25th European Film Awards

EFA Short Film 2012
The Nominations
Welcome by Yves Marmion

A lot of the short films nominated this year depart from difficult, sometimes very intimate, life-changing situations. Some of them may make you laugh, some of them may disturb, even shock you. Each of them opens a window into a different world and still altogether they can only offer a glimpse of the galaxy of human experience, perception and emotion – and of the breath-taking creative diversity of European cinema. It is with great pleasure that we present this year’s nominated short films.

The EFA Short Film Initiative 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 which an independent international jury presents one of the European short films in competition with a nomination for the European Film Academy Short Film Award.

During the past twelve years, the interest in the short film initiative and this collection of short films has constantly been increasing. The nominated films go through a series of more than 40 screenings across the world. From Italy to India, from Georgia to Brazil, we are proud to draw world-wide attention to these short films and their creators. And I invite you to leaf through this booklet and meet the nominees – creative people from all over Europe.

This great short film initiative wouldn’t be possible without our allies in the world of short films and I wish to thank all our partner festivals for yet another fantastic year full of surprises and discoveries! I would also like to thank our friends at the Flanders International Film Festival Ghent and the Royal Academy of Fine Arts KASK for re-establishing the EFA Short Film Weekend – a great gathering of the nominated directors in Ghent for a first screening of the nominated shorts and a weekend of meeting and mingling. Thank you & bedankt!

The members of the European Film Academy will elect the overall winner who will be announced at the 25th European Film Awards Ceremony in Malta on 1 December.
Pauline Gay was born in October 1982. After graduating from university, she studied at La fémis. In 2011, she studied at the California Institute of the Arts. She is from the working class and likes to explore different family backgrounds. DEMAIN, ÇA SERA BIEN, her graduation film, was selected for many film festivals including the Directors’ Fortnight in Cannes.

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5-year-old Aron sets out on a journey with his worried father at the end of which he wishes, like the superheroes in the comic books, to save his mother from her heart condition.

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

SUPERMAN, SPIDERMAN SAU BATMAN

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

Diversity, good films, and passion.

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

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

SUPERMAN, SPIDERMAN SAU BATMAN

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

It took more than two years after I’ve read the wonderful script and after receiving the production grant from the Romanian Film Fund. I was too busy with other projects and wanted to be able to focus on the short.

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

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

Roman Polanski’s KNIFE IN THE WATER, Federico Fellini’s LA DOLCE VITA, François Truffaut’s JULES ET JIM, and Milos Forman’s LOVES OF A BLONDE for the sunrise.

What is your next project?

The feature CRISTIAN, a political thriller (inspired by real facts) about a young prosecutor who commits suicide when he realises his moral values are totally different from the values of the system he is working for.

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Designed for a box-office hit in Romania.

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Darren founded Calipo Theatre and Picture Company in 1994 and has been Artistic Director since then. He co-wrote and directed LOVE IS THE DRUG, a six part TV drama series for RTE in 2004. The series was based on the original Calipo play and won an Irish Film and Television Award for Best Drama Series in 2005. His brother Colin wrote the screenplay and everyone really responded to the quality of the script. We shot the film over five days in April 2011. Which thoughts come to mind concerning a “European cinema community”? A lot of positive things really, my shorts have always been warmly received at festivals in Europe and I feel immensely proud to be part of such a strong community.

Lorna has worked hard to stay on the right track. But when a man from her past is released from prison, her emotions spiral out of control, and she finds herself inextricably drawn back to a life, and a love, that’s forbidden.

Visitors from a distant place appear in the misty swamps of Northern Finland. The locals grow restless - things are changing, secret berry spots are revealed and everything is getting uncomfortable. Who is to blame and who is profiting from all this? HOW TO PICK BERRIES is an exploration of the Finnish mind and the absurdities of the global economy.

How long did it take to make your short? Was it difficult to get financing? For other shorts I’ve made it’s taken a long time to get the funding, but this one was surprisingly easy to get financed. My brother Colin wrote the screenplay and everyone really responded to the quality of the script. We shot the film over five days in April 2011.

If you owned a theatre for one night, which films would you screen? HOW TO PICK BERRIES is an exploration of the Finnish mind and the absurdities of the global economy.

Which thoughts come to mind concerning a “European cinema community”? It brings to my mind the rich and heterogeneous history of European cinema. There’s Ingmar Bergman, Pier Paolo Pasolini, Chris Marker and all those great filmmakers. That’s the ground on which the living part of the community grows. Hopefully it will get even more alive!

