Welcome to the 30th European Film Awards

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Welcome to the 30th European Film Awards: A lot of them depart from a critical examination of life’s realities, from unemployment and the aspirations of youth to a general sense of belonging. They take us to a Swedish beach, a deserted Greek summer resort, a Romanian hospital and a French window. Each of the nominated films opens a window into a different world and shows the creative diversity of European cinema. It is with great pleasure that we present this year’s nominated short films. The EFA Short Film programme has long been an established item on the annual international short film agenda. It is organised in co-operation with fifteen partner festivals. At each of them, an independent international jury presents one of the European short films in competition with a nomination for the award European Short Film. During the past fifteen years, the interest in the short film programme and this collection of short films has constantly been increasing. The nominated films go through a series of 40 screenings across Europe and beyond.

We are proud to draw attention to these films and their creators and I invite you to leaf through this booklet and meet the nominees – creative people from all over Europe. The EFA short film programme wouldn’t be possible without our friends in the world of short films and I wish to thank all our partner festivals for yet another fantastic year.

I would also like to thank our friends at the Uppsala Short Film Festival for the EFA Short Film Weekend – a great gathering of the nominated directors in Sweden for a first screening of the nominated shorts and a weekend of meeting and mingling.

Thank you & tack så mycket!

The members of the European Film Academy elect the overall winner who is announced at the 30th European Film Awards Ceremony in Berlin.
COPA-LOCA

WRITTEN, DIRECTED & PRODUCED BY: Christos Massalas
DIRECTOR OF PHOTOGRAPHY: Konstantinos Koukoulos
EDITOR: Christos Massalas
COSTUME DESIGN: Marli Ailiери
HAIR & MAKE UP ARTIST: Ioanna Lygizou
ORIGINAL SCORE: Zetela
SOUND DESIGN: Dimitris Kanellopoulos, George Ramantanis
MAIN CAST: Elsa Lekakou, Jenny Hiloudaki, Pavlos Iordanopoulos, Talat Iqbal

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Copa-Loca is an abandoned Greek summer resort. Paulina is the girl at the heart of Copa-Loca. Everyone cares for her and she cares about everyone – in every possible way.

Christos Massalas

How long did it take to make your short? Was it difficult to get financing? COPA-LOCA was made spontaneously. We didn't have any funding to begin with, but we went ahead and made it, regardless. From conception to final cut it took a few months. So we had to be inventive, find ways and solutions to make it happen without resources. Later on and after the film was finished and selected in Cannes we were able to receive support from the Greek Film Centre, which has helped a lot. But initially, the only guarantee that we had was the talent and the passion of the people involved.

Which thoughts come to mind concerning a “European cinema community”?

First of all, I have to say that my personal story has been defined by the European objective of free movement. I was born in Greece. I spent some years as a child in Dublin; later on, I moved to London to study cinema and stayed there for a decade. I wrote one of my first Greek-language scripts looking out from a window into Hardangerfjord, in an Artists’ Residence in Norway. And then in Novi Beograd. And I brought all this with me in Athens, where I now live and work. So this is the world I know of, a world of movement. And that is how my mind has learned to operate, always thinking in terms of cultural associations and co-existence. This is the essence, I think, of the European cinema community.

If you owned a theatre for one night, which films would you screen? It would be a long night. And probably there would have to be multiple screening rooms. And you could go from one to the other, in a kaleidoscopic structure. From TOUTE LA MÉMOIRE DU MONDE by Alain Resnais to AT LAND by Maya Deren; there would be a room for Almodóvar with a corridor leading to the world of Lina Wertmüller. There would be F FOR FAKE by Orson Welles and THE THIRD GENERATION by Rainer Werner Fassbinder.

What is your next project?
I’m now developing my first feature-length project. It’s called BROADWAY and it takes place in Athens, in an abandoned entertainment arcade. It’s the story of a group of street performers, hustling their way through life. It’s a continuation of the ideas that I started exploring with COPA-LOCA.

EN LA BOCA

WRITTEN, DIRECTED & PRODUCED BY: Matteo Gariglio
DIRECTOR OF PHOTOGRAPHY: Andi Widmer
EDITOR: Thais Odermatt
SOUND DESIGN: Manu Gerber
ANIMATION: Mathias Wesselmann

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EN LA BOCA grew spontaneously and started without funding. With the incidents that occurred after the initial shooting, I started to look for funds to be able to return. Luckily I was able to find some financing. Nevertheless, it wouldn’t have been possible to realize this project without the sacrifices by many team members.

