

SSIFF 

**Donostia Zinemaldia
Festival de San Sebastián
International Film Festival**

Report on gender identity in the films at the San Sebastian Festival 2019



#67SSIFF

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Instituzio Kideak - Instituciones Socias



Babesle Ofizialak - Patrocinadores Oficiales



Laguntzaile Ofizialak - Colaboradores Oficiales





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Introduction

Last year the San Sebastian Festival signed the Charter for the Parity and Inclusion of Women in Cinema. Among the commitments it assumed was to compile statistics broken down by gender, both referring to the number of films submitted for selection, and to those actually chosen and programmed. The document also proposed that the identity of the selection and executive committee members be made public and that a calendar of changes in the Festival's executive bodies be established in order to achieve parity, objectives which the Festival had already completed. Finally, the Festival undertook to issue a public communication on the progress made.

This first statistical report on gender analyses the data of the 3,013 films viewed this year at the Festival. The result portrays a reality repeated both among the films viewed and among those finally selected for the Festival: on average, the percentage of participation by the gender identifying as male stands at 70%, compared to 30% for the female gender. This situation is repeated in the six categories examined, although with variations: there is greater presence of the female gender in production (36% among those viewed and 31% among those selected), screenplay (32% among those viewed and 30% among those selected), editing (31% among those viewed and 33% among the selected films) and direction (30% among those viewed and 26% among those selected) and lower in cinematography (17% among those viewed and 21% among those selected) and music (12% among those viewed as well as among those selected).

The analysis contains two significant exceptions. In the New Directors section, featuring the first and second films by their makers, more works by female directors, screenwriters and editors were programmed, and in Nest Film Students, a selection of short films by students from film school across the globe, more works were selected by female directors, producers, editors and cinematographers. Female directors are also in the majority at the Ikusmira Berriak project development residency.

The figures show that among those taking their first steps in the film world participation is balanced from the point of view of gender identity. A first conclusion of this report would therefore indicate that the difficulty doesn't lie as much in accessing the film industry, but in staying there. In this respect, it would be interesting to establish when women leave the industry or are expelled from it and why. We must monitor new projects by female directors and screenwriters in New Directors over the coming years to establish whether they access the official competition here and at other international festivals, and whether the female producers, cinematographers, editors and music composers of Nest Film Students proceed to develop a career in the world of film.

The Festival is not immune to the challenges of its time. Just like other cultural events, a film festival must shape itself as an open space for the free discussion of ideas and denunciation of the injustices occurring our society. That's why we are one of the first festivals to publish a study giving real and reliable data on the presence of cinematic projects with women on their teams.

The Festival trusts that this portrait will serve as a starting point for observing and participating in a significant evolution over the coming years.



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Festival organisational structure



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Films viewed

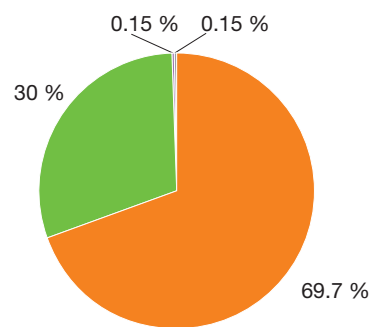


Films viewed

If we analyse the **3,013** films viewed from the gender perspective, the six categories examined how a tendency towards authors who identify with the male gender in percentages ranging between 60% and 80%. Production, screenplay and editing are the most proportionate areas.

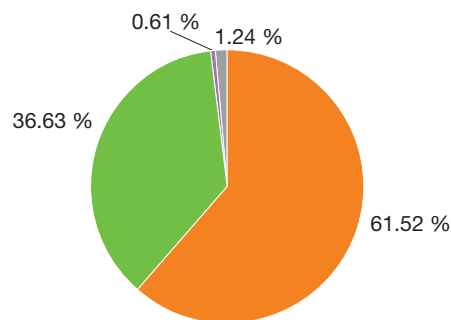
Direction

		%	
● Male	2,315	69.7 %	2,158*
● Female	996	30 %	932*
● Non-binary	5	0.15 %	5
● No information	5	0.15 %	5
	3,321	100 %	



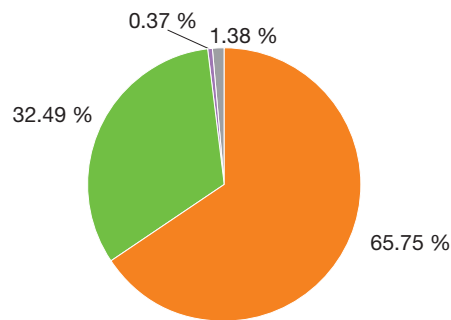
Production

		%	
● Male	3,234	61.52 %	2,144*
● Female	1,926	36.63 %	1,510*
● Non-binary	32	0.61 %	28
● No information	65	1.24 %	63
	5,257	100 %	



