who buys an apartment at a bailiff auction, despite the inherent risk.

Polish filmmakers have also enjoyed international success in the field of animation and documentary films. Most recently, Polish films received a total of five awards at this year’s DOK Leipzig film festival. One of the nominees for the European Film Awards is Piotr Stasik and his documentary 21 X NEW YORK (21 x Nowy Jork).

Over the past decade, Polish filmmakers managed to regain the trust of the audience. In the first ten months of 2016 alone, Polish films marked a total of over 9.3 million admissions, compared to the annual result of approximately 700,000 admissions in the early 2000s. Domestic productions today easily compete in cinemas with Hollywood blockbusters.

Polish producers have begun to appreciate the advantages of joining forces with international partners. Well-made international co-productions often win acclaim around the world. Polish documentaries are also increasingly present at the Oscars. This year, one of the films shortlisted for the Academy Awards in the Best Documentary Short Subject category is CLOSE TIES (Więzi) by Zofia Kowalewska, which tells the story of a young woman who drove a truck into a bus stop full of people, directed by Tomasz Weinreb and Petrz Kazda, was the opening film of this year’s Panorama at the Berlin IFF. Another Polish film, THE INNOCENTS, made as a French-Polish-Belgian co-production, marked over 720,000 admissions in France and was in consideration as France’s foreign-language Oscar entry. In an attempt to encourage Polish producers to co-operate with international partners, in 2016 the Polish Film Institute introduced a new programme dedicated to minority co-productions. “Films are made as a community,” said Andrzej Wajda at what was to be his last Q&A. Today, Polish filmmakers have certainly learned that the opportunities brought by the European community are second to none, and Polish films have once again become a distinct and recognisable part of European cinema.
By Marion Döring and Jürgen Biesinger

Every second year, the European Film Awards – and the people who work for them – travel. And, a bit like a travelling circus, we arrive in another part of Europe, put up our tents and throw saw dust into the ring. We eat pa amb tomàquet and smørrebrød, we try sangria, limoncello and, this year, bigos and pierogi. But we also learn that a Spanish afternoon doesn’t end before 21.00 by which time most Copenhagen offices will be dark and deserted, that the London fog is nothing compared to Warsaw and that a 36-hr. journey through the snow of central Europe can be quite a consolidating group experience. Above all, we learn a lot about Europe and that the European film world quickly starts to feel like a family.

An important member we would like to welcome back to our family is the Polish actor and comedian Maciej Stuhr. He made his film debut as a teenager in Krzysztof Kieślowski’s DECALOGUE 10, has since had roles in films by Andrzej Wajda, Agnieszka Holland and Krzysztof Warlikowski to name but a few and was in 33 SCENES FROM LIFE, MANHUNT and AFTERMATH. Together with French actress Sophie Marceau, he hosted the 2006 European Film Awards Ceremony in Warsaw and has been a much-appreciated guest at the European Film Awards ever since. Tonight he will lead through the 29th European Film Awards at Wroclaw’s National Forum of Music. Writing his own words, he teamed up with Maria von Heland for tonight’s script. For several years, she has been the artistic director for the EFA Ceremony and she also directed several of the clips you will see tonight.

The stage you’re looking at was designed by German art director Bode Brodmüller, winner of the German Design Award 2017 for the show design of the spectacular German TV programme “Mein bester Feind: Joko & Klaas”. This is his fourth time on board and again he has impressed us with his spectacular ideas and visions.

EFA Patron Chimney, a full-service creation agency providing moving images across all media designed and produced the 3D media content and the graphics.

The legendary Polish score composer Zbigniew Preisner wrote the “Song for the Unification of Europe”, known throughout the world from Krzysztof Kieślowski’s THREE COLOURS: BLUE, and arranged tonight’s performance of it.

Berlin-based musician, composer, producer and sound designer Kriton Klingler-Ioannides works for theatre, film and has previously been nominated for a German Film Award. He acts as music director for the ceremony and is playing the guitar tonight. Enjoy the ceremony!
Michigan seems indestructible. Head of a leading video game company, she brings the same ruthless attitude to her love life as to business. Being attacked in her home by an unknown assailant changes Michèle’s life forever. When she resolutely tracks the man down, they are both drawn into a curious and thrilling game — a game that may, at any moment, spiral out of control.
I, DANIEL BLAKE

DIRECTED BY: Ken Loach
WRITTEN BY: Paul Laverty
PRODUCED BY: Rebecca O’Brien

UK, France
97 min

Daniel Blake (59) has worked as a joiner most of his life in Newcastle. Now, for the first time ever, he needs help from the State.

He crosses paths with single mother Katie and her two young children, Daisy and Dylan. Katie’s only chance to escape a one-roomed homeless hostel in London has been to accept a flat in a city she doesn’t know, some 300 miles away. Daniel and Katie find themselves in no-man’s land, caught on the barbed wire of welfare bureaucracy as played out against the rhetoric of ‘striver and skiver’ in modern-day Britain.
Julieta lives in Madrid with her daughter Antía. They both suffer in silence over the loss of Xoan, Antía’s father and Julieta’s husband. But at times grief doesn’t bring people closer, it drives them apart. When Antía turns eighteen she abandons her mother, without a word of explanation. Julieta looks for her in every possible way, but all she discovers is how little she knows of her daughter.
Both highly suspenseful and deeply emotional, ROOM is a unique and touching exploration of the boundless love between a mother and her child. After 5-year-old Jack and his Ma escape from the enclosed surroundings that Jack has known his entire life, the boy makes a thrilling discovery: the outside world. As he experiences all the joy, excitement and fear that this new adventure brings, he holds tight to the one thing that matters most of all – his special bond with his loving and devoted Ma.
Germany, Austria
162 min

Winfried doesn’t see much of his working daughter Ines. The suddenly student-less music teacher decides to surprise her with a visit after the death of his old dog. It’s an awkward move because serious career woman Ines is working on an important project as a corporate strategist in Bucharest. The geographical change doesn’t help the two to see more eye to eye. Practical joker Winfried loves to annoy his daughter with corny pranks. What’s worse are his little jabs at her routine lifestyle of long meetings, hotel bars and performance reports. Father and daughter reach an impasse, and Winfried agrees to return home to Germany. Enter flashy „Toni Erdmann“: Winfried’s smooth-talking alter ego. Disguised in a tacky suit, weird wig and even weirder fake teeth, Toni barges into Ines’ professional life, claiming to be her CEO’s life coach. As Toni, Winfried is bolder and doesn’t hold back, but Ines meets the challenge. The harder they push, the closer they become. In all the madness, Ines begins to understand that her eccentric father might deserve some place in her life after all.