Which thoughts come to mind concerning a “European cinema community”?

I studied documentary directing in a master course in three different European cities with 25 filmmakers from all over the world. That is where I learned about the importance of diversity in personality, background and culture. Combining different approaches in filmmaking can create new, outstanding works. A well-connected European cinema community will stimulate this.

If you owned a theatre for one night, which films would you screen? I would screen the movies of Tizza Covi and Rainer Frimmel - two of my favorite filmmakers. And some work by Béla Tarr and Wim Wenders.

What is your next project?
I’m still involved a lot with this project. Aside from the film, I’m planning to create a cross media story, telling the events over the span of three years. I’m also currently developing my first feature-length documentary.
Which thoughts come to mind concerning a “European cinema community”?

A group that can develop its own ideas about image, story, texture, etc., and work with them.

Simon Vahlne

How long did it take to make your short? Was it difficult to get financing?

From working on the initial storyboard and animations, and from conception to editing, it took about four months in total. Financing was not complete until about a month before filming, but eventually it went well.

Which thoughts come to mind concerning a “European cinema community”?

I find it is easy to fall into convention when making films. Before you know it, you’ve created sentimental images based on memories of films you’ve seen before. So I would like my European colleagues to keep an eye on me so that I don’t do this. In return I’ll do the same for them.

If you owned a theatre for one night, which films would you screen?

EPIC BEACH FIGHT!! This is what happens when you yell “Sieg Heil” and call someone’s wife a whore. He had it coming.

Simon Vahlne

How long did it take to make your short? Was it difficult to get financing?

Funding the film gave me a lot of energy. It was very much about me re-telling the childhood memory that the film is based on – when some drunk teenagers started yelling “Sieg Heil” on a beach I visited with my family. We ended up with a good budget, which was important because I knew we had to film a lot of very large sceneries, with a lot of actors improvising, to capture the urgency of the situation. All in all, the film took one year and nine months to make, from initial idea to our premiere in Cannes.

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If you owned a theatre for one night, which films would you screen?

Sergei Parajanov’s THE LEGEND OF SURAM FORTESS, Andrei Tarkovsky’s NOSTALGIA, Ingmar Bergman’s FANNY & ALEXANDER and Hito Steyerl’s How Not to be Seen: A Fucking Didactic Educational .MOV File

Simon Vahlne

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LOVE

WRITTEN & DIRECTED BY: Réka Bucsi
PRODUCED BY: Marc Bodin-Joyeux, Gábor Osváth
ORIGINAL SCORE: David Kamp
SOUND DESIGN: Péter Benjamin Lukács
ANIMATION: Réka Bucsi, Cyrilie Chauvin, Nicole Stafford, Thibaud Petitgas

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LOVE is a short film describing affection in three chapters, through an impact on a distant solar system. Abstract haiku-like situations reveal the change in atmosphere on one planet, caused by the change of gravity and light. This pulsing planet makes the inhabitants become one with each other in various ways.

Réka Bucsi
How long did it take to make your short? Was it difficult to get financing?

LOVE took fairly long to finance, as it’s a co-production between France and Hungary, and both countries have a rather long waiting period when it comes to film funds. It seems to me that these things are never easy or fast, but in the end it turned out to be great. I could have everyone working with me who I wished for, and we had a great production period. All together it took around one year to make the movie.

Which thoughts come to mind concerning a “European cinema community”?

For me personally it’s a very important community. It does not only inspire me, but I also established an international group of people that I grew to love to work with, which is gold when it comes to filmmaking. It’s not easy to be independent in the film industry, and a community like this is very helpful to go to if one doesn’t always find everything they need within their own home country.

If you owned a theatre for one night, which films would you screen?
That is a hard one. I would love to curate themed nights, so maybe first I’d do a sci-fi marathon with UNDER THE SKIN, STALKER, 2001: A SPACE ODYSSEY, THE FLY and E.T. running all day, with some animated shorts between the feature films.

What is your next project?
I actually just wrapped up a new project, which is a quite unique musical collaboration. It’s called SOLAR WALK, and it’s a 26-minute movie accompanied live by the Aarhus Jazz Orchestra. For the beginning of next year I’m brewing some new shorter projects with some lovely animation ladies.

