THE 27th EUROPEAN FILM AWARDS

WELCOMES:

Wim Wenders ........................................ 2
President, European Film Academy
Agnieszka Holland ............................... 4
Chairwoman, EFA Board

Nils Ušakovs ........................................ 6
Mayor of Riga
Dace Melbārde ....................................... 7
Minister for Culture of the Republic of Latvia

THE EFA PATRONS ................................. 8

HIGHLIGHTING LATVIAN CINEMA ......................................................... 16

THE AWARD CEREMONY ................................................................. 20

LET’S HELP OLEG SENTSOV! ......................................................... 22

EUROPEAN CINEMA 2014 ............................................................... 96

CREDITS ................................. 100

THANKS ........................................ 102

BROADCASTERS ........................................ 104

EFA SELECTION 2014 ................................................................. 23

NOMINATIONS 2014 ................................................................. 24

EUROPEAN FILM ........................................ 24
EUROPEAN COMEDY ........................................... 24
EUROPEAN DISCOVERY - Prix FIPRESCI ........................................... 24
EUROPEAN DOCUMENTARY ......................................................... 82
EUROPEAN ANIMATED FEATURE FILM ........................................... 82
EUROPEAN SHORT FILM ............................................................... 82
EUROPEAN DIRECTOR ................................................................. 82
EUROPEAN SCREENWRITER ......................................................... 82
EUROPEAN ACTRESS ................................................................. 82
EUROPEAN ACTOR ................................................................. 82

AWARDS 2014 ......................................................

THE JURY ......................................................
EUROPEAN CINEMATOGRAPHER - Prix CARLO DI PALMA ......................................................
EUROPEAN DIRECTOR ......................................................
EUROPEAN PRODUCTION DESIGNER ......................................................
EUROPEAN COSTUME DESIGNER ......................................................
EUROPEAN COMPOSER ......................................................
EUROPEAN SOUND DESIGNER ......................................................
EUROPEAN CO-PRODUCTION AWARD - Prix EURIMAGES ......................................................
EUROPEAN ACHIEVEMENT IN WORLD CINEMA ......................................................
EFA LIFETIME ACHIEVEMENT AWARD ......................................................
EFA YOUNG AUDIENCE AWARD ......................................................
EFA PEOPLE’S CHOICE AWARD ......................................................
An Understanding and Appreciation of European Film

Dear friends and colleagues, welcome to the twenty-seventh European Film Awards and the European Capital of Culture 2014! We are happy to celebrate tonight’s awards here in Riga, the birthplace of Sergei Eisenstein, a giant of European cinema who helped to shape our tradition and our history. Passing on an understanding and appreciation of European film, its past, presence and future, is one of our biggest tasks if we want to remain relevant and able to speak to tomorrow’s audiences.

One way of doing so is with the Young Audience Award which, in its third edition, has involved kids in 17 cities across Europe this year. They had a great day watching the three nominated films, discussing, and finally voting for the winner.

The European Film Awards also include the People’s Choice Award, voted for online strictly by movie fans, the people who watch our films. But the majority of awards still come from our own EFA Selection, of course, the list of films recommended for a nomination. Each year, this list sheds light on the great diversity of European cinema, on the stories we tell and the ways in which we tell them. These films were made available to EFA Members for the first time on the new EFA VOD platform and they cast their votes online, for the first time in the new EFA Members’ Area. Throughout the years, the Awards have travelled around the continent, to cities like Barcelona and Tallinn, London and Rome, Glasgow and Paris, Copenhagen, Bochum, Malta or Warsaw. And this year they have brought us here to the Latvian capital.

I would like to thank our Latvian partners who have made it possible for us to be here: the Ministry of Culture of the Republic of Latvia, the Riga City Council, Foundation Riga 2014 and Latvian Television LTV.

I would like to welcome all of you, filmmakers who have had their film in the selection, nominees, new EFA Members, patrons, friends and supporters. I thank all of you for coming here, and for your support. Merci! Dankeschön! Thank you! Paldies! I also very much thank the FFA German Federal Film Board, German State Lottery Berlin, German State Minister for Culture and the Media, Medienboard Berlin - Brandenburg and the Creative Europe MEDIA Sub-Programme of the EU for their continued support. Thank you all very much for making the 27th European Film Awards possible! Have a great and memorable evening!

Wim Wenders
President of the European Film Academy

27th European Film Awards

Why do films have stars?

They project better!

www.riga2014.org
Our Responsibility

This is my first address as the chairwoman of the EFA Board. I would like to welcome all of you to Riga for this year’s 27th European Film Awards. Since its founding, the European Film Academy has been dedicated to celebrating the excellence and diversity of European cinema, to attracting new audiences to European film, and to drawing attention to up and coming European talents. This celebration happens through a variety of activities in 2014: the third edition of the European Film Academy Young Audience Award, EFA’s short film initiative with 15 partner film festivals across Europe, and the SHORT MATTERS! Programme, which screened the nominated shorts in 40 places around the world. Other highlights were the EFA Master Class HIGH VALUE FOR YOUR BUDGET – THE CREATIVE USE OF VIRTUAL PRODUCTION with Marc Weigert, and two new editions of A SUNDAY IN THE COUNTRY.

The European Film Academy cannot and will not turn into a political institution. But we also cannot escape reality. I deeply believe that our Academy must not close its eyes to the hardship some of our colleagues must endure for their right to having freedom of expression. Most of us have the luxury of living in peace, but war and violence are growing realities everywhere. When we learn of cases like the one of Oleg Sentsov, I feel it is our duty to act. We wrote a statement on his behalf, we sent letters to the Russian authorities and we collected donations to cover his legal expenses and support his young children. I would like to thank all those of you who have helped us in this case. However, Oleg is still in prison, for seven months now, and we still hope that he will be released. But it is our responsibility that his case is not forgotten (see also page 22).

Tonight, we are here to celebrate the European Film Awards, the outstanding films and achievements of the past year. Thanks to the Academy’s new VOD system, our membership now has access to a rich selection of European films this year, which once again offered a wide range of original talent, unique styles and diversified topics.

However, European cinema still shows some weaknesses and to address them, we shouldn’t shy away from raising some important questions: why isn’t European film distribution more widespread? Why aren’t we more successful in reaching the conscience of European audiences? Why can’t we make even fewer trivial or unimportant movies? Why do we sometimes lack strength, courage or determination?

I’d like to take this opportunity to thank all our friends and partners who helped us realise all this. Special thanks go to the patrons of the European Film Academy, film companies and institutions from all over Europe who supported our work not only financially, but also with their informed input and presence at the awards ceremony (you will find a detailed list of them from page 8 on). I wish all of you a great evening.
Dear film lovers – welcome to the European Film Awards ceremony in Riga!

This year, the European Film Awards ceremony is truly a magnificent event with Riga being a European Capital of Culture. We have been looking forward to this from the moment we learned that Latvia and Riga would have the honour of hosting Europe’s most outstanding film professionals.

Preparations for the European Film Awards ceremony have also given great momentum to Latvia’s cinema professionals to present Latvian film as diversely as possible at a range of events. The lectures and workshops to be run by renowned film industry professionals will be especially notable. I hope these will also contribute to the emergence of international joint ventures.

I believe that this year’s European Film Awards ceremony will be the best one ever, bringing great pleasure both to participants and viewers.

I trust that this event will help strengthen cultural ties and promote understanding between different peoples. I hope you have a great time in Riga, enjoying the hospitality of our city, acquiring positive and unforgettable memories of Riga – Latvian and European Capital of Culture!

Nils Usakovs
Mayor of Riga

Dace Melbārde
Minister for Culture of the Republic of Latvia

It is a great honour and a true pleasure to welcome the European Film Awards nominees, winners, jury and all the film family to Riga.

This is a wonderful conclusion for Riga’s year as European Capital of Culture, reaffirming what we have all been so proud of during this time: Latvia is a special adornment on the European cultural map and we have much to show the world!