Screenplay

		%	
● Male	2,658	65.75 %	2,144*
● Female	1,313	32.49 %	1,143*
● Non-binary	15	0.37 %	15
● No information	56	1.38 %	56
	4,042	100 %	

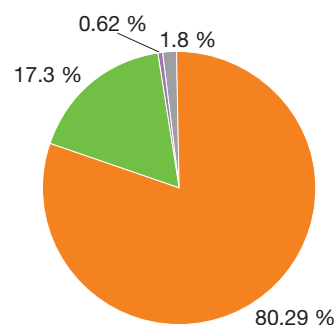




Films viewed

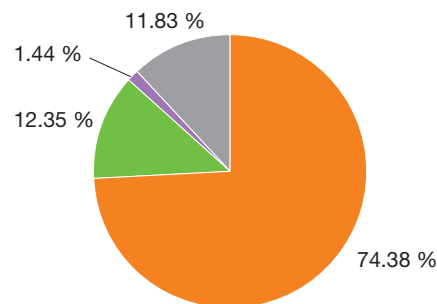
Cinematography

		%	
● Male	2,730	80.29 %	2,478*
● Female	588	17.3 %	542*
● Non-binary	21	0.62 %	21
● No information	61	1.8 %	61
	3,400	100 %	



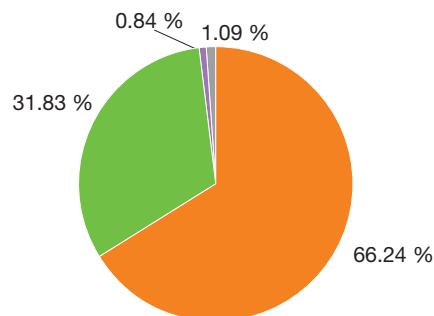
Music

		%	
● Male	2,482	74.38 %	2,121*
● Female	412	12.35 %	395*
● Non-binary	48	1.44 %	48
● No information	398	11.83 %	386
	3,340	100 %	



Editing

		%	
● Male	2,441	66.24 %	2,106*
● Female	1,173	31.83 %	1,067*
● Non-binary	31	0.84 %	30
● No information	40	1.09 %	40
	3,685	100 %	



(*) The figure indicates the number of films with a person of that gender working in the corresponding artistic profession, meaning that the result may amount to a greater number of films given that each production may have more than one director, producer or screenwriter etc.



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Selected films

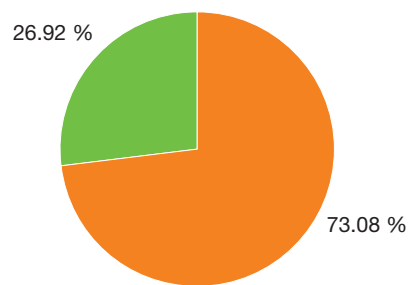


Selected films




In the **150** films selected for the Official Selection, New Directors, Horizontes Latinos, Zabaltegi-Tabakalera, Perlak, Nest Film Students, Culinary Zinema, Made in Spain, Zinemira and the Velodrome at the Festival's 67th edition¹, the percentages of authorship by gender are very similar to those of the films submitted and viewed, which always tend towards male authorship: the creators identifying with the male gender direct 73%, produce 65%, write 69% of the storylines, provide the cinematography of 76%, compose and/or perform the music of 69% and have edited 65% of the films.

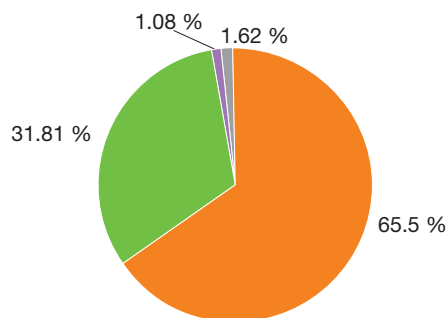
Direction

		 %	
Male	133	73.08 %	111*
Female	49	26.92 %	45*
Non-binary	0	0 %	0
No information	0	0 %	0
	182	100 %	