THE ARTIFICIAL HUMORS

OS HUMORES ARTIFICIAIS

WRITTEN, DIRECTED & PRODUCED BY: Gabriel Abrantes
DIRECTOR OF PHOTOGRAPHY: Jorge Quintela
EDITOR: Margarida Lucas
PRODUCTION DESIGN: Dayse Barreto, Tatiane Takahashi, Diogo Hayashi
ORIGINAL SCORE: Aamourcean (Ulysses Klotz)
SOUND DESIGN: Carlos Abreu, Marcel Costa
MAIN CAST: Margarida Lucas, Amanda Rodarte, Gilda Nomacce, Ivo Müller

Production: Herma Films
Rua da Prata nº 250, 4º Esq
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hermafilms@gmail.com

THE ARTIFICIAL HUMORS is a film about humor, anthropology and artificial intelligence. It focuses on how humor is central to human relationships across, used as a form of social control, and one of the most complex forms of communication. The film was shot in Mato Grosso (Canarana and the Yawalapiti and Kamayura villages inside the Xingu Indigenous Park) and São Paulo. Blending a certain Hollywood aesthetic with documentary approaches, the film tells the story of an indigenous girl who falls in love with a robot that is a rising stand up comedian in Brazil. Gabriel Abrantes’ films address historical, political and social matters while discussing postcolonial, gender and identity issues. His works create layers of unlikely readings, altering traditional narratives and touch upon the absurd, folklore, humor and politics.

Gabriel Abrantes
How long did it take to make your short? Was it difficult to get financing?

It took about a year and a half from financing to making. It’s not easy to be independent in the film market is a monolith. People dedicated to defending art, intellectual exploration, and political commitment, a dedication that is not as evident in other cinema communities where the market is a monolith.

If you owned a theatre for one night, which films would you screen?
I would screen Lubitsch’s TO BE OR NOT TO BE, Sturges’ SULLIVAN’S TRAVELS, and Pixar’s RATATOUILLE - three Hollywood imposter farces about war, poverty and discrimination - all hilariously transcendent.

What is your next project?
I’m editing my first feature, DIAMANTINO, which I wrote and directed with Daniel Schmidt, and am preparing to shoot my first animation, about a little known sculpture that decides to run away from the Louvre, joins a political rally, and ends up getting broken by police batons.
In Mesopotamia, there are children of different ethnicities, religions and languages. Zelal, 7 year-old petite girl, is an ethnic Kurd as well as religiously an Ezidi (Yazidi). An ordinary school day turns into a life changing event for Zelal and her introvert admirer, Zeki, after their Turkish teacher introduces the letter of the week ‘O’.

Written & Directed by: Laura Ferrés
Production: Inicia Films
Produced by: Valérie Delpierre
Director of Photography: Agnès Piqué Corbera
Sound Design: Alejandro Castillo
Main Cast: Pere Ferrés, Marian Alvarez

THE DISINHERITED is a portrait of the director’s father facing the end of his family business. Pere Ferrés is 53 years old and owns a small bus company. Lack of money forces him to drive clients who destroy his vehicle to bachelor parties, but he is not prepared to lose his dignity.

Laura Ferrés
How long did it take to make your short? Was it difficult to get financing? One year and a half to finish. The main difficulty I faced was that my father only told me that he had to close his business three months before. So I only had that time to write the script, find the team, locations and everything else by myself. Unfortunately, the post-production took longer than expected because I had to find the money to fund the project. Budget-wise, it was really difficult at first because I shot an initial part with my savings, but later the film received funds from both the Catalan and Spanish Ministry of Culture.

Which thoughts come to mind concerning a “European cinema community”? Following THE DISINHERITED’s spirit, films which explore the family topic with dark humor: Lucrecia Martel’s LA CIÉNAGA and WHISKY by Juan Pablo Reina. As Laura Ferrés has an amazing network for that and an enriching diversity of cultures.

Which would you screen? If you owned a theatre for one night, which films would you screen?

Laura Ferrés

THE DISINHERITED is my first professional project after university, so I feel lucky that it can be seen at film festivals around the world. Particularly, Europe has an amazing network for that and an enriching diversity of cultures.

If you owned a theatre for one night, which films would you screen?