This event, an opportunity to view superb works of European cinema and meet with acknowledged masters, is a wonderful gift for any lover of film. At the same time, it is an opportunity to remind the international community that Latvian film also has its own allure. This is evidenced both by our classics of the genre, which speak to audiences from generation to generation, and new films regularly receiving praise around the world and being rated highly at major competitions.

It is significant that director Ruben Östlund’s film FORCE MAJEURE has been nominated in this year’s European Film category. Force Majeure is also the name of Riga’s 2014 European Capital of Culture programme, reminding us that culture can be an overwhelming, irresistible force that transforms lives and fills our hearts with joy, if only we let it.

We are also conferred indulgence and extravagance by the timing of the European Film Awards ceremony – in December, the last month of the year, when we simultaneously look back on our achievements and into the future, already yearning for the aromas and colours of the year-end festivities. The European Film Awards programme is a festival of film in every sense – a festival for audiences being astounded again and again, and a festival for filmmakers themselves to enjoy the fruits of their labours one ever. May it be full of surprises for all of us!
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 17th time already:

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

Ferran Mascarell, Minister of Culture
Government 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 Film Academy, 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.

**CENTRE DU CINÉMA OF THE FEDERATION WALLONIA BRUSSELS**

Frédéric Delcor, Secretary General

The Federation Wallonia Brussels has always been convinced of the importance of cinema as a major factor for deepening the European identity. We think that the European Film Academy remains a great window for the image of European films worldwide and we deeply hope that the EFA will also be an effective tool in order to help European decision makers understand the role of European cinema in the preservation of cultural diversity.

**CHIMNEY**

Fredrik Zander, Head of Art & Entertainment

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.

**DANISH FILM INSTITUTE**

Henrik Bo Nielsen, CEO

Stand up for culture. The global financial crisis continues to rage, including in Europe. When public budgets are slashed, it can seem tempting to be extra frugal about public funding for the arts. After all, culture and the arts can hardly be called essential, can they? I’m reminded of the story of the minister who questioned Churchill’s decision to maintain arts funding during wartime, to which Churchill allegedly replied, then what are we fighting for? We need new ways of thinking and new ways of acting for Europe and the world to get through the crisis – which is not, after all, only about economics. Art, when it’s good, makes us see, think, dream differently. We have to tend the spaces where that can happen, the necessary spaces of culture.
EFA PATRONS

ESTONIAN FILM INSTITUTE
Edith Sepp, Head of 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 an EFA patron.

EURLIMAGES
Roberto Olla, Executive Director

For 25 years Eurimages has supported a wealth of European co-productions and has made a major contribution to promoting cultural diversity through cinema. We 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. EuFilmFinances

FILM FINANCES SCANDINAVIA AB
Maritha Norstedt, CEO

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FILM FUND LUXEMBOURG
Guy Daleiden, Managing Director

The Luxembourgers are on board! It is with great satisfaction and pleasure that the Film Fund Luxembourg supports 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.

FILM I VÄST
Tomas Eskilsson, CEO

Film i Väst is a regional film fund located in Västra Götaland, Sweden, with its main headquarters in Trollhättan, Sweden’s leading film city. Film i Väst has directly contributed to the growth of the industry and the development of new talent in the region. Now involved in 30-40 feature film co-productions each year, Film i Väst is one of the most significant regional film funds in Europe and an essential source of funding for Swedish films. Film i Väst acts as a co-producer, part owner and financier of feature, short and documentary films, and quality drama for TV, and offers many additional resources for film production. We are proud to join the European Film Academy’s patrons and to be part of this celebration of achievements in European cinema.

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FLANDERS AUDIOVISUAL FUND (VAF)
Pierre Drouot, CEO

For 25 years Eurimages has supported a wealth of European 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 European cinema with the European Co-production Award – Prix EURIMAGES.

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.
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.

IRISH FILM BOARD
James Hickie, Chief Executive

Supporting Irish creative talent in film 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.

KOSOVO CINEMATOGRAPHY CENTER
Arben Zharku, Board Chair

The Kosovo Cinematography Center is a public film fund of the youngest country in Europe aiming to rebuild the historically interrupted film tradition and giving space to accumulating filmmaking talents. Being part of EFA is an honour for us and a great opportunity to network with other European fellow bodies in developing film production and film promotion pathways.

MACEDONIAN FILM AGENCY
Darko Basheski, CEO

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!

MINISTRY OF EDUCATION AND CULTURE OF CYPRUS (CULTURAL SERVICES)
Costas Kadis, Minister of Education and Culture of the Republic of Cyprus

Cyprus’ Ministry of Education and Culture is pleased to be associated with an organisation, having as its central aim to promote Europe’s film culture. I strongly believe that, by supporting the European Film Academy, we support European excellence in cinematic works, communicate European values, as well as strengthening dialogue between different countries.

The Icelandic Film Centre promotes Italian cinema abroad as a mission entrusted by the Ministry of Culture. Drawing on its own strategic expertise in the field of marketing and communications, it aims to develop tools and gather resources to interact with key targets by increasing the significance of the Italian films and audiovisual industry in national and international markets. Istituto Luce is honoured to be one of the patrons of the European Film Academy, as a matter of fact, the success of its activities could not be reached without EFA’s support who encourages and awards European talents.

MESTERİ ÜSTÜNLÜKLER İNILİMİ

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Dutch films currently enjoy increasing domestic success. Furthermore, especially children’s films and documentaries are performing well at the major international platforms. For our small country with its limited language area, it is essential to belong to a strong and vibrant European film culture. We feel it is important to participate in the further profiling and expansion of the eclectic European film with its own values and distinct character. Dutch filmmakers are extending their focus to other European countries and are increasingly participating in international co-productions. The European Film Academy plays a vital role in presenting and awarding European talent and we are honoured to be a patron.

The European Film Academy has always been dear to Polish hearts and we are very happy to host the Awards Ceremony in Wroclaw in 2016. It is a great privilege to be a host for the second time since the Polish Film Institute has been created. We truly feel a part of the European film family. We all champion the European cultural diversity. I congratulate all the nominees of this year’s European Film Awards. We are all eagerly looking forward to see the results of EFA this year and the years to come.

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 are looking forward to discover other important stories from all over Europe.

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Our traditional commitment to the highest quality programming brings us to the European Film Academy again this year. Numerous talents and their film works created across Europe show us not only the vast variety of themes and forms of expression one can encounter on the continent, but also consequently build up a common reality that influences our thoughts and actions. Supporting this process is the basic responsibility of the public broadcasters as it is viewed by TVP during its over 60 years of history. We warmly congratulate all the EFA Nominees and Winners, and hope to be able to observe and foster the further development of the cultural life within Europe.
Highlighting Latvian Cinema

We are pleased to welcome our European Film Academy guests and the year’s best European filmmakers to Riga, European Capital of Culture 2014! We are happy that Riga is home to the 27th European Film Awards, the fact undoubtedly highlighting Latvian cinema as an integral part of European film culture. This year’s EFA ceremony will take place in the birth city of one of the most exceptional 20th century film giants – a genius who uncovered the power of montage and the potential of film language: Sergei Eisenstein, the self-professed “boy from Riga”. Eisenstein lived in Riga for the first 17 years of his life, and it is here that his contradictory personality and bright talent was formed. He spent his early years in a building a few blocks from the EFA ceremony – his childhood drawings and caricatures of 20th century Riga are unique historical testimonies. Formally, Sergei Eisenstein isn’t connected to Latvian cinema, as his film genius emerged among the Russian formalists of the 1920s. And yet, the echo of his talent is universal – it’s impossible to imagine contemporary cinema and mass media language without Eisenstein’s montage revelations. Latvian film history is divided into the independent Latvia period and the Soviet era. Though Riga, still a city of the Russian Empire, became an active centre for film in the early 1900s, feature films were more intensively shot after independence in 1918. The culmination of this period was LĀČPLĒSIS (1930) – a film reflecting Latvia’s fight for freedom, metaphorically using motifs from the hero-saga of the same name. The loss of independence in 1940 and the ensuing Soviet occupation ushered in a new chapter in Latvian history. After WWII, Latvian cinema developed within the framework of Soviet cinema. This period was marked by a systematic production schedule creating films across a wide range of genres. From the 1960s on, Latvian films, reflecting the diverse personalities of their directors, reach audiences of millions. For example, Jānis Streičs, who developed a national comedic genre, and Rolands Kalniņš, the most-censored Latvian director, whose work contains parallels to the international film tendencies of the 1960s, specifically the New Wave. Films from this time include thrillers, melodramas and screen adaptations of classics – and despite the strict ideological control, some are among the best of Latvian cinema.