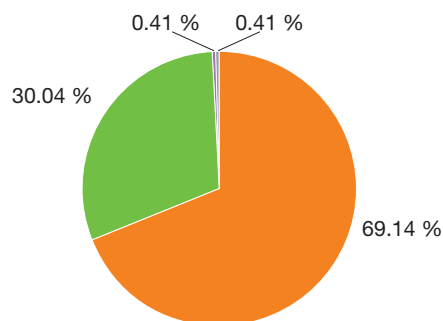
Production

		 %	
Male	243	65.5 %	116*
Female	118	31.81 %	83*
Non-binary	4	1.08 %	2
No information	6	1.62 %	6
	371	100 %	



Screenplay

		 %	
Male	168	69.14 %	115*
Female	73	30.04 %	56*
Non-binary	1	0.41 %	1
No information	1	0.41 %	1
	243	100 %	



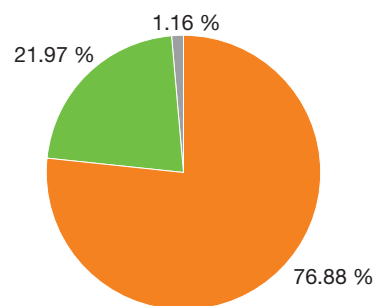
¹ This analysis does not include films not produced in the last year (Retrospective, Klasikoak, Movies for Kids), unfinished films (Films in Progress and Glocal in Progress) or projects (Europe-Latin America Co-Production Forum and Ikusmira Berriak).



Selected films

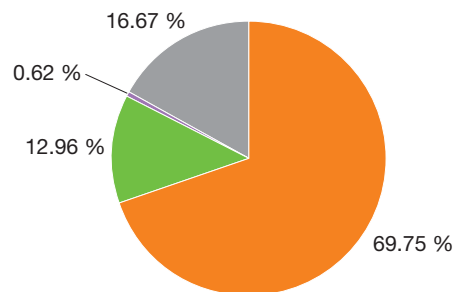
Cinematography

		%	
● Male	133	76.88 %	119*
● Female	38	21.97 %	33*
● Non-binary	0	0 %	0
● No information	2	1.16 %	2
	173	100 %	



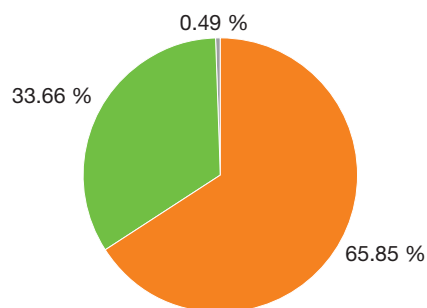
Music

		%	
● Male	113	69.75 %	101*
● Female	21	12.96 %	21*
● Non-binary	1	0.62 %	1
● No information	27	16.67 %	27
	162	100 %	



Editing

		%	
● Male	135	65.85 %	101*
● Female	69	33.66 %	65*
● Non-binary	0	0 %	0
● No information	1	0.49 %	1
	205	100 %	



(*) The figure indicates the number of films with a person of that gender working in the corresponding artistic profession, meaning that the result may amount to a greater number of films given that each production may have more than one director, producer or screenwriter etc.



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Sections

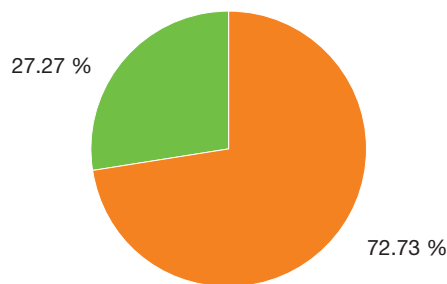


Official Selection

The Official Selection is the Festival's major showcase. It groups a selection of feature films (20 in 2019, including films out of competition and special screenings) which have neither screened outside the country of their production nor competed in other festivals recognised as competitive by the FIAPF (International Federation of Film Producers Associations). In the Official Competition, which included five films directed by women among the sixteen competing works, the male percentage ranges in all categories between 70% and 81%. The participation of women is higher in screenplay, direction and production.