EUROPEAN FILM NOMINATIONS

TONI ERDMANN

WRITTEN & DIRECTED BY: Maren Ade
PRODUCED BY: Janine Jackowski, Jonas Dornbach, Maren Ade & Michel Merkt

Germany, Austria
162 min

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A MAN CALLED OVE
EN MAN SOM HETER OVE

WRITTEN & DIRECTED BY: Hannes Holm
PRODUCED BY: Annica Bellander Rune & Nicklas Wikström Nicastro

Sweden, Norway
116 min

59-year-old Ove is the block’s grumpy man who several years earlier was deposed as president of the condominium association, but he could not give a damn about being deposed and therefore keeps looking over the neighbourhood with an iron fist. When pregnant Parvaneh and her family move into the terraced house opposite and accidentally back into Ove’s mailbox it turns out to be an unexpected friendship.

A drama comedy about unexpected friendship, love and the importance of surrounding yourself with the proper tools.
Adolf Hitler wakes up on a patch of wasteland in Berlin. Having failed to find his bunker, he takes up temporary residence in a newspaper kiosk. There he is discovered by some TV producers, who take him to be a Hitler impersonator of rare method-acting genius. Soon he becomes the star of their satirical programme. His rants against foreigners and the welfare state are both consumed as comedy and secretly admired by a German public fed up with modern politics.
France 92 min

Fatsah is a humble farmer in Algeria. His pride and joy is his cow Jacqueline, and he dreams of taking her to the Paris Agricultural Show.

One day, to the amazement of everyone in his village, he receives an invitation to the show, and leaves home for the first time, taking a boat across the Mediterranean to Marseille. From there, he sets out to cross France on foot with his beloved cow.

Along the way, Fatah and Jacqueline have some surprising encounters in this heartwarming and sometimes uproarious road-trip adventure.

An eye-opening and touching journey across the France of today.
Roman returns to the land near the border with Ukraine he has just inherited from his grandfather. Fully decided to sell this vast but desolate property, he is warned by the local cop that his grandfather was a local crime lord and his men will not let go of the land – and their smuggling business – without a fight.
Teacher Antek Liebmann moves to the French countryside in an attempt to leave his former life in Germany behind. He soon gets a job and finds himself in a new relationship. But the strange energy of a nearby artist's residency and an unexpected visitor from Germany make him realize he cannot escape his memories. He must find a way of confronting the ghosts of his past.
When their entire lives are shattered, two Bedouin women struggle to change the unchangeable rules, each in her own individual way. As wedding festivities get underway in a Bedouin village in Israel, Jalila finds herself in the awkward position of hosting her husband Suliman’s marriage to a second, much younger wife. During the celebration, Jalila stumbles across eldest daughter Layla’s involvement with a boy from her university – a strictly forbidden liaison that would shame the family. Burying the indignity of Suliman and his new bride living next door, Jalila also tries to contain Layla’s situation by clamping down on her. But younger and possessed of a boundless spirit, Layla sees a different life for herself.
Everything is set for Olli Mäki to become the first ever Finn to be the world champion in featherweight boxing. His manager Elis Ask – a former boxer himself – has prepared everything for them to reach fame and fortune. All Olli has to do is lose weight and concentrate. But he has a problem – he has fallen in love with Raija.
In the struggle of daily existence, the thirst for love may be greater than that for life itself.

A couple and their teen-aged son eke out a living on a hilltop, doing the laundry for local hotels, despite the intermittent water supply. Their simple life is overturned by the arrival of a father-and-daughter team of diviner and well-digger, who promise to bring an end to this precarious existence by finding a well on their arid hill. But ultimately, these newcomers quench a thirst that is much stronger than that for mere water.
21 X NEW YORK
21 X NOWY JORK

WRITTEN & DIRECTED BY: Piotr Stasik
PRODUCED BY: Agnieszka Wasiak

Poland
71 min

21 X NEW YORK is an intimate portrait of the city and its people. We meet the characters in the NYC subway and we follow them to the surface finding out about their lives, cravings, passions, hopes and dreams – sometimes lost and sometimes still waiting to be fulfilled. What comes out of it is an emotional tale of solitude that haunts us in the 21st century Western world.
On his 30th birthday, Tom Fassaert receives a mysterious invitation from his 95-year-old grandmother Mari-anne to come visit her in South Africa. At that time, the only thing he knows about her are the myths and predominantly negative stories his father told him. She was a femme fatale who went through countless men, a famous model in the 1950s, and a mother that put her two sons into a children’s home. Fassaert decides to accept her invitation. But when his grandmother makes an unexpected confession, his venture becomes much more complicated than he could ever have imagined.
Samuele is 12 years old and lives on an island in the middle of the sea. He goes to school, loves to shoot his slingshot and to go hunting. He likes land games, even though everything around him speaks of the sea and the men, women and children who try to cross it to get to his island.

But his is not an island like the others, its name is Lampedusa and it is the most symbolic border of Europe, crossed by thousands of migrants in the last 20 years in search of freedom.
This documentary chronicles the life and work of modern dance choreographer Ohad Naharin, offering a glimpse into the artistic genius’ creative process. Filmmaker Tomer Heymann, who has known Ohad Naharin for more than 20 years, spent eight of those making this documentary. In the process, he interviewed Naharin’s friends, dancers and colleagues. He also filmed rehearsals at the Batsheva Dance Company in Tel Aviv, where the sinuous Ohad Naharin has been artistic director and choreographer since 1990. Naharin himself speaks of his early kibbutz childhood, his late introduction to dance, a brief spell at Martha Graham’s company, his adored wife, and his work, including the creation of his own movement language, Gaga. This richness of Naharin’s life-story is further amplified by stunning dance excerpts from his explosive, hypnotic and stylish productions.
S IS FOR STANLEY – 30 YEARS AT THE WHEEL FOR STANLEY KUBRICK
TRENT’ANNI DIETRO AL VOLANTE PER STANLEY KUBRICK

DIRECTED BY: Alex Infascelli
WRITTEN BY: Alex Infascelli, Filippo Ulivieri & Vincenzo Scuccimarra
PRODUCED BY: Inti Carboni, Federica Paniccia, Alex Infascelli, Lorenzo Foschi & Davide Luchetti