by Dr.art. Dita Rietuma. Director of the National Film Centre of Latvia

left: TEN MINUTES OLDER below: MOTHER, I LOVE YOU far right: THE SHOE
in the 1970s, Latvian documentaries became more socially critical, uniting poetic expression with an exploration of problems and phenomena. This trend was embodied by Ēvards Seleckis’ CROSSROAD STREET (1998), which received an EFA award for the best documentary. This trend culminated in Juris Podnieks’ IS IT EASY TO BE YOUNG? (1986), crossing boundaries in the wake of the disintegration of the Soviet Union. This film about youth, their dreams and experiences, became both the embodiment of rebellion and a sort of cinematic protest against the Soviet regime. Podnieks’ films (HELLO, DO YOU HEAR US?, HOMELAND, et. al.) are vivid tributes to the enormous changes taking place in the 1990s, the result of which was the regaining of Latvian independence in 1991. This strong poetic documentary tradition continues in the documentaries of the past few decades manifesting in the recent works of directors Dāvis Simans and Viestur Kairish among others. The last twenty years have been full of challenges. Latvia became a member of the EU and of NATO. Global historical changes also meant changes to the established film production system, however ideologically-sanctioned it might have been. It was extremely difficult to finance films in the fledgling Latvia of the early 1990s – few were made, and filmmakers had to re-orientate towards other markets and gain development experience. It was a tough time, and yet some significant films came to fruition – Laila Pakalniņa’s THE SHOE (1998), revealed a director with a vibrant, metaphorical signature (the film was selected for the official programme at Cannes), and her subsequent films have received multiple EFA nominations. The biggest box-office successes in post-independence cinema however, have been historical dra- mas. DEFENDERS OF RIGA (2007), about the battle for independence in 1919-1920, is the most-watched film of the past 20 years. Another is DREAM TEAM 1935 (2012), whose heroes were members of the Latvian basketball team that won the first European Basketball Championship. Both films were made by the producer-director team of Andrejs Ēķis and Aigars Grauba. The EFA ceremony is taking place at a time when a new generation of directors is coming into Latvian cinema. Many – journalists, critics – are likening them to the French New Wave of the 1960s, with their realistic, impulsive aesthetic and view on the zeitgeist of the time. MOTHER, I LOVE YOU by Jānis Nords and MODRIS by Juris Kurssietis have received awards and recognition at the Berlinale and San Sebastian festival respectively. Animation is also an essential part of Latvian cinema – both puppet and drawing animation have been evolving in Latvia since the 1970s. 2014 saw two cardinally different feature-length animated films: THE GOLDEN HORSE, based on a national classic, and ROCKS IN MY POCKETS – an original, feminist and very personal view from director Signe Baumane, it is also Latvia’s contender for the oscars. Several production companies (Rija, Animācijas Brigāde, et. al.), are working actively in many directions, and the films of directors such as Edmunds Jansons and Vladimir Leschiov regularly do the festival rounds. We hope that the European Film Awards ceremony in Riga will once again draw attention to the diversity and strength of European film, and we extend our appreciation to the EFA for the ever-strengthening integration of Latvian cinema into the European film circuit.
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 tomaquet, smørrebrød and pierogi, we try sangria, limoncello and, this year, Balsam. 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 consoling 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 new member we would like to welcome to our family is the German TV host, author and director Thomas Hermanns. Thomas Hermanns has directed various TV and live performance shows like LUKAS, GREASE and KEIN PARDON, founded the famous Quatsch Comedy Club, and brought karaoke to Germany. Tonight he will lead through the 27th European Film Awards at Latvia’s National Opera. Writing his own words, he teamed up with Maria von Hueland for tonight’s script.

The stage you’re looking at was designed by German art director Bode Brodmüller, who has created the artwork for the trendy German TV show Circus Halligalli. This is his second 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 (including features like Echoes from the Dead by Daniel Alfredson and the Centenarian Who Climbed Out the Window and Vanished by Felix Herngren) designed and produced the 3D media content and the graphics.

Hans Nieswandt has been an active and well-respected member of the world of DJ and club culture for over 20 years. On his own and teamed up with Whirlpool Productions, he has produced seven albums and countless remixes. Tonight he joins us with a vivid soundtrack for the show and the right vibes for the dance-addicts at the party. Enjoy the ceremony!
The filmmaker, who was involved in supporting the Euro Maidan protests in Kiev and who has opposed the annexation of Crimea by Russia, was arrested by the Federal Security Service of the Russian Federation (FSB) in his house in Simferopol on 10 May and brought to Moscow where he is still detained and awaiting trial. His trial was supposed to be on 11 October but was then postponed for another three months to 11 January. This means that he will have been imprisoned for eight months without trial!

Together with the French Film Directors’ Guild (SRF) EFA has sent out an appeal so that his case will not be forgotten and there will not be a single day without remembering it and keeping it on the public conscience above the noise of the world. You are welcome to add your name to the appeal at www.europeancinema.org/Free-Oleg-Sentsov in an effort to help Oleg Sentsov, the European Film Academy has opened a bank account to collect donations for the coverage of legal expenses and to support his young children. All donations are welcome – any amount will help! Thank you!
A Swedish family travels to the French Alps to enjoy a few days of skiing and spend some time together. The sun is shining and the slopes are spectacular but, during a lunch at a mountainside restaurant, an avalanche turns everything upside down. With diners fleeing in all directions, mother Ebba calls for her husband Tomas as she tries to protect their children. Tomas, meanwhile, is running for his life... Reality returns to embarrassed laughter, the anticipated disaster having failed to occur, and yet the family’s world has been shaken to its core. Tomas’ unexpected action leads them to evaluate their roles and assumptions, a question mark hanging over their father in particular. With the end of the holiday approaching, Tomas and Ebba’s marriage hangs in the balance as Tomas struggles desperately to reclaim his role as family patriarch. 

FORCE MAJEURE is an observational comedy about the role of the male in modern family life.
Poland, 1962: Anna is a beautiful eighteen-year-old woman, preparing to become a nun at the convent where she has lived since orphaned as a child. She learns that she has a living relative she must visit before taking her vows, her mother’s sister Wanda. Together, the two women embark on a voyage of discovery of each other and their past. Her aunt, she learns, is not only a former hard-line Communist state prosecutor notorious for sentencing priests and others to death, but also a Jew. Anna learns that she too is Jewish - and that her real name is Ida. This revelation sets Anna, now Ida, on a journey to uncover her roots and confront the truth about her family.

Ida has to choose between her birth identity and the religion that saved her from the massacres of the Nazi occupation of Poland. And Wanda must confront decisions she made during the war when she chose loyalty to the cause before family.
Kolia lives in a small town near the Barents Sea in the north of Russia. He has his own auto-repair shop which stands right next to the house where he lives with his young wife Lilya and his son from a previous marriage, Romka.

Vadim Shelevyat, the mayor of the town, wants to take away his business, his house and his land. First he tries buying off Kolia, but Kolia cannot stand losing everything he has, not only the land, but also all the beauty that has surrounded him from the day of his birth. So Vadim Shelevyat starts being more aggressive...
NYMPHOMANIAC is the wild and poetic story of a woman’s journey from birth to the age of 50 as told by the main character, the self-diagnosed nymphomaniac, Joe. On a cold winter’s evening the old, charming bachelor Seligman finds Joe beaten up in an alley. He brings her home to his flat where he cares for her wounds while asking her about her life. He listens intently as Joe over the next eight chapters recounts the lushly branched-out and multi-faceted story of her life, rich in associations and interjecting incidents.
Aydin, a former actor, runs a small hotel in central Anatolia with his young wife Nihal with whom he has a stormy relationship and his sister Necla who is suffering from her recent divorce. In winter, as the snow begins to fall, the hotel turns into a shelter but also an inescapable place that fuels their animosities...
After the sudden death of her husband, Carmina convinces her daughter not to report his death for two days so that she can collect his pending double pay. During those days they hide the body and fake their grief in the daily life of a humble Sevilla neighbourhood.
LE WEEK-END

DIRECTED BY: Roger Michell
WRITTEN BY: Hanif Kureishi
PRODUCED BY: Kevin Loader

UK
01:32:59

A beautifully observed, funny and poignant story about the nature of love and commitment where husband and wife yearn to re-capture their youthful fearlessness, lack of responsibility and idealism: a married couple revisits Paris to revitalise their marriage, and there they run into an old friend who acts as a catalyst for things to come.