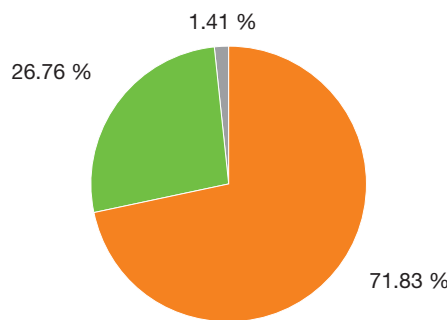
Direction

		%	
● Male	16	72.73 %	14*
● Female	6	27.27 %	6*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	22	100 %	



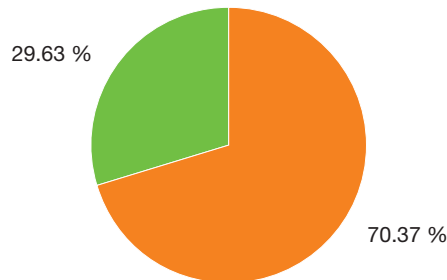
Production

		%	
● Male	51	71.83 %	17*
● Female	19	26.76 %	12*
● Non-binary	0	0 %	0
● No information	1	1.41 %	1
	71	100 %	



Screenplay

		%	
● Male	19	70.37 %	15*
● Female	8	29.63 %	6*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	27	100 %	

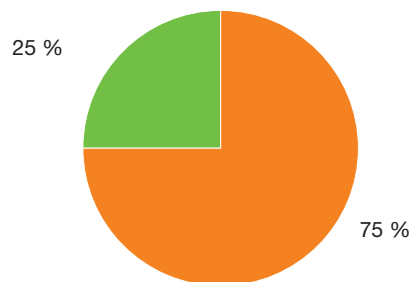




Official Selection

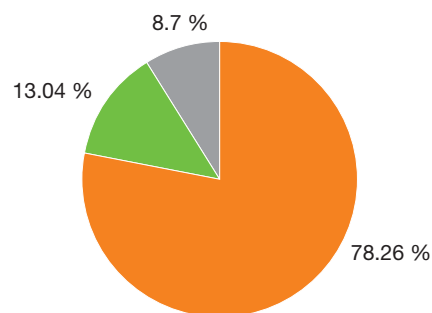
Cinematography

		%	
● Male	15	75 %	15*
● Female	5	25 %	5*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	20	100 %	



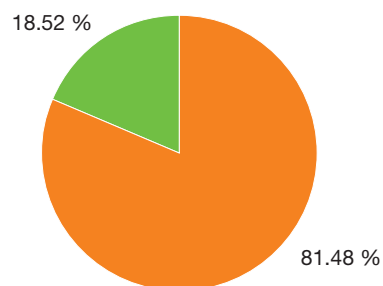
Music

		%	
● Male	18	78.26 %	17*
● Female	3	13.04 %	3*
● Non-binary	0	0 %	0
● No information	2	8.7 %	2
	23	100 %	



Editing

		%	
● Male	22	81.48 %	17*
● Female	5	18.52 %	5*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	27	100 %	



(*) The figure indicates the number of films with a person of that gender working in the corresponding artistic profession, meaning that the result may amount to a greater number of films given that each production may have more than one director, producer or screenwriter etc.

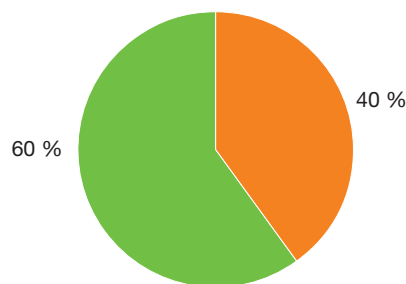


New Directors

In New Directors, the international competition for first or second feature films by their makers — **14** in 2019 —, female directors are in the majority (60%, eight compared to six). The superior nature in quantitative terms of women identifying with the female gender is also repeated in the areas of screenplay (52%) and editing (61%).

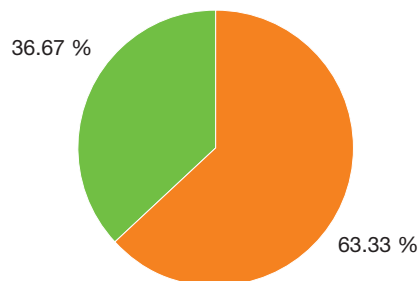
Direction

		%	
● Male	6	40 %	6*
● Female	9	60 %	8*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	15	100 %	



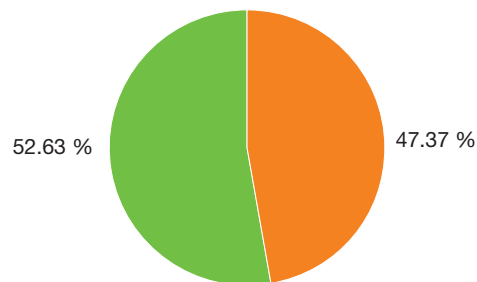
Production

		%	
● Male	19	63.33 %	9*
● Female	11	36.67 %	9*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	30	100 %	



Screenplay

		%	
● Male	9	47.37 %	7*
● Female	10	52.63 %	8*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	19	100 %	