Laura Ferrés

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Which would you screen? If you owned a theatre for one night, which films would you screen?
THE PARTY

DIRECTED BY: Andrea Harkin
WRITTEN BY: Conor MacNeill
PRODUCED BY: Farah Abushwesha, Emmet Fleming
DIRECTOR OF PHOTOGRAPHY: Piers McGrail
EDITOR: Catherine Creed
PRODUCTION DESIGN: Damian Draven

COSTUME DESIGN: Owen Jeffres
HAIR & MAKE-UP ARTIST: Joseph Vara
ORIGINAL SCORE: Gareth Averill
SOUND DESIGN: Dario Swadre
MAIN CAST: Anthony Boyle, Niall McNamee, Eileen O’Higgins

Production: Fleming Creative
Farah Abushwesha
12 Barnston Walk, Popham Street
London N1 8GP
UK
tel: +44 777 415 93 59
farah@roccliffe.com

The film is a drama set in the early 1970s in Belfast, Northern Ireland. It explores the themes of love, loss, and displacement.

Belfast 1972. Laurence invites his cousin and man-on-the-run Mickey to a party of drinking, dancing and young love. By morning reality catches up with them.

Andrea Harkin

How long did it take to make your short? Was it difficult to get financing?
I was working on the film in a part-time capacity from around June 2015 until the following January 2016 with about eight weeks of full-time involvement during prep, shoot and editing.

We applied to the Irish Film Board’s short film funding scheme with a script and a director’s statement and producer’s notes and we were shortlisted for an interview in June 2015. We won the commission and had a few months then to prepare, re-work the script slightly, etc. We spent about two to three months casting and searching for actors and a further three weeks in pre-production through end of July and August. We shot the film over four days, plus one pre-shoot morning for a remote location, in September. The editing was full-time for two weeks, then part-time for three weeks – we put the edit on hold while we wrote and shot a new scene (which was shot two months after the original shoot dates, in late November) across two short evenings. Editing was finalised by the end of November and the rest of post-production was staggered/ad-hoc days. We delivered the film at the end of January 2016.

Which thoughts come to mind concerning a “European cinema community”?
Diversity and inclusion, in styles, subjects, languages and cultures, opposed to uniformity and exclusion, which is trend in dominant mainstream cinema.

TIMECODE

DIRECTED BY: Juanjo Giménez
WRITTEN BY: Pere Altimira, Juanjo Giménez
PRODUCED BY: Juanjo Giménez, Arturo Méndiz, Daniel Villanueva
DIRECTOR OF PHOTOGRAPHY: Pere Pueyo
EDITOR: Silvia Cervantes
PRODUCTION DESIGN: Daniel Villanueva
HAIR & MAKE-UP ARTIST: Irene Retuerta

ORIGINAL SCORE: Iván Céster
SOUND DESIGN: Xavi Saucedo
MAIN CAST: Lali Ayguadé, Nicholas Ricchini

Production: Nadir Films
Juanjo Giménez
Montserrat de Casanova 141
08032 Barcelona
SPAIN
tel: +34 626 13 47 31
juanjo@nadirfilms.com

The film is a drama set in the early 1970s in Belfast, Northern Ireland. It explores the themes of love, loss, and displacement.

Luna and Diego are the parking lot security guards. Diego does the night shift, and Luna works by day.

Juanjo Giménez

How long did it take to make your short? Was it difficult to get financing?
Shooting took two days, a weekend. Post-production went along for eight months. Financing was not very difficult, it’s a very low budget short film. With some public support from the ICAA, the Spanish Ministry of Education, Culture and Sports.

Which thoughts come to mind concerning a “European cinema community”?
Diversity and inclusion, in styles, subjects, languages and cultures, opposed to uniformity and exclusion, which is trend in dominant mainstream cinema.

If you owned a theatre for one night, which films would you screen?
If I owned a theatre for one night, I would shoot a short film there. It’s very difficult to have a location like a movie theatre for free. The film screened will be the one written in the script.

What is your next project?
We are developing a science-fiction feature film.
UGLY

WRITTEN, DIRECTED & PRODUCED BY: Nikita Diakur
DOP, EDITOR, PRODUCTION & COSTUME DESIGNER: Nikita Diakur
ORIGINAL SCORE: Enrica Sciadonone, Cédric Dekowski & Felix Reifenberg
SOUND DESIGN: David Kamp & Nicolas Martigne
ANIMATION: Gerhard Funk, Nicolas Trolignon, Phil Moron, Bastian J. Schiffer

Production, World Sales & Press:
Nikita Diakur
Josefsstr. 31
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GERMANY
tel: +49 172 684 25 41
info@nikitadiakur.com
ugly-film.com

An ugly cat struggles to coexist in a fragmented and broken world, eventually finding a soulmate in a mystical chief. Inspired by the internet story ‘Ugly the Cat’.