Italy
78 min

S IS FOR STANLEY is the story of Emilio D’Alessandro, Stanley Kubrick’s personal driver. A friendship that lasted through 30 years of their lives, helped create four cinema masterpieces, and brought together two apparently opposite people who found their ideal journey companion far away from their homes.
A gang of Afghan kids from the Kuchi tribe dig out old Soviet mines and sell the explosives to children working in a lapis lazuli mine. When not dreaming of the time when American troops finally withdraw from their land, another gang of children keeps tight control on the caravans smuggling the blue gemstones through the arid mountains of Pamir.
“Zucchini” is an intriguing nickname for a 9-year-old boy – although his unique story is surprisingly universal: After his mother’s sudden death, Zucchini is befriended by a kind police officer, Raymond, who accompanies him to his new foster home, filled with other orphans his age. Zucchini struggles at first to find his place in this strange, at times hostile, environment. Yet with Raymond’s help and his newfound friends, Zucchini eventually learns to trust, find true love and, at last, a new family of his own.

**MY LIFE AS A ZUCCHINI**

**MA VIE DE COURGETTE**

**DIRECTED BY:** Claude Barras  
**WRITTEN BY:** Céline Sciamma  
**PRODUCED BY:** Max Karli  
**ANIMATION:** Kim Keukeleire

Switzerland, France  
66 min

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Birdboy and Dinky are two teenagers who have decided to escape from an island devastated by ecological catastrophe: Birdboy by shutting himself off from the world, Dinky by setting out on a dangerous journey with the hope that Birdboy will accompany her.
THE RED TURTLE
LA TORTUE ROUGE

WRITTEN & DIRECTED BY: Michael Dudok de Wit
PRODUCED BY: Vincent Maraval
ANIMATION: Michael Dudok de Wit

France, Belgium
80 min

A man marooned on a desert island tries desperately to escape, until one day he encounters a strange turtle that will change his life.
THE EUROPEAN SHORT FILM PROGRAMME

The short film programme is organised by the European Film Academy and EFA Productions in co-operation with 15 film festivals throughout Europe. At each of these festivals, an independent jury presents one of the European short films in competition with a nomination in the short film category of the European Film Awards.

The members of the European Film Academy then got to watch all nominated shorts and it is they who voted for the overall winner.

We would like to thank the following for making it possible for the short film nominees to join us in Wrocław:

British Council
EYE International
Institut Ramon Llull
Instituto de la Cinematografía y de las Artes Audiovisuales
Kosovo Cinematography Center
Lithuanian Film Centre
Norwegian Film Institute
Swedish Film Institute
Wallonie Bruxelles Images

THE EFA SHORT FILM PROGRAMME

Bristol Short Film Nominee

Cork Short Film Nominee

Berlin Short Film Nominee

NOMINATIONS

9 DAYS – FROM MY WINDOW IN ALEPPO
DIRECTED BY: Thomas Vroege, Floor van der Meulen & Issa Touma
WRITTEN BY: Issa Touma
PRODUCED BY: Jos de Putter
the Netherlands, Syria
documentary, 13 min

One morning in August 2012, renowned Syrian photographer Issa Touma saw young men lugging sandbags into his street. He grabbed his camera and spent nine days holed up in his apartment, recording what was happening outside. The result? An unprecedented glimpse into a war that has been raging for three years now.

90 DEGREES NORTH
DIRECTED BY: Detsky Graffam
WRITTEN & DIRECTED BY: Detsky Graffam
PRODUCED BY: Marianne Graffam
Germany, fiction, 21 min

It’s a fact: good Germans wait at red traffic lights. But what do you do when the green man simply won’t appear? Taking place almost entirely on the most pernicious traffic island imaginable, 90 DEGREES NORTH is a humorous, fantastical parable offering an extreme take on the notion of following the rules of a civil society.

90 DEGREES NORTH
DIRECTED BY: Mahdi Fleifel
PRODUCED BY: Patrick Campbell
UK, Lebanon, Denmark, the Netherlands
documentary, 30 min

Reda is 26 years old. His dreams of escaping the Palestinian refugee camp of Ain El-Helweh ended in failure after three years of being trapped in Greece. He returned with a heroin addiction to life in a camp being torn apart by internal strife and the encroachment of war from Syria. Against all odds he decides to marry his childhood sweetheart. A love story, bittersweet as the camp itself.

EUROPEAN SHORT FILM

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AMALIMBO  
WRITTEN & DIRECTED BY: Juan Pablo Libossart  
PRODUCED BY: Johanna Lind  
ANIMATION: Roland Seer, Denis Chapon & Miguel Mealla Black  
Sweden, Estonia  
animation, 15 min  
AMALIMBO is the story of Tipuana, a five-year-old girl who experiences the limbo when she tries to pass to “the other side” in her desperate urge to meet again with her recently deceased father. It is a short story that happens in an undefined place, and also in an undefined future.

EDMOND  
WRITTEN & DIRECTED BY: Nina Gantz  
PRODUCED BY: Emilie Jouffroy  
ANIMATION: Adam Watts, Nina Gantz & Terri Matthews  
UK  
animation, 9 min  
Edmond’s impulse to love and be close to others is strong ... maybe too strong. As he stands alone by a lake contemplating his options, he goes on a journey backwards through his life, and revisits all his defining moments in search for the origin of his desires.

HOME  
WRITTEN & DIRECTED BY: Daniel Mulloy  
PRODUCED BY: Afolabi Kuti, Shpat Deda, Chris Watling, Scott O’Donnell & Tim Nash  
Kosovo, UK  
fiction, 20 min  
Thousands of men, women and children struggle to get into Europe as a comfortable English family sets out on what appears to be a holiday.

I’M NOT FROM HERE  
YO NO SOY DE AQUÍ  
DIRECTED BY: Giedrė Žickytė & Maite Alberdi  
WRITTEN BY: Giedrė Žickytė  
PRODUCED BY: Patricio Gajardo, Maite Alberdi & Giedrė Žickytė  
Chile, Denmark, Lithuania  
documentary, 26 min  
An 88-year-old Basque native, Josebe, lives in a nursing home in Chile. She’s obsessed with finding out where the rest of the people she lives with comes from. Everyone tells her that they are Chilean, not Spanish as she is. Josebe keeps thinking about her youth in the Basque Country and struggles to remember that she is living in a nursing home.