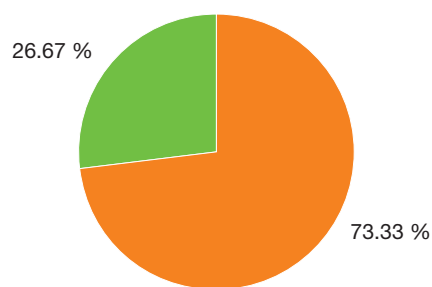




New Directors

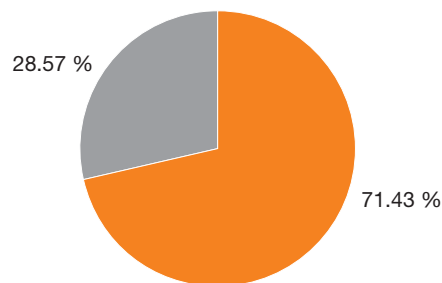
Cinematography

		%	
● Male	11	73.33 %	11*
● Female	4	26.67 %	4*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	15	100 %	



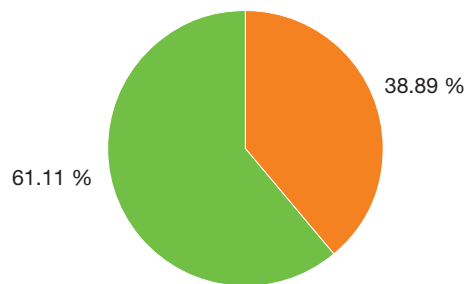
Music

		%	
● Male	10	71.43 %	9*
● Female	0	0 %	0
● Non-binary	0	0 %	0
● No information	4	28.57 %	4
	14	100 %	



Editing

		%	
● Male	7	38.89 %	7*
● Female	11	61.11 %	9*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	18	100 %	



(*) The figure indicates the number of films with a person of that gender working in the corresponding artistic profession, meaning that the result may amount to a greater number of films given that each production may have more than one director, producer or screenwriter etc.

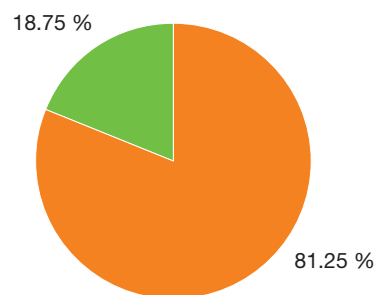


Horizontes Latinos

In Horizontes Latinos, a selection of **15** feature films produced in Latin America, directed by filmmakers of Latin origin or whose framework is the Latin community, there is an obvious majority of male authorship – showing percentages of more than 80% – with the exception of the production category.

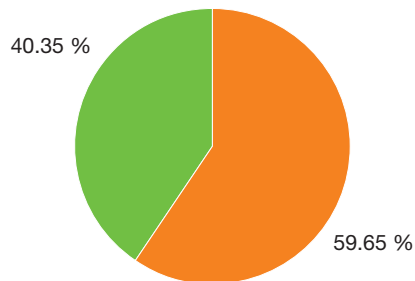
Direction

		%	
● Male	13	81.25 %	12*
● Female	3	18.75 %	3*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	16	100 %	



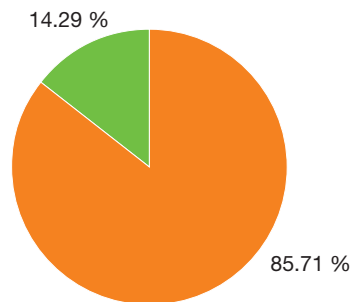
Production

		%	
● Male	34	59.65 %	13*
● Female	23	40.35 %	13*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	57	100 %	



Screenplay

		%	
● Male	18	85.71 %	12*
● Female	3	14.29 %	3*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	21	100 %	

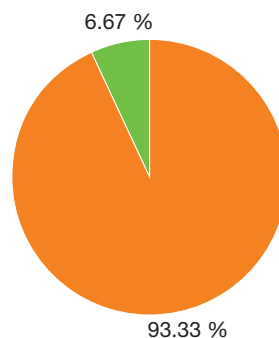




Horizontes Latinos

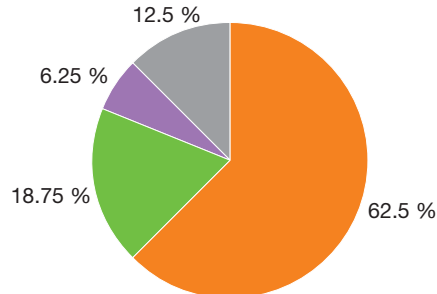
Cinematography

		%	
● Male	14	93.33 %	14*
● Female	1	6.67 %	1*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	15	100 %	