Nikita Diakur
How long did it take to make your short? Was it difficult to get financing? It took four years to make. If you include developing the idea, then probably a bit longer. However, this is because we couldn’t work full-time. Financing is always difficult for short films. That is why we had to work different jobs to be able to support ourselves during production. There was a bit of funding from FFA, which was based on my graduation film, but money ran out quickly, so we ran a Kickstarter campaign that succeeded on the last day. Kickstartering was especially hard, mainly because not many people knew about UGLY. That changed after Kickstarter and I see it as the main benefit, even more than the raised money.

Which thoughts come to mind concerning a “European cinema community”? It is a community of diversity. It is important to have a collective of so many different perspectives. Filmmakers transport universal ideas and inspire, and that can bring people together.

If you owned a theatre for one night, which films would you screen? From the first idea to the release of the last clip on the web, it took us about three years to finish the project. WANNABE was my bachelor degree film at the Film Academy Vienna, so we got some assistance from our university and several small fundings, but in the end, we had to compensate for the lack of money with our enthusiasm and good friends who supported us.

What is your next project? We are working on an UGLY KIDS follow up. Long-term we’ll try to make more interactive things.

WANNABE

DIRECTED BY: Jannis Lenz
WRITTEN BY: Jannis Lenz, Andy Widmer, Matthias Writze
PRODUCED BY: Lukas Zweng, Roland Fischer
DIRECTOR OF PHOTOGRAPHY: Andi Widmer
EDITOR: Alexander Rauscher
PRODUCTION DESIGN: Winnie Künzle
COSTUME DESIGN: Eva Zar
HAIR & MAKE UP ARTIST: Ines Marie Polak
SOUND DESIGN: Rudolf Pototschnig, Benedikt Plaier, Jonas Haslauer
MAIN CAST: Anna Suk, Simone Fuith, Julia Plach, Matthias Dachler, Merlin Leonhardt, Markus Schleiner

Director of Photography: Andi Widmer

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Coco is 17 and feels a desperate need to become famous even though she seems to lack the necessary talent. She is willing to do anything for recognition and avoid becoming an everyday ‘loser’. She skips school to attend castings, music videos shoots, and to film YouTube clips but faces humiliation after another and is quickly pushed to her limits. With her ‘Coco Channel’, she tries to expand her notoriety on the internet and create the successful, loved, and confident character she wishes she really could be. As a crossmedia project, connecting film with the online video scene, WANNABE tells the story of a young YouTuber, who builds herself a fictitious world on the Internet.

Jannis Lenz
How long did it take to make your short? Was it difficult to get financing? Because WANNABE was realized as a cross media project, we were still producing online videos for Coco’s YouTube Channel after the short film had already premiered.

From the first idea to the release of the last clip on the web, it took us about three years to finish the project. WANNABE was my bachelor degree film at the Film Academy Vienna, so we got some assistance from our university and several small fundings, but in the end, we had to compensate for the lack of money with our enthusiasm and good friends who supported us.

Which thoughts come to mind concerning a “European cinema community”? I think there are more and more ways for filmmakers to connect with each other, so what comes to my mind first are all those friends I got to know through filmmaking and travelling during the last years. And then I think of the artistic freedom that we still have here in Europe, which for me implies a certain responsibility in how we deal with this privileged situation, as an individual but also within a community.

If you owned a theatre for one night, which films would you screen? I would start with BAL by Semih Kaplanoglu, followed by Cassavetes’ A WOMAN UNDER THE INFLUENCE and end with THE ACT OF KILLING by Joshua Oppenheimer.

What is your next project? Currently I work on two different feature film projects. The first one is a documentary, a portrait of a young guy with Turkish roots who is a professional soldier, based here in Vienna. The second one is a fictional film which tells the story of a policeman, his wife, who is a social worker, and their 14-year-old adopted child Malik. We get to know the young family right before they receive a letter from the youth welfare, which says that Malik’s biological father wants to get in touch with his son. We follow the persons concerned through their everyday lives and how they deal with this unexpected challenge - altogether and everyone for themselves, shown from different point of views in several fragments.
Outside a maternity ward, a Roma family is announced their underage daughter has just had a baby girl. Pardică (50) doesn’t seem to celebrate the moment; he is very displeased with this early pregnancy, for which he blames his wife. However, things become even tenser when a hospital employee asks them to sign some papers and discovers issues related to their IDs and their status as parents of the underage new mother. The imminent danger of state authorities separating them from their daughter determines Pardică to take action.