Elina Talvensaari

Elina Talvensaari began her studies with anthropology and sociology at Helsinki University. While finishing her Master’s Degree, she switched to film studies, majoring in documentary directing. HOW TO PICK BERRIES is her graduation film for a Bachelor’s degree at Aalto University. Helsinki.

How long did it take to make your short? Was it difficult to get financing? After the period of writing it silently in my head, which doesn’t count, it took about ten months to finish the film. The shooting took about ten days, spread over three months, and the rest was editing and sound design etc. Financing came from the ELO Film School, it is part of the studies.

If you owned a theatre for one night, which films would you screen? It would be a long night! THE MIRROR by Jafar Panahi, SOMEWHERE by Sofia Coppola, THE BEACHES OF AGNES by Agnès Varda, MY WINNIPEG by Guy Maddin and to stop all the happiness BLOOD OF THE BEAST by Georges Franju. Oh, and WUTHERING HEIGHTS by Andrea Arnold! And LESSONS OF DARKNESS by Godard. Herzog.

What is your next project? Before I always said it was about love and economy, but it really doesn’t have much to do with love. I won’t say too much but the working title is WOMEN ON BRIDGE. It’s a reflection about intimacy, I guess.
His Excellency, the plenipotentiary Ambassador of the Republic of Poland to the Belgian Crown sacrificed his entire life for his country. His dedication came with a price; he never really had time for me, his son. In admiration, I always longed to be like him. However, I feel like I am quite the opposite. I thus decide to come to Brussels to try to make up for lost time.

Jan Czarlewski was born in Paris in 1988 to Polish parents and grew up imbued with both cultures. He graduated in film and television from the Sorbonne Nouvelle in 2009. In 2012, he graduated from the university of art and design Lausanne where he studied in the film department. In 2011, he directed L’AMBASSADEUR ET MOI which was shown at numerous international film festivals and was awarded several times. In 2012, he directed his diploma fiction short, L’AMOUR BÈGUE, which was awarded at the Locarno IFF 2012.

How long did it take to make your short? Was it difficult to get financing? I made this film during one semester in a workshop project at school. The preparation took me one month, then ten days of shooting, then one and a half months of editing. The film was made with no money as it was not a diploma project. You don’t need a lot of money for this kind of project: just two flight tickets and a camera.

Which thoughts come to mind concerning a “European cinema community”? Diversity. Each country has its own specific cinema. Generally speaking, I have the feeling that there are two major cinema families: the Nordic/East European cinema which is maybe more “precise”, “efficient” and “colder” than the Latin cinema which is more “intellectual” and “crazy” at the same time. Still, it’s great that we try to build a true European film identity that regroups our diversities.

If you owned a theatre for one night, which films would you screen? A comedy: Something fresh, optimistic and modern. I always think about the Polish short FROZEN STORIES - to make European cinema look to the future with a positive feeling. I would probably also screen INTOUCHABLES which makes me feel less depressed about life. Finally I would screen the documentary CONFESSION OF AN ECO-TELESTORIST by Peter Jay Brown, which is an example of engaged and funny cinema.

What is your next project? I already finished it: L’AMOUR BÈGUE, a short fiction film about 23-year-old Tim. He’s intelligent, rather good-looking, but he stammers. Seducing a girl is an ordeal. Encouraged by his friend, he will try and reach for the brass ring – Victoria, a pretty girl he met boxing. However, he has trouble stringing two words together…

The title IN THE OPEN should be taken literally as the camera turns to details of a meagre and untouched landscape, which serves as projection surface for exploring the cinematic apparatus, and (de)constructing cinematic space, time, and movement. The human, a foreign body in this place, seeks a relationship to the landscape and the camera.

If you owned a theatre for one night, which films would you screen? Mainly works from the so-called avant-garde like Dziga Vertov’s ENTEUZIAM, Michael Snow’s ‘RAMEAU’S NEPHE’ BY DIBERT, Kurt Kren’s ASYL, Charles Dekeukeleire’s IMPATIENCE, Peter Kubelka’s SCHWECHATER or Gregory Markopoulos’ TWICE A MAN as well as feature films like Robert Bresson’s AU HASARD BALTHAZAR, Ulrich Seidl’s HUNDSTAGE or Lars von Trier’s MELANCHOLIA as well as a variety of documentary films.