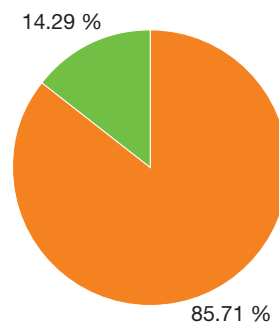
Music

		%	
● Male	10	62.5 %	9*
● Female	3	18.75 %	3*
● Non-binary	1	6.25 %	1
● No information	2	12.5 %	2
	16	100 %	



Editing

		%	
● Male	18	85.71 %	12*
● Female	3	14.29 %	3*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	21	100 %	



(*) The figure indicates the number of films with a person of that gender working in the corresponding artistic profession, meaning that the result may amount to a greater number of films given that each production may have more than one director, producer or screenwriter etc.

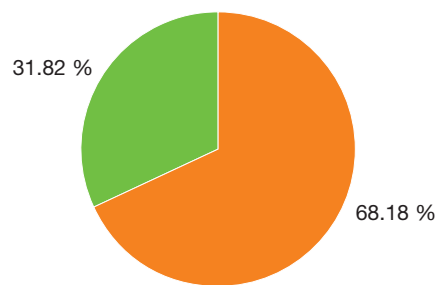


Zabaltegi-Tabakalera

In Zabaltegi-Tabakalera, the Festival's most open zone, with no regulations or limitations of format or runtime, the percentages from the gender perspective are more balanced than in other sections, although there is a tendency towards male authorship in all categories of the **20** films selected (14 feature films, 1 medium length-film and 5 short films).

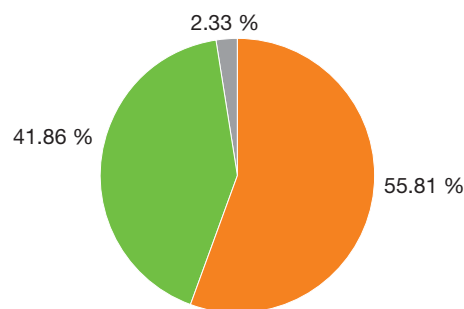
Direction

		%	
Male	15	68.18 %	14*
Female	7	31.82 %	7*
Non-binary	0	0 %	0
No information	0	0 %	0
	22	100 %	



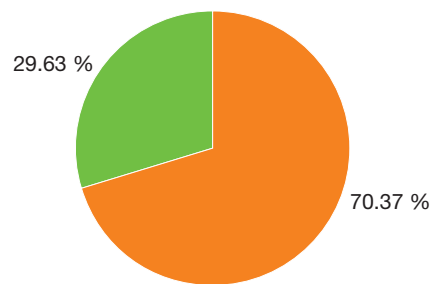
Production

		%	
Male	24	55.81 %	15*
Female	18	41.86 %	14*
Non-binary	0	0 %	0
No information	1	2.33 %	1
	43	100 %	



Screenplay

		%	
Male	19	70.37 %	16*
Female	8	29.63 %	7*
Non-binary	0	0 %	0
No information	0	0 %	0
	27	100 %	

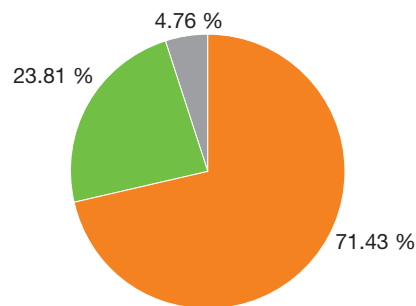




Zabaltegi-Tabakalera

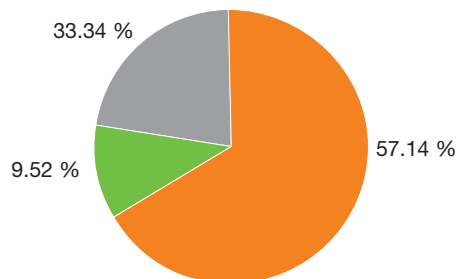
Cinematography

		%	
● Male	15	71.43 %	15*
● Female	5	23.81 %	4*
● Non-binary	0	0 %	0
● No information	1	4.76 %	1
	21	100 %	