Meg feels she deserves a better life, but at crucial moments we see how insecure and bereft Meg would be without her husband Nick. LE WEEK-END is a delicious ‘portrait of a marriage’ with all the sensitive imperfections of a life of partnership; it’s also a weekend when Nick gets to sing out loud like a Rolling Stone in his underwear!
Growing up and loving in the Mafia-ridden city of Palermo: a story that spans 20 years, seen through the eyes of a child, Arturo, who is brought up in a fascinating and terrible city, where nonetheless there is still room for passion and laughter. The Mafia Only Kills in Summer is a love story that describes the attempts by Arturo to win the heart of his beloved Flora, a classmate that he took a fancy to in school and that he regards as a princess. Real events that took place in Sicily between the 1970s and the 1990s are the setting of this charming and funny story. A new way of portraying the Mafia: a film that desecrates the bosses and shows the humanity of the heroes that fought against the Mafia. An ironic smile that is never banal on the most terrible years of eminent killings.
One couple, one year apart and two distant cities: Los Angeles and Barcelona. Love is Alexandra and Sergio’s only weapon and their computers their only tools to fight the 10,000 kilometres that stand in the way of their future together.

“people nowadays communicate using the tools of cinema itself: webcams and screens”

Carlos Marques-Marcet
A young British soldier is accidentally abandoned by his unit following a riot on the streets of Belfast in 1971. Unable to tell friend from foe, and increasingly wary of his own comrades, the raw recruit must survive the night alone and find his way to safety through a disorientating, alien and deadly landscape.

“It’s about children growing up in conflict; it’s about family, tribe, belonging and betrayal”

Yann Demange
PARTY GIRL

WRITTEN & DIRECTED BY: Marie Amachoukeli, Claire Burger & Samuel Theis
PRODUCED BY: Marie Masmonteil & Denis Carot

France
01:35:00

Angélique is a 60-year-old bar hostess. She still likes to party, she still likes men. At night, she makes them drink, in a cabaret by the French-German border. As time goes by, clients become rare. But Michel, her regular client, is still in love with her. One day, he asks Angélique to marry him.

“We worked for almost four years on the script which had to respect Angélique’s personality and her path of life”
Marie Amachoukeli, Claire Burger & Samuel Theis
A deaf mute teenager enters a specialised boarding school where, to survive, he becomes part of a wild organisation – the Tribe. His love for one of the concubines will unwillingly lead him to break all the unwritten rules within the Tribe’s hierarchy.

“Very young people are capable of strong pure feelings: love, hatred, fury, anger, despair. One does not need words to express these emotions.”

Myroslav Slaboshpytskiy
Ana is 28. She feels useful and satisfied in her routine work helping others. Nevertheless, outside of her working day, Ana has serious problems relating to people. She is socially awkward and even aggressive towards those people closest to her and whom she loves. Ana cannot control this behaviour or her emotions, so she suffers constantly and feels tormented and guilty. Really she would just like to feel at ease with herself and with others, to be happy. But her self-destructive, self-harming behaviour only isolates her more and more.

Ana is unaware that she suffers from what psychiatrists call Borderline Personality Disorder.

“Ana suffers from a borderline personality disorder and we get to share her day-to-day routine”

Fernando Franco
For many families in the sprawling suburbs of Los Angeles, an idyllic, peaceful middle-class existence is just a facade. What lies beneath is the unseen domestic turmoil: teens addicted to drugs, breaking the law and engaging in violent outbursts – and parents at their wits’ end. Interventionists, like Evan “Bullet” James and Dana “Hodges” Goller, specialise in entering these suburban homes in the night and ripping troubled teens from their beds to transport them, against their will, to a reform school in Utah.

JUST THE RIGHT AMOUNT OF VIOLENCE

WRITTEN & DIRECTED BY: Jon Bang Carlsen
PRODUCED BY: Helle Ulsten & Jon Bang Carlsen

Denmark
01:19:31

JUST THE RIGHT AMOUNT OF VIOLENCE, crafted in John Bang Carlsen’s dramatised vérité style, combines elements of documentary and fictional interpretations to create an indelible and emotionally gripping portrait of families in crisis. Carlsen also inserts himself into the narrative, reflecting on his own troubled relationship with his father. Carlsen’s film overall seeks to highlight the tension between artifice and reality, where truth can be found.

5150
27th EurOpEaN Film Awards

EurOpEaN dOCumENTary NOmiNaTiONS

EUROPEAN DOCUMENTARY

NOMINATIONS
Investment bankers are the real masters of the universe, not politicians, armies or even countries. In economic powerhouse Germany, a top banker gives a disturbing insider’s account of his emotions, motivations and predictions revealing a parallel universe of extreme income and merciless pressure. A system disconnecting bankers from the outside world, unable to reflect about their work.
Anger consumes a dozen combat vets long after their return from the front. The warriors in OF MEN AND WAR have come home to the United States, but their minds are stuck out on the battlefield. Like figures from a Greek tragedy, all have traumatic memories that haunt them to this day. Ghosts and echoes of the war fill their lives. Threats seem to spring out from everywhere. Wives, children and parents bear the brunt of their fractured spirits.

At The Pathway Home, a first-of-its-kind PTSD therapy centre, the film’s protagonists resolve to end the ongoing destruction. Their therapist is a Vietnam vet himself, helping the young men forge meaning from their trauma. Over years of therapy, OF MEN AND WAR explores their gruelling paths to recovery, as they attempt to make peace with themselves, their past, and their families.
After the India of Varanasi’s boatmen, the American desert of the dropouts, and the Mexico of the narco-assassin, Gianfranco Rosi has decided to tell the tale of a part of his own country, roaming and filming for over two years in a minivan on Rome’s giant ring road – the Grande Raccordo Anulare, or GRA – to discover the invisible worlds and possible futures harbouring in this area of constant turmoil. Elusive characters and fleeting apparitions emerge from the background of this winding zone.
Georgiana Halmac turns 15 this winter. She lives with her six brothers and sisters in a social housing condo on the outskirts of Bacau, Romania. Their mother Liliana was forced to leave her family behind to go to Turin, Italy, to earn money. She won’t be back before summer. During their mother’s absence, Georgiana has been catapulted into the role of head of the family, responsible for her siblings. Her adolescence is cut brutally short.

Caught between puberty and responsibility, Georgiana moves ahead, improvising as she goes. Phone conversations with her mom are her only guidelines. Intimate scenes from the daily life of the seven siblings show us – in an uncensored, fly-on-the-wall style – how real events are experienced and interpreted with great imagination by the children.
WE COME AS FRIENDS

WRITTEN & DIRECTED BY: Hubert Sauper
PRODUCED BY: Hubert Sauper & Gabriele Kranzelbinder

France/Austria
01:45:00

WE COME AS FRIENDS is a science fiction-like odyssey in a home-made flying machine. Set in central Africa, it explores a ‘civilizing’ pathology that transcends the news headlines - colonialism, imperialism, and holy wars over resources.

This documentary leads us into improbable locations and into people’s thoughts, both stunning and heart-breaking.