IN THE DISTANCE  
WRITTEN, DIRECTED & PRODUCED BY: Florian Grolig  
ANIMATION: Julian Vavrovsky  
Germany  
animation, 7 min  
It’s calm and peaceful above the clouds. But chaos lurks in the distance and each night, it draws closer.

LIMBO  
WRITTEN & DIRECTED BY: Konstantina Kotzamani  
PRODUCED BY: Ron Dyens & Maria Drandaki  
France, Greece  
fiction, 30 min  
The leopard shall lie down with the goat. The wolves shall live with the lambs. And the young boy will lead them. 12+1 kids and the carcass of a whale washed ashore...
Lilly is a divorced mother of Martin, who has recently come of age, and little Alexandra. One cold winter evening Martin picks Alexandra up from kindergarten. In the dark streets they become part of a tragic accident. Lilly and her kids have to make tough decisions, the consequences of which will change their life for good.

Welcome to the Dvergsnes family! In this short film we follow the Dvergsnes family from Kristiansand, Norway, through three events that took place during the fall and winter of 2014.

Seated on the edge of the gaping rift, she waited so long, too long for the mountain to give back her lover, prisoner of the ice.

A multitude of concrete skyscrapers without personality. Inside, cramped studios where the anonymous live among themselves. Until Chung, single, decides to hang up a picture ...

A group of men, waiting at the fringes of a coastal woodland for the journey to Europe. A film is shot there with the men playing themselves. The landscape changes and they are no longer in their motherland. No beautiful beaches. The water is not transparent. Legends from the colonial past collide with the present.
CONGRATULATIONS TO OUR EUROPEAN FILM AWARD NOMINEES!

We ❤️ you and keep our fingers crossed! Good luck!

EUROPEAN DIRECTOR

Maren Ade for TONI ERDMANN
Pedro Almodóvar for JULIETA
Ken Loach for I, DANIEL BLAKE
Cristian Mungiu for GRADUATION
Paul Verhoeven for ELLE

EUROPEAN SCREENWRITER

Maren Ade for TONI ERDMANN
Emma Donoghue for ROOM
Paul Laverty for I, DANIEL BLAKE
Cristian Mungiu for GRADUATION
Tomasz Wasilewski for UNITED STATES OF LOVE

Maren Ade
for TONI ERDMANN

EUROPEAN ACTRESS 2016
EUROPEAN ACTOR 2016
EUROPEAN SCREENWRITER 2016

ER IST WIEDER DA | LOOK WHO’S BACK
EUROPEAN COMEDY 2016
EUROPEAN SHORT FILM 2016

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Medienboard Berlin-Brandenburg
Isabelle Huppert in ELLE
Valeria Bruni Tedeschi in LIKE CRAZY
Adriana Ugarte & Emma Suárez in JULIETA
Trine Dyrholm in THE COMMUNE
Sandra Hüller in TONI ERDMANN
Javier Cámara in TRUMAN
Peter Simonischek in TONI ERDMANN
Rolf Lassgård in A MAN CALLED OVE
Hugh Grant in FLORENCE FOSTER JENKINS
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Burghart Klaußner in THE PEOPLE VS. FRITZ BAUER
Camilla Hjelm Knudsen’s cinematography creates a tension that supports the uniquely suggestive atmosphere of the film with great perfection. From the first moment, the visual language captures and impresses the spectator, demonstrating in great subtlety how much composition and lighting can contribute to the dramaturgy of a film and support story and characters in an unobtrusive way.

Anne Østerud & Janus Billeskov Jansen for THE COMMUNE

The editing creates a light and humoristic atmosphere and then changes this into a feeling of losing control, when all that was planned by the heroine is turning against her. While doing all this, the editing also underlines what is so essential to this film in particular: the movement between the single person and the commune at every given moment of the film.
Avoiding the dangers of a visual representation of the period, with great sensitivity the beautiful production design by Alice Normington offers a natural view of the beginning of the century in London, allowing us to watch the movie without feeling the weight of its reconstruction.

With extraordinary attention to detail, Stefanie Bieker achieves a high level of realism and at the same time an intense lyricism that the clothes breathe throughout the story. She takes extreme care to express the different characters, making each of them look like an individual, and, in doing so she surpasses the difficulty of working with the restrained palette of uniforms and the negation of individuality that they represent. The evident harmony with the other visual departments makes every frame of this movie come alive.
The sound design is hugely important for the understanding of the main characters and their anxieties. It successfully, in combination with the music, supports the story with its clever use of changing between ‘real life’ sound and a focus on the gradually increasing emotional and physical conflict that unfolds throughout the movie. The sound design never imposes itself too much but is a vital and very well crafted part of it.

The make-up in the LAND OF MINE stands out in a discreet and unobtrusive way, at the same time contributing to the dramaturgy of the film. Hair and faces perfectly match the costumes creating magnificent, full characters.

The music, with its contemporary sacred structure, expresses intensely the dark fascination of the spiral of intolerance that religious fanaticism can generate.
Leontine Petit

Leontine Petit is CEO and producer at Lemming Film in the Netherlands and Hamster Film in Germany. Before working in film production, she studied at the University of Amsterdam where she earned her Master in Philosophy. Between 1995 and 1998 she was responsible for the television programme of the Cinekid Film & Television Festival in Amsterdam, from 1998 to 2002 advisor for youth features for the Netherlands Film Fund, from 2003 to 2007 board member of the Binger Film lab and board member of the Dutch MEDIA Desk. From 2005 until 2009 she was advisor for the film committee of the Dutch Council of Culture. She regularly teaches at various media schools. In 2014 she was part of the founding team of ‘Bridging the Dragon’, an association connecting European and Chinese film professionals.


EURIMAGES is a support fund for cinema co-production, theatrical distribution and exhibition established by the Council of Europe in 1988.
Irish-born actor and producer Pierce Brosnan learned to read by watching the antics of Mickey Mouse, Donald Duck and friends on a slide projector at his home in rural Ireland in the 1950s. Their speech bubbles helped to frame the way in which the young boy would grow up to see the world. It is a world in which he has become a superstar and one of the most instantly recognisable faces, in large part down to his role as James Bond in four unforgettable films from 1995 until 2002. Playing the suave, energetic spy was like being “an ambassador to a small nation”, Brosnan has said. “It is the gift that keeps on giving, that has allowed me to create my own production company and make my own movies.”