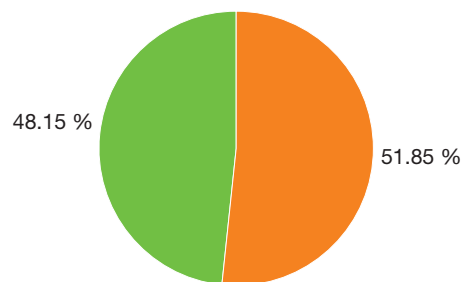
Music

		%	
● Male	12	57.14 %	11*
● Female	2	9.52 %	2*
● Non-binary	0	0 %	0
● No information	7	33.34 %	7
	21	100 %	



Editing

		%	
● Male	14	51.85 %	10*
● Female	13	48.15 %	12*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	27	100 %	



(*) The figure indicates the number of films with a person of that gender working in the corresponding artistic profession, meaning that the result may amount to a greater number of films given that each production may have more than one director, producer or screenwriter etc.

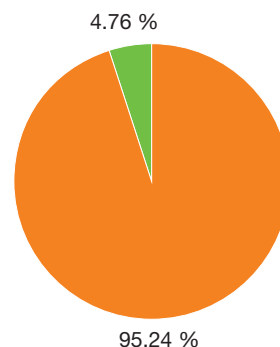


Perlak

Perlak, a selection of **19** feature length films unscreened in Spain to have enjoyed critical acclaim or won awards at other international festivals, also shows a greater majority of men among the creators in the different categories; more obviously so in direction, cinematography and music, and less clearly in production and editing.

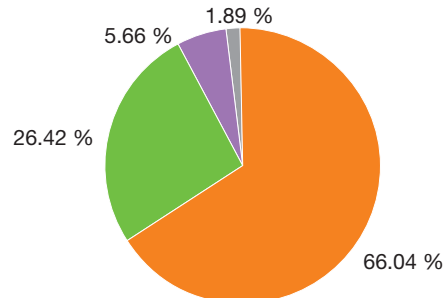
Direction

		%	
● Male	20	95.24 %	18*
● Female	1	4.76 %	1*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	21	100 %	



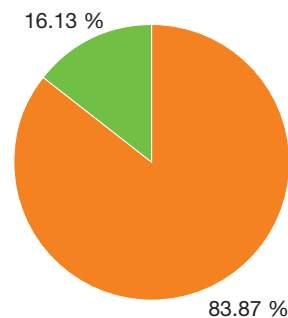
Production

		%	
● Male	35	66.04 %	15*
● Female	14	26.42 %	8*
● Non-binary	3	5.66 %	1
● No information	1	1.89 %	1
	53	100 %	



Screenplay

		%	
● Male	26	83.87 %	17*
● Female	5	16.13 %	5*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	31	100 %	

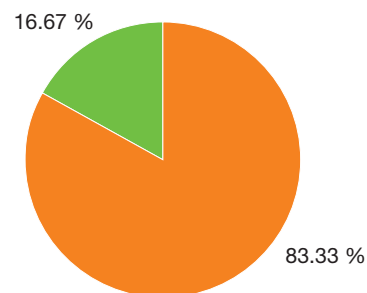




Perlak

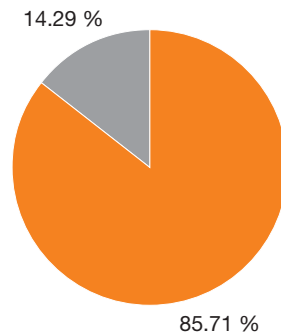
Cinematography

		%	
● Male	15	83.33 %	15*
● Female	3	16.67 %	3*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	18	100 %	



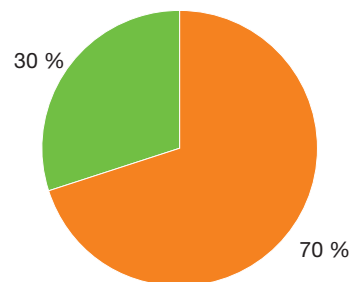
Music

		%	
● Male	18	85.71 %	16*
● Female	0	0 %	0
● Non-binary	0	0 %	0
● No information	3	14.29 %	3
	21	100 %	



Editing

		%	
● Male	14	70 %	13*
● Female	6	30 %	6*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	20	100 %	



(*) The figure indicates the number of films with a person of that gender working in the corresponding artistic profession, meaning that the result may amount to a greater number of films given that each production may have more than one director, producer or screenwriter etc.