What is your next project? It is in its first stadium of development and will deal with a kind of specific form that I try to develop from my earlier works. As my earlier film work it will be categorised as a so-called “experimental film”. I want to shoot with 16mm film on a wide range of different locations, using a kind of analogue 3D-timelapse-technique. At the moment there are a lot of ideas that are still waiting for arrangement and first tests. Maybe it will become my first film with sound.
VILAIN FILLE MAUVAIS GARÇON
TWO SHIPS

Written & Directed by: Justine Triet
Produced by: Emmanuel Chaumet
Director of Photography: Tom Harari
Editor: Damien Maestraggi
Sound: Julien Brossier
Sound Editor: Joëlyn Robert
Mixing: Laure Arto
Main Cast: Laetitia Dosch, Thomas Livry-Lasne

Life in the big city. Thomas is a young artist, broke and unattached. Laetitia is an attractive, intelligent young woman in high heels. A party. A dance. An invitation. The pair spends the night together – vacillating between hospital and bed, between light-heartedness and high drama. They are the bright stars that give paintings depth.

Justine Triet graduated from the Ecole nationale supérieure des Beaux-arts in Paris. She has directed several films on video, examining the place of the individual within a group: SUR PLACE (2007), shot during student demonstrations, SOLFÉRINO (2008), shot during presidential elections. During a 2009 cultural exchange with Brazil, she directed DES OMBRES DANS LA MAISON in a township of São Paulo. Her films have been presented at the Centre Pompidou, the Lyon Biennale of Contemporary Art and the Musée des Beaux-Arts in Paris. TWO SHIPS is her first short fiction film. Her first feature, THE SOLFERINO BATTLE, premiered in 2014 at the Centre Pompidou and the Musée des Beaux-Arts in Paris. Her second feature, BEAST, is based on news articles, and television news on the theme of modern-day slavery. Aside from his film work, he is one of the most recognized TV personalities in Hungary. In recent years, he has helped create numerous innovative cultural programmes as well as hosting high-profile TV shows.

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CSICSKA
BEAST

Written & Directed by: Attila Till
Director of Photography: Imre Juhász
Editor: Béla Bercs
Original Score: Iván Lantos
Sound: Csaba Major
Main Cast: Szabolcs Thuróczy, Móni Balsai, Balázs Szitás

István Balogh, a not very affluent Hungarian farmer, lords over his wife, children and his “hired” slave. Cut off from the rest of the world on a distant farm in the Great Plains, he tries to uphold a family ideal he formulated from rigid traditions.

Attila Till graduated from the Hungarian University of Fine Arts in the intermedia department. His first feature film PANK (Panic) premiered in 2008 at the Hungarian Film Week where it won the Best Actress Award and screened at various international festivals. His first short film, CSICSKA (Beast), is based on extended research and inspired by newspaper articles, and television news on the theme of modern-day slavery. Aside from his film work, he is one of the most recognized TV personalities in Hungary. In recent years, he has helped create numerous innovative cultural programmes as well as hosting high-profile TV shows.

What is your next project?
I am currently doing the editing of a feature film, THE SOLFERINO BATTLE. It is about a couple struggling about their two young daughters on the day of the second turn of the French presidential elections.

Attila Till

Which thoughts come to mind concerning a “European cinema community”?
I would organise a Hungarian evening. I think it’s important to get the young generation, my generation, excited about our films, maybe even more so in Hungary. I would screen films such as Szabolcs Hajdu’s WHITE PALMS, Kornél Mundruczó’s AFTA and PLEASANT DAYS, György Pálfi’s TAXIDERMIA, and Bence Fliegauf’s DEALER.

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If you owned a theatre for one night, which films would you screen?
If you owned a theatre for one night, which films would you screen? The story of a wheelchair-bound assassin gang. Driven by despair and fear of becoming useless, a 20-year-old man, his friend, and an ex-fireman offer their services to the underworld. But things are not what they seem. The boundaries between reality and fiction blur and the story becomes a whirling kaleidoscope showing us gangsters and gunfights, but also the challenge of life in a wheelchair and the pain caused by a father’s rejection.

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A man has nothing to lose except his dream. To make his dream come true the man embarks on a dangerous journey. But his destination is not what it seems.

Born on 8 May 1975 in Tallinn, he has been interested since childhood in drawing comic strips and illustrations for his own stories. He has been part of the creative core of several rock groups, writing song lyrics, making arrangements and creating tunes. He enrolled at the Tallinn Pedagogical University in 1996 and completed his first films there: the silent film DR. MAISARVE AND THE MATSHALKA CASE (1996) which was screened at rock concerts and also on television. He transferred to the Turku Arts and Media School in Finland in 1997 to study animation under the guidance of Priit Pärn.