With his friend Beau St Clair, Brosnan set up his Los Angeles-based production outfit Irish DreamTime in 1996. As a producer, Brosnan has nurtured projects that often playfully invert his smooth Bond persona. The company’s early titles include Eugene Brady’s THE NEPHEW in 1998, Bruce Beresford’s EVELYN in 2002 and Richard Shepard’s Golden Globe-nominated THE MATADOR in 2005. Most recently the company has produced Roger Donaldson’s action thriller THE NOVEMBER MAN which sees Brosnan star as an ex-CIA operative, and it is developing an adaptation of a young adult novel called THE TRUE CONFESSIONS OF CHARLOTTE DOYLE which will be directed by Danny DeVito.

Born in the small farming town of Navan around 50 kilometres from Dublin, Brosnan lived with his grandparents and then a foster family while his mother worked as a nurse in London. Brosnan has described it as a happy time and his upbringing may have endowed him with a resilience and an optimism that has seen him through challenging times, both personally and professionally. He moved to live with his mother in London aged 11 and was immediately given the nickname “Irish” by classmates unwilling to learn how to pronounce “Pierce”. Brosnan was characteristically undaunted by the rampant anti-Irish sentiment in London in the 1960s and cheerfully embraced his new moniker. “I wore it as a badge of honour and ablem of joy, that I had such a name,” he told an interviewer.

But it must have been a challenging time and Brosnan talks frequently of the escape provided by the movies. “The movies took over my life in such a glorious way, and the celebration of cinema was immediate and romantic,” he has said. “I could escape, and I did.” Somewhat prophetically, one of the first films he saw in London was GOLDFINGER. “I was as green as the leaves on the tree, and I’d never seen a naked woman,” Brosnan has recalled of the experience. “I was fresh-faced, Irish-Catholic, and happy. Happy to be in London. And that movie, that first weekend in London in the summer of 1964, was GOLDFINGER. My mother and father took me to see it, and it was just bedazzling. And consequently, I went every weekend to see the pictures. And I saw LAWRENCE OF ARABIA. I didn’t know what was going on, but the spectacle of Peter O’Toole was mesmerizing.” He then really got into his stride and fell for the movies of Clint Eastwood, Steve McQueen, Warren Beatty and Al Pacino.
"I wanted to do Shakespeare," he has explained. "When I dis-
covered the theatre, I finally got an education in literature and
life.”

But small roles in big British films followed, including THE
LONG GOOD FRIDAY and THE MIRROR CRACK'D. Then Brosnan
hit paydirt with a well-received US TV mini-series called MAN-
IONS OF AMERICA. He then borrowed some money to move to
Hollywood and within a week had snagged the lead on the TV
series REMINGTON STEELE.

Steele made him a star and after one false start that saw the
role go to Timothy Dalton when the Steele producers refused
to relinquish him, finally led Brosnan to James Bond. When
GOLDENEYE opened to huge acclaim in 1995, Brosnan was
the fifth actor to play the iconic role. He went on to star in
three further Bond films, TOMORROW NEVER DIES (for which
he received an EFA Nomination in 1998), THE WORLD IS NOT
ENOUGH and DIE ANOTHER DAY.

Brosnan brought the moral ambiguity back to Bond.
"I try to make him human," Brosnan said at the time. "Making
him real for myself. When you come to play the role, you have
so much baggage, so much mythology. How do you make him
real for yourself?"

Between the Bonds, Brosnan was also able to take on other
projects, often produced by Irish DreamTime. One of these was
John McTiernan’s THE THOMAS CROWN AFFAIR with Rene
Russo in 1999. It was a re-make of the 1968 heist film which
starred his boyhood hero, Steve McQueen. The film was a box-
office hit and earned Brosnan some of the best reviews of his
career.

The last decade has seen the actor bring his brand of old-
school screen glamour to plenty of varied roles. Most nota-
tively they include the joyful film version of the ABBA musical
MAMMA MIA! with Meryl Streep, Roman Polanski’s Silver
Bear-winning THE GHOST WRITER, and Susanne Bier’s LOVE
IS ALL YOU NEED.

He has just wrapped production on THE FOREIGNER, playing a
former IRA man opposite Jackie Chan. The film re-unites him
with GOLDENEYE director Martin Campbell, with whom he is
to also working on a new WWII film called ACROSS THE RIVER
AND INTO THE TREES, based on a novel by Ernest Heming-
way. Brosnan’s new projects include a forthcoming US series
called THE SON and Marc Webb’s contemporary drama THE
ONLY LIVING BOY IN NEW YORK, with Kate Beckinsale.

"I felt different," Brosnan has said of what compelled the
young boy from Ireland to become a world-renowned actor
and producer. "I knew I didn’t belong in the world of regular
life. Not that I was better, but that I just had a strong sense of
dreaming."
It is difficult to imagine European cinema in the second half of the 20th Century and beyond without the influence of screenwriter Jean-Claude Carrière. His distinctive voice shines through his collaborations with masters including Jean-Luc Godard, Louis Malle, Jacques Tati, Pierre Etaix, Volker Schlöndorff and Milos Forman, as well as the eight films he made with Luis Buñuel. The latter collaboration was a rich meeting of minds that encompassed almost all of Buñuel's later films, beginning with DIARY OF A CHAMBERMAID in 1963 and culminating with the BAFTA-winning THAT OBSCURE OBJECT OF DESIRE in 1977.

To watch a Carrière film can be to enter a deliriously loopy world. His collaborations play with our expectations, teasing and provoking us while revealing housewives who become call girls (BELLE DU JOUR), dinner parties that never quite happen (THE DISCREET CHARM OF THE BOURGEOISIE), 10 year-old boys who claim to be the re-incarnations of dead husbands (BIRTH), and women who fall desperately in love with chimpanzees (MAX, MON AMOUR). It was Carrière who successfully transformed the epic Indian poem "The Mahabharata" for TV and the stage with director Peter Brooks, and who, as the script advisor on Michael Haneke's EFA-winning THE WHITE RIBBON, persuaded Haneke to make his work even more elliptical. This is a man who read the Surrealists' manifesto aged just 14.

But Carrière is much more than a terrific screenwriter with a pleasing fondness for the absurd. He is a prodigiously talented polymath with a ferocious work ethic who writes novels and plays and TV movies, and also acts, most recently in Abbas Kiarostami's CERTIFIED COPY. Carrière co-founded Paris' prestigious film school La Femis in 1986 and served as its president for a decade.