If “history does not repeat itself, but does rhyme”, WE COME AS FRIENDS is a modern recital - of old and rather sinister verses.
Edinburgh, late 19th century: Little Jack is born on a day so cold that his heart remains frozen. In her house on top of a big hill, Madeleine the midwife replaces the defective organ with a cuckoo-clock. It will work, she warns him, as long as Jack doesn’t touch the hands of the clock, doesn’t lose his temper and, above all, doesn’t fall in love. But Jack’s encounter with a fiery-eyed little girl singing on a street corner and his decision to chase after her across Europe to Andalusia test the resistance of his makeshift heart to a breaking point...
In a peaceful little clearing, the remains of a picnic hastily abandoned spark warfare between two tribes of ants. A bold young ladybug finds himself caught in the middle of the battle. He befriends one of the black ants, Mandible, and helps him save the ant-hill from the assault of the terrible red ant warriors, led by the fearful Butor. A fantastic journey at ground level...
Under a leaden sky, among the apocalyptic presages of a Naples at the height of its degradation, Sergio, a taxi driver, receives news which overwhelm him. Nothing can ever be as it was. Now Sergio looks at himself in the mirror and what he sees is a forty-year-old man, who has turned his back on music and has become lost in the limbo of his city.

The taxi becomes the microcosm within which he withdraws to escape his world but into which the world comes and goes through his passengers. As the storm rages outside, the car begins to crowd with memories, hopes, regrets, and new opportunities. Now he knows who the passengers are: they are souls, ghosts, memories, paths. Or they are messengers of a sun rising elsewhere, bringing with it the revelation of what is beyond the confines of his windshield.

Sooner or later the rain will cease and the sky will open. And from there, the end will come. Or the music will return.
**A TOWN CALLED PANIC: THE CHRISTMAS LOG**

**Written & Directed By:** Vincent Patar & Stéphane Aubier

**Produced By:** Vincent Tavier & Nicolas Schmerkin

Belgium/France, 26’30 min, animation

The year’s end celebrations are coming. Christmas: the tree, the dinner, the presents. Indian and Cowboy are expecting their presents eagerly. Overexcited by the organization of the celebration, they fight and destroy the yule log. For Indian and Cowboy a long, very long Christmas Eve begins...

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**DAILY BREAD**

**Written & Directed By:** Idan Hubel

**Produced By:** Kobi Azran

Israel, 19’42 min, fiction

Jonathan loves chocolate. One day he steals the last remaining chocolate in the jar. When his stepmother catches him and his brothers ostracise him, he decides to run away.

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**DINOLA**

**Written & Directed By:** Mariam Khatchvani

**Produced By:** Vladimer Katcharava

Georgia, 14’38 min, fiction

In the harsh mountainous countryside of Svaneti (Georgia), happiness is brief and the beloved husband of Dina dies. Tradition says she must leave her child and marry the first man who offers his hand.

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**EMERGENCY CALLS**

**Written, Directed & Produced By:** Hannes Lauritsen & Pekka Vehkolaakso

Finland, 14’99 min, documentary

Being human is a fragile and fleeting opportunity to experience life and the universe around us. In the face of overwhelming darkness all we can do is to rely on and find solace in one another. This film is based on authentic emergency calls and radio traffic.

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**LITTLE BLOCK OF CEMENT WITH DISHEVELLED HAIR CONTAINING THE SEA**

**Written, Directed & Produced By:** Jorge López Navarrete

Spain, 15’32 min, fiction

A dog and a mare embark upon a voyage together.

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**PRIDE**

**Directed By:** Pavel Vesnakov

**Written By:** Pavel Vesnakov & Vanya Rainova

**Produced By:** Vanya Rainova

Bulgaria/Germany, 30 min, fiction

Manol – a retired general, a loving grandfather – is a patriarch of firm morals and fixed beliefs, which he has upheld in his household. But on this day he learns that the boy he raised is gay. The life choices of his loved ones challenge his values in a battle he has lost by default.
On 3 October 2013, a boat carrying 500 Eritrean refugees sunk off the coast of the Italian island Lampedusa. More than 360 people drowned. Abraham, one of the survivors, walks through a graveyard of shipwrecks and vividly remembers the nightmarish experience. Meanwhile, chaos breaks loose at the harbour, whilst hundreds of coffins are being loaded onto a military ship.

**SHIPWRECK**

**Directed By:** Morgan Knibbe
**Produced By:** Jos de Putter & Wink de Putter
**The Netherlands, 14’57 min, documentary**

Abraham, one of the survivors, walks through a graveyard of shipwrecks and vividly remembers the nightmarish experience. Meanwhile, chaos breaks loose at the harbour, whilst hundreds of coffins are being loaded onto a military ship.

**STILL GOT LIVES_**

**Ich hab noch Auferstehung_**

**Directed By:** Jan-Gerrit Seyler
**Written By:** Katarina Koekstein
**Produced By:** Thorsten Heger
**Germany, 23 min, fiction**

Marco and Lisa are in love. Online, they fight dreadful monsters but Lisa refuses to meet Marco in real life. When one day she stops showing up for the game, Marco decides to go searching for her. He finds a new world. And learns real dread.

**SUMMER 2014**

**LATI 2014**

**Written, Directed & Produced By:** Wojciech Sołczyn
**Poland, 12 min, animation**

A pessimistic view of the human fate, a universal tale of the world possessed by evil. The same piece of land is shown multiple times in different scenes.

**TAPROBANA**

**Written & Directed By:** Gabriel Abrantes
**Produced By:** Natana Oceano, Marta Fortado, Vimukthi Jayasundara, Tine Fischer & Patricia Orati
**Portugal/Denmark/Sri Lanka, 24 min, fiction**

Luis Vaz de Camões, the greatest Portuguese Renaissance poet, struggles creatively while engaging in a hedonistic, coprophagic, and drug-addled lifestyle. The film follows the poet, and his lover Dinamene, as he writes his masterpiece, the epic poem Os Lusiadas. He travels from the cacophony of the Indian jungles, surrounded by allegorical elephants and rhyming macaques, to the frontier of heaven and hell, where he is confronted with his fantasy: fame and immortality.

**THE CHICKEN**

**Written & Directed By:** Ana Gorjak
**Produced By:** Jelena Goldbach
**Germany/Croatia, 15 min, fiction**

As a present for her 6th birthday, Selma gets a live chicken. When she realises the animal is going to be killed to feed the family, she decides to save it and set it free, unaware of the high stakes such action will lead to. While trying to bring back the missing chicken, Selma’s mum becomes the target of a sniper shoot.

**Entering the already unfamiliar virtual space of a stereoscopic digital animation, viewers find themselves behind the eyes of an unseen and distinctly unreliable protagonist, so evasive that he and his motives can hardly be identified.**
**THE MISSING SCARF**

**WRITTEN & DIRECTED BY:** Eoin Duffy

**PRODUCED BY:** Jamie Hagae

Ireland, 6’35 min, animation

George Takei narrates this fable about a wiser squirrel on an increasingly existential quest to find its scarf. The film sets out on a misadventurous route to answering four common human fears: fear of the unknown, fear of failure, fear of rejection and, finally, fear of death, which is comically blown out of proportion to include the entire universe. For each fear both sides of an argument are presented but visually no real resolution is delivered. This allows the audience to form their own conclusion for each argument.

**WALL**

**FAL**

**WRITTEN & DIRECTED BY:** Simon Szabó

**PRODUCED BY:** Julia Berkes

Hungary, 11 min, fiction

Laci is a 16-year-old gypsy boy who lives off casual jobs. One day, he gets picked up from the streets for a construction job. He has to participate in the completion of a wall that surrounds a series of tenement buildings. The film follows the various stages of the construction as Laci helps out the other workers. In the end, Laci is asked to complete the work. He now takes his first look beyond the wall, which holds an unusual revelation for him.