Adrian Silișteanu

How long did it take to make your short? Was it difficult to get financing? Despite the fact that the first time we submitted this project for financing to the Romanian Film Centre it was rejected, the second time we received about EUR 30,000 production support, which allowed us to make the film under pretty good conditions. We had five days of shooting and enough time to edit and finish all the post-production.

Which thoughts come to mind concerning a “European cinema community”?

Hope, before anything. The hope that we will be able to keep the specificity of European cinema to still offer a certain freedom to arthouse filmmakers and, at the same time, the hope that we will be able to keep an audience for their movies.

If you owned a theatre for one night, which films would you screen?

THE TURION HORSE by Béla Tarr and BARRY LYNDON, at the Nipkow Programme, during the 2015/2016 winter and we started to ask for funding at that time. We were very lucky with the funding so it went fast. I shot for a week, and made the drawings in 5/6 months. Then we waited for the premiere in Venice in September.

Which thoughts come to mind concerning a “European cinema community”?

The idea that cinema is also a matter of financial public interest, the preservation of a lively arthouse scene that eventually makes supposedly „small” projects turn into world-wide successes. And, of course, the very dynamic network of co-productions that creates not only European movies but also European generations. Public fundings should not bring us to become cultural monomaniacs and make strange national objects only understandable by our fellow countrymen.

If you owned a theatre for one night, which films would you screen?

Louis C.K.’s skits, Maren Ade’s TONI ERMANN and EVERYONE ELSE, Don Hertzfeldt’s WORLD OF TOMORROW, Charlie Kaufmann’s SYNECODCHE, NEW YORK, Camille Henrot’s GROSSE FATIGUE, a few episodes of Ricky Gervais’ THE OFFICE, Sydney Lumet’s DOG DAY AFTERNOON. Lars Von Trier’s THE BOSS OF IT ALL, Pilvi Takala’s REAL SNOW WHITE, Billy Wilder’s SOME LIKE IT HOT, Wes Anderson’s THE LIFE AQUATIC, Miguel Gomes’ TABU, Armando Ianucci’s IN THE LOOP. OK this is taking too long.

What is your next project?

A feature film mixing live action and animation like YOU WILL BE FINE.
The short film programme is organised in co-operation with a series of film festivals throughout Europe. At each of these festivals, an independent jury presents one of the short films in competition with a nomination in the European Film Awards’ short film category. In 2018, the programme includes the following festivals:

- 21 – 28 Oct. 2017: Valladolid International Film Festival (Spain)
- 23 – 29 Oct. 2017: Uppsala International Short Film Festival (Sweden)
- 10 – 19 Nov. 2017: Cork Film Festival (Ireland)
- 2 – 9 Dec. 2017: Leuven International Short Film Festival (Belgium)
- 24 Jan. – 4 Feb. 2018: International Film Festival Rotterdam (the Netherlands)
- 2 – 10 Feb. 2018: Clermont-Ferrand International Short Film Festival (France)
- 15 – 25 Feb. 2018: Berlin International Film Festival (Germany)
- 7 – 11 Mar. 2018: Tampere Film Festival (Finland)
- 27 May – 3 Jun. 2018: Krakow Film Festival (Poland)
- 15 – 22 Jul. 2018: Curtas Vila do Conde – International Film Festival (Portugal)
- 2 – 11 Aug. 2018: Locarno Festival (Switzerland)
- 10 – 17 Aug. 2018: Sarajevo Film Festival (Bosnia & Herzegovina)
- 29 Aug. – 8 Sep. 2018: Venice Film Festival (Italy)
- 17 – 22 Sep. 2018: International Short Film Festival in Drama (Greece)
- 25 – 30 Sep. 2018: Encounters Short Film and Animation Festival Bristol (UK)

To be considered for a nomination, a short film has to screen in competition at one of these festivals. Eligible are directors born in Europe or with a European passport* whose films do not exceed a running time of 30 min. and match the genre regulations of the respective festival. When the annual cycle is complete in September, the members of the European Film Academy – more than 3,000 European film professionals – get to watch all nominated short films and it is they who elect the overall winner: the European Short Film, which will be presented at the 31st European Film Awards Ceremony on 15 December 2018 in Seville.

* European, in the sense of the European Film Academy, means geographical Europe, both EU and non-EU, and shall include Israeli and Palestinian.