Carrière wrote his first novel at the age of 23. His publisher introduced him to Jacques Tati who was looking for a writer to work on novels based on his films. Carrière got the job and through Tati met the comic writer-director Pierre Etaix, then Tati's assistant, with whom he co-wrote and co-directed two short films. In 1962, the second of these, HAPPY ANNIVERSARY won the best short film Oscar. Carrière subsequently declined the opportunity to direct a feature film, saying he did not want to be pigeon-holed. "A filmmaker can't do other things without having that 'director' tag. But a screenwriter can do anything," he has said.

Carrière met Buñuel at the Cannes Film Festival in 1963. The Spanish director was looking for a French writer to work with him on the French-language DIARY OF A CHAMBERMAID. Over the next 19 years, the two men would get together, usually in a remote hotel in Spain or Mexico, to work completely on their own, obsessed and utterly focused on their shared project. They deployed a technique Buñuel had used previously with his friend and collaborator Salvador Dalí: "The rule was that when one of them proposed an idea the other had three seconds to say yes or no," Carrière has recalled. "They didn't want the brain to intervene. They wanted an instinctive reaction coming, hopefully, from their subconscious.

We used this process often although it was not easy. When you propose something you always want to explain your reasons for why you proposed this or that. It is a very difficult way of working. It requires a very alert mind to constantly be creative and invent and find new things to propose." Carrière and Buñuel also imagined a fictitious audience to help with their work. "They were a man and a woman, a couple, who were interested in watching a Buñuel film. We gave them the names Henri and Georgette," Carrière said. "We interacted with them as though they were already in the movie theatre watching our film. The question revolved around whether they were willing to follow us where we wanted to take them, or was what we were writing and imagining too much? Too strange, too bizarre, too unexpected? Are they going to get fed up and tired and leave the theatre? From time to time Buñuel would stand up and he would pretend to leave, saying, 'Mr. Carrière, your ideas are so burlesque'. He was always talking about me as someone who is a little bizarre." From Tati and Etaix, Carrière had learned how to observe life, listening to people in the street, in bars, and on the metro. He
takes note of gestures, detailing moments and actions that reveal something about the characters. It is a technique he still uses today, trying to find a story for everyone and couple he sees. For him, the screenwriter’s function is to look for these stories for the cinema. With every project, Carrière expects to work closely with a director, helping the director to find his voice. “If the director is not a co-writer, I still need him to be around. I need to talk with him, to look at research material with him, to talk about the film.”

For Carrière, screenwriting is about filmmaking, not literature. For him, at some point the screenplay must disappear in service to the film. "You have to know what you write is not written to be published," Carrière said in 2014. "It is written to be forgotten and to be transformed into something else. Into another kind of matter."

Writing for film, says Carrière, requires a technical knowledge of filmmaking. Early in his career he made sure he understood every physical aspect of making a film, including most importantly, the time in the editing room. It is important for the writer to grasp how the camera is used and how the lights are arranged.

"Many, many novelists fail when they try to become screenwriters because they really believe that writing for a film is writing," Carrière has said. "It’s not. Writing for a film is filming."

Carrière’s work is ongoing. His most recent credits include two new collaborations with Philippe Garrel, on last year’s LIFETIME ACHIEVEMENT AWARD takes note of gestures, detailing moments and actions that reveal something about the characters. It is a technique he still uses today, trying to find a story for everyone and couple he sees. For him, the screenwriter’s function is to look for these stories for the cinema. With every project, Carrière expects to work closely with a director, helping the director to find his voice. “If the director is not a co-writer, I still need him to be around. I need to talk with him, to look at research material with him, to talk about the film.”

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About Andrzej Wajda

By Wojciech Marczewski

Everything has already been written about Andrzej Wajda. An outstanding film and theatre director, winner of an Academy Award and the Golden Palm in Cannes, awarded an honorary doctorate by many universities, founder of the Wajda School*, and so on.

No Polish director has left a clearer mark on Polish culture than him. His films have become a comprehensive analysis of both the present day and also Polish history with all its complexities.

Contrary to the official version of the communist rulers, contrary to the school textbooks and contrary to censorship, with each film he presented his personal interpretation of Polish history. No one else has more completely presented the fate of Polish society, the fate of the Polish worker associated with the birth of the Solidarity movement and the fate of the intelligentsia caught up in the complicated communist reality, starting from ASHES AND DIAMONDS, through MAN OF IRON, KATYN and WALESA. MAN OF HOPE until his last feature film AFTERIMAGE. Wajda described the hero of that film, the outstanding Polish painter Wladyslaw Strzemiński, as “the Polish artist most battered by the communist system.”

Andrzej understood that “battering” because he himself was repeatedly battered by the system and the people who wished him ill. A great artist always has enemies. In his case, it was usually the government supported by censorship, but fortunately he had his loyal Polish and international audience of millions.

Andrzej lived his life on the move. Ignoring recent health problems, he was busy looking for a subject for his next film, giving a number of interviews and planning with me a series of lectures and workshops at the Wajda School. A few days before his death, he was worried if he would manage to recover in time for the next meeting with his students. I think that he loved this school and was proud of it. He treated meetings with the young directors very seriously. He would have discussions with them for hours, arguing for changes in their scenarios, giving examples of new solutions but, above all, listening to them.

*The Wajda School was founded by Andrzej Wajda and Wojciech Marczewski in 2001. For 15 years Andrzej Wajda passed his knowledge to new generations of young filmmakers as a teacher. Over 300 graduates studied under Andrzej Wajda. Taking part in professional film education courses, over 100 films were directed by the graduates of the school under the artistic patronage of the Master. Andrzej Wajda’s students presented their films at most significant film festivals where they received numerous awards, including Berlinale, San Sebastian, Karlovy Vary, Hot Docs, IDFA, Dok Leipzig as well as European Film Awards nominations and Academy Awards Oscar nomination.
them. He would listen carefully to their arguments and try to understand their world. He had the feeling that the rapidly changing reality was escaping him. He wanted to understand it better and not be left behind. He needed those discussions. He gave them his knowledge and experience – they gave him their knowledge of the present.