Nearly three years. It was not easy to get financing. How long did it take to make your short? Was it difficult to get financing? I had faced some financial problems but, with the support of certain companies and the Turkish Ministry of Culture, I was able to overcome them.

Which thoughts come to mind concerning a “European cinema community”? I think that this community is the most correct creation in terms of the future of European cinema. I hope day by day this community of contributions will increase for European cinema.

If you owned a theatre for one night, which films would you screen? I would screen Yılmaz Güney’s YOL (The Road), Zeki Demirkubuz’ MASUMIYET (Innocence) and KADER (Destiny) and Nuri Bilge Ceylan’s UZAK (Distant). I would have liked to include some films of other significant directors, however, these films are so valuable for my country and I want them to reach as many people in the world as possible.

What is your next project? SESSIZ/BÉ DENG was the second film of the “Trilogy of Women” and I would like to make the third. After that, I will realise my first feature for which I finished the first draft of the script under the title MESAFELEER (Distances).

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BACK OF BEYOND is a dark psychological thriller centring on Petesy who works in a petrol station in the arsehole of nowhere. Petesy gets travellers of all sorts but today a young fella called Gabriel stops at the station to gather up supplies for a long road trip. But he is broke and demands that Petesy pay for the items out of his own pocket. Gabriel claims that there’s a rifle aimed to blow Petesy’s head off if he doesn’t service this request. Petesy must determine the truth of Gabriel’s threat and choose whether he’s been played for a dummy or take him for his word.

How long did it take to make your short? It took three cold, fresh, Irish winter’s nights to make the short. It was shot on a micro budget with the help of Northern Ireland Screen and the National Film School.

Which thoughts come to mind concerning a “European cinema community”? A community that loves cinema in all its forms from all over the globe.

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

That’s a tough one. I reckon we could squeeze all these films in one night – no breaks: Sidney Lumet’s 12 ANGRY MEN, Robert Zemeckis’ BACK TO THE FUTURE, Terrence Malick’s BADLANDS, Alfred Hitchcock’s THE BIRDS and Ridley Scott’s BLADERUNNER.

What is your next project?

My next project is a feature film I’m developing with Northern Ireland Screen. It’s a feature version of BACK OF BEYOND, a chance to make the story even bigger and bolder.
Advertising on exterior billboards has recently been forbidden in Greece. As a result there are hundreds of blank billboards that don’t show any messages. But the empty frames are now the message. And we are out of frame.

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

It took me about seven months of location scouting and shooting simultaneously. Because all of the scenes in the film happened in real life, we shot the same shot in the same location repeatedly at different hours on different days, even months after the first shot. It was financed with the prize money of awards from my previous films. We could have gotten money from state funding, but we just wanted to be autonomous and free and to start right away.

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

Solidarity in action and the creation of a network of filmmakers in order to assist their colleagues. If you owned a theatre for one night, which films would you screen?

I would screen films that I respect and admire but that were never screened in my country.

What is your next project?

A feature film called STAGE FRIGHT. Stage fright is the fright of an actor performing on stage. But the main term comes from psychiatric science and means the fright of exposing our true self in front of others. The whole film takes place in a theatre.

In 1957, Rolando Colla was born in Schaffhausen as the son of Italian immigrants. After his graduation he became active in the film business as screenwriter and production manager and directed his first films such as FIORI D’AUTUNNO (1978), ONORE E RIPOSO (1979) and L’ALBA (1981). In 1984 he founded the production company Peacock and in 1985 he graduated in German studies and Romance languages from the University of Zurich. Among his films are JAGDZEIT (Hunting Season) which won the Leopard of Tomorrow First Prize at the Locarno IFF 1994, LE MONDE A L’ENVERS (The World Turned Upside Down), OLTRE IL CONFINE (Across the Border) which was screened at various festivals and released in Switzerland, Italy, Bosnia & Herzegovina and France, and L’AUTRE MOITIE (The Other Half), which premiered at the Montreal World FF 2007 and was consequently invited to over 20 festivals. His latest feature GIOCCHI D’ESTATE (Summer Games) premiered at the Venice IFF 2011, was Switzerland’s official entry for the 84th Academy Awards ® and received three Quartz Awards (Swiss Film Prize). EINSPRUCH VI is the sixth short in a series about asylum-seekers which Rolando started in 1999.