**WHALE VALLEY**

**HALVFJORD**

**WRITTEN & DIRECTED BY:** Guðmundur Árnar Guðmundsson

**PRODUCED BY:** Ánton Máríus Svavarsson & Guðmundur Árnar Guðmundsson

Denmark/Iceland, 15’29 min, fiction

The film shows a pure love story between two brothers who live in a remote Icelandic fjord with their parents. When the younger brother, a little boy, witnesses a life or death moment involving his big brother it sets in motion the possibility of either a great tragedy or a turning point to better times in both of their lives.
EUROPEAN DIRECTOR

Nuri Bilge Ceylan for WINTER SLEEP (KiŞ uyKusu)

Steven Knight for Locke

Ruben Östlund for FORCE MAJEURE (TURIST)

Pawel Pawlikowski for IDA

Paolo Virzi for HUMAN CAPITAL (IL CAPITALE UMANO)

Andrey Zvyagintsev for LEVIATHAN (LEVIAFAN)

EUROPEAN SCREENWRITER

Ebru & Nuri Bilge Ceylan for WINTER SLEEP (KiŞ uyKusu)

Jean-Pierre & Luc Dardenne for TWO DAYS, ONE NIGHT (DEUX JOURS, UNE NUIT)

Steven Knight for Locke

Oleg Negin & Andrey Zvyagintsev for LEVIATHAN (LEVIAFAN)

Pawel Pawlikowski & Rebecca Lenkiewicz for IDA

NOMINATIONS

Welcome to EFA ceremony live broadcast
with a very well planned composition, subtle tones of black and white and an unashionably static camera, the cinematography not only supports the story but creates a whole new dimension of hypnotising images.

**Jury statement**

**Łukasz Żal & Ryszard Lenczewski**
for IDA
Poland/Denmark

**Justine Wright**
for LOCKE
UK

Based on the EFA Selection list, a special seven-member jury decided on the winners in the categories cinematography, editing, production design, costume design, composer and sound design.

**Bettina Böhler**
editor
Germany

**Halfdan E**
composer
Denmark

**Luís Galvão Teles**
director/producer
Portugal

**Michael O’Connor**
costume designer
UK

**Allan Starski**
production designer
Poland

**Asaf Sudry**
cinematographer
Israel

**Peter Warnier**
sound designer
the Netherlands

**Łukasz Żal & Ryszard Lenczewski**
for IDA
Poland/Denmark

**Justine Wright**
for LOCKE
UK

**Jury statement**

**European Cinematographer – Prix Carlo Di Palma**

One car, one actor, several voices and a highway by night. By her precise editing Justine Wright achieves to create an extremely intense suspenseful story of an existentially human situation.

**Jury statement**

**European Editor**

InTRoDUCiNG ThE Jury

27th European Film Awards
For creating artistically convincing sets which perfectly match the dark drama of the movie

Claus-Rudolf Amler for THE DARK VALLEY (Das finstere Tal) Austria/Germany

Jury statement

Working in harmony with the production design, the expertly and subtly designed costumes for THE DARK VALLEY manage to combine the Wild West with a closed mysterious, rural central European community to great effect

Natascha Curtius-Noss for THE DARK VALLEY (Das finstere Tal) Austria/Germany

Jury statement

Mica Levi’s score for the film UNDER THE SKIN is some of the most scary and alienating sound this side of Kubrick, thus raising the bar for what can be achieved with film music. The way it has been woven into the fabric of the film and interchanges with the other soundwork is admirable, thus making it stand out in this year’s competition

Mica Levi for UNDER THE SKIN UK

Jury statement

When the background sounds and moods in this sound design are as finely tuned as music, the sound effects are so detailed and ideal use is made of dynamics in the mix, then it’s impossible to escape from the oppressive atmosphere of this film

Joakim Sundström for STARRED UP UK

Jury statement
Irish producer Ed Guiney receives this year’s co-production award

In 2001 Ed Guiney co-founded Element Pictures with Andrew Lowe. Today, Element has offices in Dublin and London, working across production, distribution and exhibition, and has been involved in the production and distribution of over 30 feature films.


Recently completed Element productions include Abrahamson’s latest film FRANK, starring Michael Fassbender, Maggie Gyllenhaal and Domhnall Gleeson which premiered at the 2014 Sundance FF; and Ken Loach’s JIMMY’S HALL, a co-production with Sixteen Films which screened in competition at Cannes in 2014. Among other recent films are WHAT RICHARD DID (Lenny Abrahamson), SHADOW DANCER (James Marsh), THIS MUST BE THE PLACE (Paolo Sorrentino), THE GUARD (John Michael McDonagh, currently the most successful independent Irish film of all time), GARAGE, the follow-up film to the award-winning ADAM & PAUL (EFA-nominated for script), THE WIND THAT SHAKES THE BARLEY (Ken Loach), which won the Palme d’Or in Cannes 2006 and the EFA’s cinematography award, and THE MAGDALENE SISTERS (Peter Mulran) which won the Golden Lion at Venice in 2001 and was nominated for the European Film Awards.

Element Pictures has received financial support from EURIMAGES for ALL GOOD CHILDREN by Alicia Duffy (2009), ESSENTIAL KILLING by Jerzy Skolimowski (2009, EFA-nominated for cinematography), DARK TOUCH by Marina de Van, LE TEMPS DE L’AVVENTURE by Jérôme Bonnelle (2012) and the aforementioned THE LOBSTER and 11 MINUTES.
Taking the Fear Out of the Equation

By Louise Tutt

UK director Steve McQueen had never been on a film set until the first day of shooting on his debut feature HUNGER. It was Northern Ireland in September 2007 and a young actor called Michael Fassbender was playing Bobby Sands, the real-life Irish Republican (IRA) prisoner who staged a hunger strike while incarcerated in a Northern Ireland jail in 1981. HUNGER portrayed the brutal final weeks of Sands’ life.

A year on and the startling, unflinching film was one of the sensations of the 2008 Cannes Film Festival. It won the Camera d’Or for best first film and later that year the European Film Academy presented McQueen with the prize for European Discovery of the Year. HUNGER was nominated for best film and Fassbender for best actor. It signalled Fassbender’s arrival as a blistering talent to watch and heralded McQueen as an extraordinary and audacious new auteur.

Just two years on, SHAME and 12 YEARS A SLAVE, and McQueen, who lives with his family in Amsterdam, is one of the world’s most acclaimed and in-demand filmmakers with an armful of EFAs, BAFTAs, Oscars and international festival accolades to add to his first Cannes prizes.

Before HUNGER, McQueen was a renowned visual artist, winning the UK’s prestigious Turner Prize for his experimental film installations in 1999, beating Tracy Emin’s high profile and controversial work My Bed. He was named official war artist to Iraq in 2003, and represented the UK at the Venice Bienale in 2009.

After he won the Turner Prize, Channel Four’s film arm, FilmFour asked McQueen if there was a feature film he wanted to make. The London-born artist had long toyed with the idea of incorporating a Bobby Sands project into his work and he went on to write HUNGER with the acclaimed Irish playwright and theatre director Enda Walsh for FilmFour. McQueen’s second film SHAME, co-written with leading UK film and TV screenwriter Abi Morgan, is a similarly disquieting tale. It is a portrait of sex addiction and anomie in New York City, again starring Fassbender, and this time opposite a luminous Carey Mulligan.

But it was McQueen’s third and most recent feature, 12 YEARS A SLAVE, which really got the world talking and ignited the global box office where it grossed nearly EUR 150m. The winner of the best film BAFTA and Oscar in 2013, 12 YEARS A SLAVE is a devastating exploration of the impact of slavery on humanity, starring UK actor Chiwetel Ejiofor and Kenya-born Lupita Nyong’o. Like HUNGER, it is based on true events: Solomon Northup was an educated, free black man living in New York who was kidnapped and sold into slavery in Louisiana in 1841. McQueen asked US writer, playwright, actor, director and Barbershop creator John Ridley to adapt Northup’s memoirs for the screen.
Ridley would go on to win the best adapted screenplay Oscar. McQueen, working again with cinematographer Bobbitt, used images of exquisite beauty, of a gorgeous heat-drenched Louisiana summer, as the backdrop to scenes of quite awful human depravity. Developed with FilmFour, the film attracted the backing of heavy-weight US producers in Bill Pohlad’s River Road Entertainment and Brad Pitt and Dede Gardner’s Plan B Entertainment. Pitt took a small role in the film and suggested it was the high point of his career, telling reporters: “If I never get to participate in a film again, this is it for me.”