He was a busy man and he could not live without film. After completing AFTERIMAGE, his last feature film, he was persuaded to shoot his next film – HOPPER**. Against the background of a screen with the changing paintings of Edward Hopper, he talks in a very personal tone about what he sees in those pictures and how much can be read from a single static image. For every filmmaker, this is priceless knowledge. HOPPER was the last film work in his long – as he constantly repeated – life.

When we think about Andrzej Wajda, we cannot ignore one important fact. The greatest love in his career were always his actors. He once said, “As soon as I know the cast of the film, I know the movie I’m making.” Showing his students his still unfinished film AFTERIMAGE, he talked about working with Boguslaw Linda, who starred in the main role:

“Before the shoot I talked to Boguslaw. He nodded that he understood, but he said nothing. And then came the first day of shooting and the first shot, a long one, focused on his face. The camera started rolling but I saw that he was not moving. He had a focused but sort of dead face. Time was passing, but nothing happened. I thought that perhaps we needed to stop there, but then I thought that maybe that was how you had to play this character. Maybe he knew more than I did. And that’s how he played him in the entire film. Phenomenally. It is worth listening to your actors.”

**HOPPER is the film presenting Andrzej Wajda’s lecture: “Telling Stories Through Images” delivered to EKRAN+ programme participants in April 2015, at the Wajda School.
5th EFA Young Audience Award Included Young Juries in 25 Countries

On Young Audience Day – 8 May 2016 – the three nominated films were screened simultaneously in the following 25 countries across Europe to an audience of 12-14-year-olds:

- AUSTRIA: Vienna
- BELGIUM: Brussels
- BULGARIA: Sofia
- CROATIA: Zagreb
- DENMARK: Aalborg
- GERMANY: Berlin & Erfurt
- HUNGARY: Budapest
- ITALY: Florence
- KOSOVO: Prizren
- LATVIA: Riga
- LUXEMBOURG: Luxembourg
- FYR MACEDONIA: Skopje
- MALTA: St Julian’s
- THE NETHERLANDS: Amsterdam
- POLAND: Wrocław
- PORTUGAL: Lisbon
- ROMANIA: Cluj-Napoca
- SERBIA: Belgrade
- SLOVAKIA: Bratislava
- SLOVENIA: Izola
- SPAIN: Avilés & Barcelona
- TURKEY: Istanbul
- UK: London
- UKRAINE: Kyiv

And it was the young audience that acted as a jury and voted for the winner right after the screenings. In a truly European vote, jury speakers transmitted the national results live via video conference to Erfurt (Germany) where the winner was announced in an award ceremony streamed live on the EFA website.

Director Émilie Deleuze with the EFA YOUNG AUDIENCE AWARD 2016 for MISS IMPOSSIBLE
Film Fans Vote

Every year, the EFA People’s Choice Award allows film fans across Europe to vote for their favourite film. When the European Film Academy invites its members, Europe’s greatest film stars, directors, actors and actresses, to attend the European Film Awards, the People’s Choice Award sheds a spotlight on the people films are made for, the audience! An international campaign involving more than 20 media partners across Europe and the EFA’s social media channels calls on film-lovers to cast their vote on www.europeanfilmawards.eu. From all votes received, one lucky participant won the chance to attend the 29th European Film Awards.

A WAR by Tobias Lindholm

A MAN CALLED OVE by Hannes Holm

AFERIM! by Radu Jude

BODY by Małgorzata Szumowska

Ernst & Young, one of the leading global professional services firms, continues to act as Official Tabulator, endorsing the voting procedures and confirming the winner.

NOMINATIONS
Provoking Thought And Debate

By Louise Tutt

In a year of huge political turmoil in Europe, it is fitting that two highly charged films of social commentary won the top prizes at the Berlin and Cannes film festivals, have played widely at all the major international film festivals, and are subsequently being honoured at the European Film Awards. In February, Italian director Gianfranco Rosi's searing docu-drama FIRE AT SEA won the Golden Bear at the Berlin International Film Festival. The film tells the story of life on the Mediterranean island of Lampedusa, where thousands of refugees from Africa and the Middle East land following perilous sea journeys to Europe.

In his acceptance speech Rosi dedicated the award to the thousands who have died at sea in an attempt to reach Europe, and the film is now nominated for European Documentary. It is also Italy's entry to the foreign-language film Oscar and has garnered EUR 730,000 for distributor Istituto Luce in its home territory. On the back of its Berlin win, Paris-based sales agent Doc & Film sold FIRE AT SEA around the world including to Kino Lorber which opened the film in September in the US where it grossed EUR 53,000.

At Cannes, the Palme d'Or was won by Ken Loach's I, DANIEL BLAKE, which is nominated for three EFAs including European Film. The devastating portrayal of life on the margins in austerity-hit Britain, has grossed an impressive EUR 2.5m in its home market for UK distributor eOne Entertainment, and has become Loach's most successful film at the UK box office of all time. In a deliberate echo of Loach's 1966 TV film 'Cathy Come Home', which stimulated a change in government policy towards homelessness, I, DANIEL BLAKE has provoked much debate in its home market. It was the most nominated film at the British Independent Film Awards earlier this month. Sold extensively around the world by Wild Bunch, I, DANIEL BLAKE's best performing market so far is France where it has notched up EUR 3.2m for Le Pacte, and has also played particu- larly well in Italy, grossing EUR 1.3m via Cineama. IFC Films has US rights and is releasing in January 2017.

Hard-hitting European films also won the top prizes at Karlovy Vary and Locarno this year. Bulgarian director Ralitza Petrova's GODLESS, an austere, stripped-down drama about a nurse who steals and sells identity cards from dementia patients, won Locarno's Golden Leopard, while Szabolcs Hadu's Hungarian drama about two families IT'S NOT THE TIME OF MY LIFE was awarded the Crystal Globe in Karlovy Vary. The latter opened in Hungary in September grossing EUR 91,000 via distributor Big Bang. Both films have gone on to screen extensively on the international festival circuit and are eligible for next year's European Film Awards.