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

It took three weeks of preparation and pre-production, eight days of shooting, three weeks for editing, special effects, sound design and post-production - so two months in total. We got financial support from the Ministry for Culture and from the Zurich Film Fund, but not from television. We started underfinanced and still have debts...

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

A community protecting and supporting European cinema against American blockbusters.

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

OPENING NIGHT by John Cassavetes.

What is your next project?

A new feature film, right at this moment I’m working on the script.

The story of a deportation that ended with the tragic death of an asylum seeker in March 2010. In the film, the camera itself is this asylum seeker, and what it captures is a subjective view of reality.
The EFA Short Film Initiative

Ever since the European Film Academy (EFA) was founded it has been its intention not only to honour the outstanding achievements of established filmmakers, but also to support and promote talented newcomers. To draw the attention to a new generation of European directors means to build up the future of European cinema. This is why, in 1998, EFA established the presentation of the European Short Film Award as a part of the annual European Film Awards, in co-operation with several partner festivals across Europe. Each of these festivals presents a short film award which includes an automatic nomination in the European Film Awards' short film category. In 2013 the initiative includes the following festivals:

- Flanders International Film Festival Ghent, Belgium (9-20 Oct. 2012)
- Valladolid International Film Festival, Spain (20-27 Oct. 2012)
- Corona Cork Film Festival, Ireland (11-18 Nov. 2012)
- International Film Festival Rotterdam, the Netherlands (23 Jan.-3 Feb. 2013)
- International Short Film Festival Clermont-Ferrand, France (1-9 Feb. 2013)
- Berlin International Film Festival, Germany (7-17 Feb. 2013)
- Tampere Film Festival, Finland (6-10 March 2013)
- Krakow Film Festival, Poland (26 May-2 June 2013)
- Norwegian Short Film Festival Grimstad, Norway (11-16 June 2013)
- CurtaS Vila do Conde - International Film Festival, Portugal (6-14 July 2013)
- Sarajevo Film Festival, Bosnia & Herzegovina (16-24 Aug. 2013)
- Venice Film Festival, Italy (28 Aug.-7 Sep. 2013)
- International Short Film Festival in Drama, Greece (16-21 Sep. 2013)
- Encounters International Film Festival Bristol, UK (17-22 Sep. 2013)

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, the nominees are presented to the EFA Members. The 2,700 members of the European Film Academy (including Europe’s finest directors, producers, distributors, writers, actors, etc.) form the high-profile jury to screen the nominees and elect the overall winner: the European Film Academy Short Film, which will be presented at the annual Awards Ceremony in one of Europe’s film capitals on the first weekend of December.

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

SHORT MATTERS!

Short Film Nominees on Tour

SHORT MATTERS! is the European Film Academy’s short film tour which brings the short films nominated for the European Film Awards to a series of screenings across Europe and beyond. The 2012 cycle has included screenings in co-operation with the following partners:

- Belgium: Brussels Short Film Festival
- Brazil: Seminário Internacional de Cinema e Audiovisual, Salvador de Bahia
- Bulgaria: Sofia International Film Festival
- Colombia: Eurocine - Festival de Cine Europeo en Colombia
- Croatia: Tabor Film Festival
- Cyprus: ARTos Foundation
- Denmark: Aarhus Film Festival
- Estonia: Odense International Film Festival
- Georgia: Batumi International Arthouse Film Festival
- Germany: exhground filmfest, Wiesbaden
- France: Festival du Cinéma Européen de Lille
- Greece: Panorama of European Cinema, Athens
- Hungary: BuSho Budapest Short Film Festival
- India: Nashik International Film Festival
- Israel: Jerusalem Film Festival
- Italy: Festival del Cinema Europeo, Lecce
- Latvia: Riga International Short Film Festival 2ANNAS
- Lithuania: Scenorama – European Film Forum
- Norway: Minimalen Short Film Festival
- Poland: Krakow Film Festival
- Portugal: Encontros de Viana Cine, Viana do Castelo
- Romania: NexT Film Festival, Bucharest
- Spain: Academia de Cine, Madrid
- Sweden: Uppsala International Short Film Festival
- UK: Encounters Short Film and Animation Festival Bristol
- USA: Martha’s Vineyard Int’l Film Festival
Founded in 1988, the European Film Academy (EFA) now unites 2,700 European film professionals with the common aim of promoting European film culture. Throughout the year, the EFA initiates and participates in a series of activities dealing with film politics as well as economic, artistic, and training aspects. The programme includes conferences, seminars and workshops, and a common goal is to build a bridge between creativity and the industry. These activities culminate in the annual presentation of the European Film Awards.