“It’s all about being in the moment.” It also confirmed him as a director for whom actors want to take risks. “The crippling thing with acting is fear,” McQueen told Screen International in 2011. “What I have to do somehow is take the fear out of the equation.”

12 YEARS A SLAVE may have been McQueen’s starriest and most epic work, but as with his two previous films, he shot fast – just 35 days – with one camera. (HUNGER was shot in 40 days, SHAME in 25.) “I’m quick,” he has said.

“Actors are like thoroughbred racehorses,” said McQueen of his directorial style. “They come into a situation and they can feel if anything is wrong. Once they realise it’s a safe environment where everyone is getting on, where there is camaraderie then we’ve created a place where people can take risks.” McQueen is now working on two projects for tv. The first is CODES OF CONDUCT, a New York-set pilot for HBO, which he is co-writing with Matthew Michael Carnahan. It reunites the director with his SHAME producers Iain Canning and Emile Sherman of Anglo-Australia outfit See-Saw Films. The next is an as-yet-untitled BBC tv series produced by the UK’s Rainmark Films, which will follow a group of black families in London from 1968 to the present. He is also continuing to make video and film art and installations and his work is exhibited around the world. It was while studying fine art at Goldsmiths College that McQueen first picked up a Super 8 camera. “And that was it,” he explains. “I was hooked.”
A Child-like Capacity for Wonder and Delight: Agnès Varda

By Louise Tutt

French filmmaker, photographer and artist Agnès Varda has enjoyed an elastic relationship with age and time ever since she was anointed the grandmother of the nouvelle vague at the ridiculously young age of 30. While many of her films – spanning fiction and documentaries – and her art, photographs and installations, have been visual meditations on memory, all are infused with Varda’s child-like capacity for wonder and delight. This is a woman after all who gleefully appeared dressed as a talking potato as part of her exhibit Patatutopia at the Venice Art Biennale in 2003.

In her most recent feature, 2009’s THE BEACHES OF AGNÈS, the César-winning autobiographical wander through her life and work, Varda films herself the day after her 80th birthday. “It happened yesterday. It is already in the past,” she tells the camera. “Cinema is my home. While I live, I remember.”

Varda had seen very few films at the time she made her first feature LA POINTE COURTE in 1954. Set in the eponymous harbour area of the vivid Languedoc-Roussillon town of Sète where she lived as a teenager, Varda composed a film of two parallel, unrelated stories. One followed a couple, played by Silvia Monfort and Philippe Noiret (in his screen debut), as they contemplated the state of their marriage; the other depicted the real-life fishermen and the families of La Pointe Courte. LA POINTE COURTE was fearless in its unconventional use of narrative and the merging of fact and fiction.

Varda, who had been working as a photographer, had seen how modernist writers including William Faulkner, Nathalie Sarraute, Ernest Hemingway and Virginia Woolf, and painters such as Picasso were transforming literature and art while cinema remained very formal. Varda’s lack of formal film training gave her a naivety that allowed her to experiment with form and content. She was not only the sole female filmmaker in that glorious group of nouvelle vague directors – which included Jacques Demy, who she would go on to marry – but its first and perhaps most significant proponent.

“I used my imagination and took the plunge,” she told the US magazine The Believer in 2009. Varda had grown up with her brothers and sisters, her French mother and Greek father, first in Belgium and then in Sète in France in 1940 where they lived on a boat. Varda credits her brothers with giving her the gumption to move into film directing. “I didn’t think I was any less than my brothers. I didn’t know why I couldn’t do it,” she said.

The writer-director’s second film CLEO FROM 5 TO 7 was selected to screen in competition at the Cannes Film Festival in 1962. It brought together many of what would become Varda’s characteristic cinematic and social concerns. Exploring the concept of subjective and objective time, Corinne Marchand plays a young woman who must endure a two-hour wait before receiving the results of a biopsy. Varda’s films have all featured strong female protagonists, giving interesting, compelling roles to actresses including Catherine Deneuve (THE CREATURES), Viva, the muse of Andy Warhol, to whom Varda and Jacques Demy were close (LIONS LOVE), Jane Birkin (Le PETIT AMOUR) and Sandrine Bonnaire (VAGABOND).

On the Left politically, and a prominent feminist, films such as LE PETIT AMOUR (known in English as KUNG FU MASTER) won acclaim for its sensitive portrayal of a 40-year-old woman who falls in love with a 14-year-old boy, while her 1997 feature L’UNE CHANTE, L’AUTRE PAS, starring Thérèse Lisard and Valérie Mairesse, explores the concept of female identity against the backdrop of the women’s movement in France in the 1970s. “I tried to be a joyful feminist but I was so angry,” she says of her rage against issues such as rape, abortion and female circumcision in THE BEACHES OF AGNÈS.
It is an anger born of empathy, an emotion which courses palpably through all of Varda’s films. Empathy is there in her portrayal of mental anguish in CLEO FROM 5 TO 7, of the torment of the woman struggling with the end of an affair in DOCUMENTEUR in 1981, and in the spotlight she shines on the poor in THE GLEANERS AND I, Varda’s 2000 documentary about the people forced to scavenge for food in modern-day France which won the Silver Bear at the Berlinale.

It is also there in her portrayal of the lost and forgotten in VAGABOND, the devastating story of a young woman living on the margins of society. The film starred Bonnaire in her first major role. Varda shot the film in a quasi-documentary style and it went on to be awarded the Golden Lion at the Venice Film Festival in 1985.

The duality of the real and the imagined, first seen in LA POINTE COURTE, is also a major theme of Varda’s films, echoing right through to her preoccupation with the fragility of memory and identity in THE BEACHES OF AGNES. She often casts “real” people, as in LA POINTE COURTE, as well as family members who play family members on screen, blurring fact and fiction. This technique is most visible in the award-winning LE BONHEUR in which Jean-Claude and Claire Drouot and their children Olivier and Sandrine portrayed the fictional family, and in LE PETIT AMOUR in which Jane Birkin, her real-life daughters Charlotte Gainsbourg and Lou Doillon play mother and daughters on screen – with Varda’s own son Mathieu Demy as the 14-year-old object of desire for Birkin.

In her 1991 feature JACQUES D’ENANTES, a love letter to her dying husband, Varda re-imagined scenes from Demy’s childhood and re-created iconic tableaus from Demy’s own films while simultaneously using luscious black-and-white cinematography to evoke the cinema of the 1930s and 1940s. The ‘grandmother’ of the nouvelle vague believes her life’s work is to convey her love of cinema and the power of what it can do. “It is my aim to be loved as a filmmaker because I want to share emotions,” she told the New York Times in 2009. “I want to share the pleasure of being a filmmaker.”

THE BEACHES OF AGNES

ITALIAN NOMINATIONS AT EFA 2014

HUMAN CAPITAL
IL CAPITALE UMANO
Paolo Virzi
Best European Director 2014
Valeria Bruni Tedeschi
Best European Actress 2014

THE MAFIA ONLY KILLS IN SUMMER
LA MAFIA UCCIDE SOLO D’ESTATE
Best European Comedy 2014 by Pierfrancesco Diliberto

SACRO GRA
Best European Documentary 2014 by Gianfranco Rosi

THE ART OF HAPPINESS
L’ARTE DELLA FELICITA
Best European Animated Feature Film 2014 by Alessandro Rak
On Young Audience Film Day – 4 May 2014 – three nominated films were screened simultaneously in 17 cities across Europe to an audience of 12-14 year-old. Hundreds of kids participated in the event, watched the three nominated films and voted for their favourite.

NOMINATIONS

REGRET!
(Spíjt)
by Dave Schram
(the Netherlands)

WINDSTORM
(Ostwind)
by Katja von Garnier
(Germany)

THE CONTEST
(MGP Missionen)
by Martin Miehe-Renard
(Denmark)

EFA YOUNG AUDIENCE AWARD 2014

REGRET!
(Spíjt)
by Dave Schram

WINNER

And the People’s Choice Award 2014 goes to…?
EY as Official Tabulator for the voting of the People’s Choice Award 2014 congratulates all the nominees for their fantastic achievement!
www.ey.com
The award that allows film fans 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 25 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 27th European Film Awards.