Three further Cannes favourites are also nominated for European Film. Dutch director Paul Verhoeven's audacious ELLE is in the running for three EFAs including best actress for Isabelle Huppert. She plays a woman plotting retribution on the man by whom she was violently raped. The French-language film and France-Belgium-Germany co-production is France's entry for the foreign-language film Oscar. ELLE is produced by France's SBS, which is also selling the film internationally. SBS also distributed ELLE in France where it grossed EUR 3.8m on its May release. It has also performed well in Verhoeven's native Netherlands, garnering nearly EUR 1m for distributor Independent, with a theatrical roll-out in most remaining territories being readied for the first quarter of 2017. Pedro Almodóvar's JULIETA, which is nominated for three EFAs, also played in Competition at Cannes. The stunning,
sombre drama with rich echoes of Alfred Hitchcock, is a powerful meditation on motherhood, grief and loss. Although the dark subject matter proved a relative turn-off for Spanish audiences who deemed it one of Almodóvar's least popular films delivering a gross of EUR 2.3m for Warner Bros in its home territory, JULIETA has shone brightly beyond Spain. In the UK it is the most successful non-Bollywood foreign-language release since THE INTOUCHABLES in 2011. It has grossed EUR 1.7m to date for Pathé. It is also the most successful non-French, non-English language film of the year to date in France with a total box-office of EUR 4.8m, also via Pathé. It has also performed particularly strongly in Latin America, most notably in Brazil ($905,765) and Argentina ($628,779). Cannes also marked the sensational debut of Maren Ade’s TONI ERDMANN, which has gone on to become one of independent cinema’s critical hits of the year. It is nominated for five EFA’s including European Film and Director. The film about a lonely father who tries to cheer up his workaholic daughter with practical jokes, was the sensation of Cannes, winning the FIPRESCI prize and has wowed festival audiences in Busan, Stockholm, Karlovy Vary, London, Melbourne, Toronto and New York, to name just six, ever since. TONI ERDMANN is Germany’s entry for the foreign-language Oscar and The Match Factory has sold it extensively. It opened in Germany in July, grossing EUR 4.6m for NFP, and in France in August, grossing EUR 2.3m. Sony Pictures Classics is opening it in the US on 25 December. Remaining territories will follow in early 2017.

Lenny Abrahamson’s ROOM is the fifth nominee for European Film. The adaptation of EFA-nominated screenwriter Emma Donoghue’s best-selling novel about a mother and her five-year-old son trying to adjust to freedom after years spent as kidnap victims in a single room, is an Irish-Canadian co-production and has played well around the world. Actress Brie Larson won a BAFTA and an Oscar. The most successful European territory for the English-language film has been the UK with a gross of EUR 4.1m, followed by Spain with EUR 2m and Italy with EUR 1.2m. In several of Europe’s biggest box-office markets, local films are performing well in 2016. In France the biggest film of the year so far is Pathé’s comedy sequel LES TUCHES 2 which has grossed EUR 30m to date, while in the UK, UIP’s BRIDGET JONE’S BABY, a UK-US co-production, is the second biggest film of the year with EUR 57m. Spanish animation CAPTURE THE FLAG is the chest-grossing European production in the UK with EUR 2m. The English-language Spanish co-production A MONSTER CALLS, directed by Barcelona-born Juan Antonio Bayona, is the biggest film of the year to date in Spain with a gross of EUR 24.2m for distributor UPI, while in Italy, the top spot is held by the comedy QUO VADO! It was released by Medusa on 1 January and has a final tally of EUR 69m. It has not been a very strong year for homegrown titles in Germany so far. However, LOOK WHO’S BACK, one of the biggest hits of 2015 with a local gross of EUR 20.5m is nominated for European Comedy.
José Luis Cienfuegos, Marina Lanza, Mariona Viader (Seville European FF), Klaus Eder (FIPRESCI), Roberto Olla, Nathalie Monteleit (EURIMAGES), Torsten Neumann (Oldenburg FF), Marc Vandeweer, Hélène Mambourg (Cartoon – European Association of Animation Film), Albert Wiederspiel, Kathrin Kohlstedde (Filmfest Hamburg)

The festivals participating in the EFA short film programme:

- Dieter Kosslick, Maike Mia Höhne & Sarah Schüssel (Berlin IFF), Jean-Claude Saurel, Laurent Crouzeix & Tim Redford (Clermont-Ferrand IFF/FF), Miguel Dias (Curtas Vila do Conde – IFF), Antonis Papadopoulos & Sophia Georgiadou (Int’l Short FF in Drama), Alice Cabañas & Rich Warren (Encounters Short Film and Animation Festival Bristol), Patrick Duynslaegher & Wim De Witte (Film Fest Gent), Krzysztof Gierat & Barbara Orilcz-Szczypuła (Krakow FF), Carlo Chatrian & Alessandro Marcionni (Festival del film Locarno), Rutger Wolfson & Peter van Hoof (IFF Rotterdam), Mirsad Purivatra, Amer Bećirbegović & Vanja Kaludjerčić (Sarajevo FF), Jukka-Pekka Laakso & Juhani Alanen (Tampere FF), Niclas Gillberg & Christoffer Olofsson (Uppsala Int’l Short FF), Javier Angulo Barturen & Denise O’Keeffe (Valladolid IFF), Alberto Barbera, Angela Savoldi & Silvia Menegazzi (Venice FF)

Our selection experts:
- Péter Bognár (Hungary), Dave Calhoun (UK), Jonas Holmberg (Sweden), Angeles González-Sinde (Spain), Dagmar Jacobsen (Denmark), Vincent Tavier (Belgium), Ada Solomon (Romania), Benoît Barouh (France), Paco Delgado (Spain), Martin Gschlacht (Austria), Dean Humphreys (UK), Waldemar Pokromski (Poland), Giuliano Taviani (Italy)

EXCELLENCE AWARDS JURY:
- Benoît Barouh (France), Pazo Delgado (Spain), Martin Gschlacht (Austria), Dean Humphreys (UK), Ada Solomon (Romania)

The committee members for the EUROPEAN DISCOVERY – PRIX FIPRESCI:
- Mihai Chirilov (Romania), Isabelle Daniel (France), Angeles González-Sinde (Spain), Dagmar Jacobsen (Denmark), Katarzyna Kwiatkowska (Poland), Martin Rabarts (the Netherlands), Ada Solomon (Romania)

EUROPEAN DOCUMENTARY:
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EUROPEAN ANIMATED FEATURE FILM:
- Marc Du Pontavice (France), Karsten Kiilerich (Denmark), Antonio Saura (Spain), Anja Šošić (Poland), Vincent Tavier (Belgium)

EUROPEAN COMEDY:
- Nacho Carballo (Spain), Kim Foss (Denmark), Nik Powell (UK), Marten Rabarts (the Netherlands), Ada Solomon (Romania)

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<td>Bosnia &amp; Herzegovia</td>
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