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

EFa people’s choice award

Philomena
Beauty and the Beast
Ida
Philomena
Nymphomaniac
The 100-Year-Old Man Who Climbed Out of the Window and Disappeared
Two Days, One Night

Our media partners
Paweł Pawlikowski’s idA, which has garnered five EFA nominations, has enjoyed huge world-wide festival popularity since it debuted at the Toronto International Film Festival in 2013, where it won the prestigious FiPRESCi prize. idA, the story of a young nun in 1960s Poland who discovers a terrible family secret, is Pawlikowski’s fifth narrative feature and his first in Polish. It notched up €265,000 at the Poland box-office when it opened late last year and it was a big foreign-language hit in the US, grossing €3m for Music Box Films. Fandango-Portobello has sold the film around the world, including to France (€2.4m) and the UK (nearly €500,000). One of the most controversial European films of the year is Lars von Trier’s characteristically provocative NYMPHOMANIAC, starring Charlotte Gainsbourg and Stellan Skarsgård, both EFA-nominated for their performances. The film’s innovative release strategy has commanded almost as much attention as the film itself. In order for the film to be seen as widely as possible, two versions of NYMPHOMANIAC, one five-and-a-half-hours long and the other an abridged, von Trier-approved edit of four hours, have both been released in various territories in two volumes. Which version has been shown depended on censorship regulations in individual territories. Some distributors in key territories, including the US and the film’s native Denmark, have released the film simultaneously in theatres and on video-on-demand (VOD). Volume 1 Director’s Cut debuted at the Berlinale in February, with volume 2 premiering at the Venice Film Festival in September. European titles won the top prizes at the Cannes, Venice and London film festivals in 2014. In the year the Cannes Film Festival celebrated the centenary of Turkish cinema, Turkish director Nuri Bilge Ceylan’s visually-stunning WINTER SLEEP won the Palme d’Or. The critics agreed the philosophical drama set in a remote hotel in the beautiful region of Cappadocia is Ceylan’s most artistic and commercially accessible film to date. It has gone on to become the director’s most successful film to be released in Turkey where it has grossed EUR 1.4m, and is now nominated for three EFAs. International distributors were quick to snap up WINTER SLEEP with key deals done with Weltkino in France, New Wave Films in the UK and Adopt Films in the US. Memento Films released WINTER SLEEP in France where it has taken EUR 800,000. Andrey Zvyagintsev’s devastating drama LEVIATHAN about an ordinary man’s fight against corruption in a bleak Russian town set to an eerie score by Philip Glass won the screenplay award in Cannes. LEVIATHAN has won awards wherever it has played, including in São Paulo, Munich and London, and has received four EFA nominations. Sony Pictures Classics has the US rights and is releasing the title on 31 December.
Swedish director Ruben Östlund’s fourth feature FORCE MAJEURE (Turist) won Cannes’ Un Certain Regard jury prize. The pitch-black comedy explores the fall-out from a near-catastrophe on a family skiing holiday. Since Cannes, it has been a celebrated fixture on the festival circuit, has received EFA nominations for film and director, and will roll out internationally from the end of 2014 into 2015. Magnolia Pictures has US rights to the film which opened in Sweden via TriArt film in the summer.

Another Swedish director, the renowned Roy Andersson, was the winner of the Venice Film Festival’s Golden Lion in September. Andersson’s absurdist A PIGEON SAT ON A BRANCH REFLECTING ON EXISTENCE, a potential candidate for next year’s EFA’s, is the third film in the director’s ‘Living’ trilogy, following SONGS FROM THE SECOND FLOOR and YOU, the Living. It is a series of vignettes about a pair of travelling salesmen. The busy Magnolia has US rights to A PIGEON... which has impressed audiences and critics at many festivals including Stockholm, Thessaloniki, Tokyo and Abu Dhabi.

2014 has been a good year for Swedish cinema and its filmmakers. THE 100-YEAR-OLD MAN WHO CLIMBED OUT OF THE WINDOW AND DISAPPEARED, the adaptation of Jonas Jonasson’s best-selling comic novel of the same name, has become the most successful film of all time in Sweden. Directed by popular actor-director Felix Herngren, it has grossed EUR 18.3m since opening on Christmas Day 2013 and is nominated for the EFA People’s Choice Award.

THE LIVING. It is a series of vignettes about a pair of travelling salesmen. The busy Magnolia has US rights to A PIGEON... which has impressed audiences and critics at many festivals including Stockholm, Thessaloniki, Tokyo and Abu Dhabi. 2014 has been a good year for Swedish cinema and its filmmakers. THE 100-YEAR-OLD MAN WHO CLIMBED OUT OF THE WINDOW AND DISAPPEARED, the adaptation of Jonas Jonasson’s best-selling comic novel of the same name, has become the most successful film of all time in Sweden. Directed by popular actor-director Felix Herngren, it has grossed EUR 18.3m since opening on Christmas Day 2013 and is nominated for the EFA People’s Choice Award.

Un Certain Regard bestowed its top prize to Kornél Mundruczó’s thrilling Hungarian title WHITE GOD (Fehér isten) which was also part of this year’s EFA Selection. The allegorical tale of a girl and her dog, inspired by JM Coetzee’s South African novel “Disgrace”, warns against the danger of racial intolerance. The film has confirmed Mundruczó as a director to watch, winning admirers from New Zealand to Tallinn via Morelia. Magnolia Pictures is releasing in the US. Throughout Europe, local comedies are topping the box office and breaking records. many of them, however, failing to have much of a career outside the country of their origin. One major exception is Philippe de Chauveau-ron’s SERIAL (BAD) WEDDINGS, the biggest film of the year in France (EUR 84m), and the second biggest in Germany (EUR 27m). It stars Christian Clavier and Chantal Lauby as the conservative parents of four daughters who all marry men from different cultures and religions.

In Spain, two local titles are driving the market share of Spanish films at the box-office to a record 24% this year. Emilio Martinez Lázaro’s fish-out-of-water comedy SPANISH AFFAIR has taken EUR 84m, and the second biggest in Germany (EUR 27m). It stars Christian Clavier and Chantal Lauby as the conservative parents of four daughters who all marry men from different cultures and religions.

In the UK and Ireland, THE INBETWEENERS 2 (EUR 45m), a bawdy comedy sequel about the exploits of four overgrown schoolboys, and MRS BROWN’S BOYS D’MOVIE, a slapstick caper about an Irish matriarch, played by the (male) Irish comedian Brendan O’Carroll, both based on hit TV shows, are the two big local box-office hits. THE INBETWEENERS 2 opening weekend of EUR 3.6m was the biggest ever for a comedy in the UK, breaking the records set by the first THE INBETWEENERS film in 2011.
The 27th European Film Awards

Sunny Scheucher

Jana Ptáčková

Head of Press & PR ............................................

Co-ordination Awarding Procedures ........................

Finances & Administration .................................

Project Manager’s Assistant ...............................}

Public safety & security ..................................

Konstantins Rubins

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Zane Feldmane

Invitations & Protocol ......................................

Dace Vīlīne

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Anete Rīniece, Renāte Franke & Antra Matukāva

Public Relations Programme Programme Director

Mārtiņš Drēgeris

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International Communications and Marketing

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Riga Opening & People’s Choice Award Clip Director & Editor .....................................................

Dānais Klava

Camera ...............................................................

Reinis Arīstovs (Opening)

& Valda Ceļins (FCC)

Drone .....................................................................

Māks Lauma

Production ..........................................................

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sound design .......................................................}

Light design .........................................................

set design ...........................................................

tv director ...........................................................

script ..................................................................

dJ ........................................................................

hosted by ..............................................................

tv production ..........................................................
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2016

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the European Capital of Culture 2016
host of the 29th European Film Awards ceremony, 3 Dec. 2016

city of T-Mobile New Horizons IFF & American Film Festival

city of New Horizons Cinema – the biggest art-house cinema in Europe
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<thead>
<tr>
<th>Territory</th>
<th>Broadcaster</th>
<th>Local Broadcast Time</th>
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<td>Albania</td>
<td>HB01</td>
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