NEST Film Students

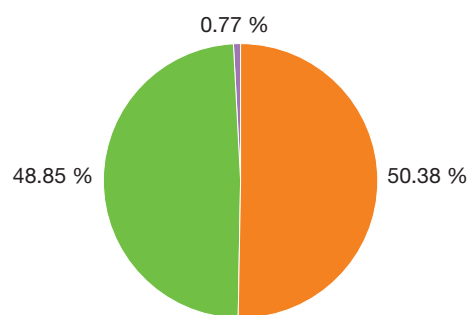
In Nest Film Students, a selection of **14** short films by students from film schools around the globe, a greater number of selected films are by female directors. There are also more films involving female producers, editors and cinematographers.

The final snapshot offered by the selection reveals more female creators than the statistics generated by the total number of films submitted (**351**), where there is only a majority of the female gender in production and a balance between the two in direction and screenplay.

Films submitted for NEST

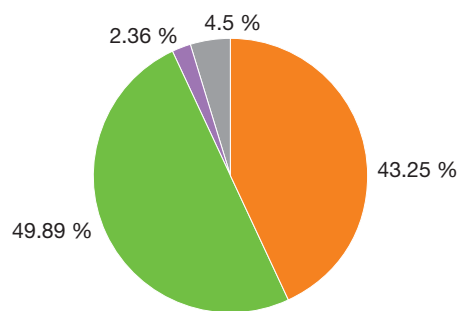
Direction

		%	
● Male	197	50.38 %	188*
● Female	191	48.85 %	173*
● Non-binary	3	0.77 %	0
● No information	0	0 %	0
	391	100 %	



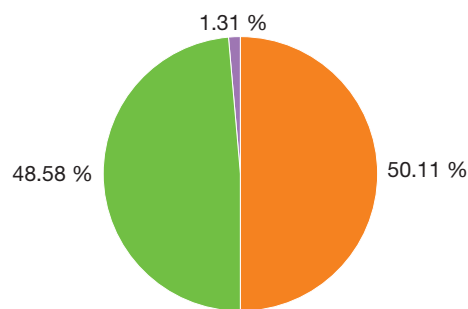
Production

		%	
● Male	202	43.25 %	173*
● Female	233	49.89 %	199*
● Non-binary	11	2.36 %	11
● No information	21	4.5 %	21
	467	100 %	



Screenplay

		%	
● Male	230	50.11 %	198*
● Female	223	48.58 %	188*
● Non-binary	6	1.31 %	6
● No information	0	0 %	0
	459	100 %	



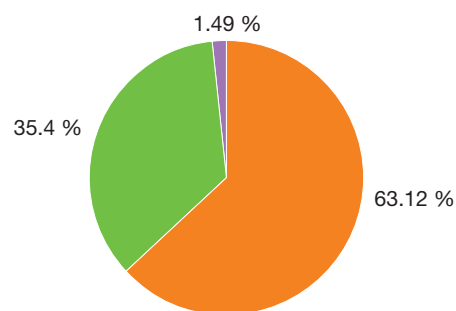


NEST Film Students

Films submitted for NEST

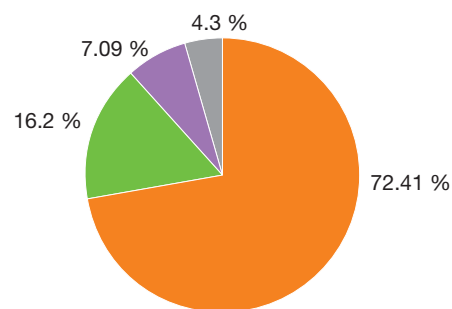
Cinematography

		%	
● Male	255	63.12 %	236*
● Female	143	35.4 %	129*
● Non-binary	6	1.49 %	6
● No information	0	0 %	0
	404	100 %	



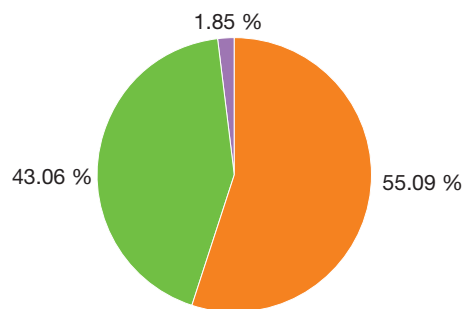
Music

		%	
● Male	286	72.41 %	240*
● Female	64	16.2 %	59*
● Non-binary	28	7.09 %	28
● No information	17	4.3 %	17
	395	100 %	



Editing

		%	
● Male	238	55.09 %	206*
● Female	186	43.06 %	170*
● Non-binary	8	1.85 %	8
● No information	0	0 %	0
	432	100 %	



(*) The figure indicates the number of films with a person of that gender working in the corresponding artistic profession, meaning that the result may amount to a greater number of films given that each production may have more than one director, producer or screenwriter etc.

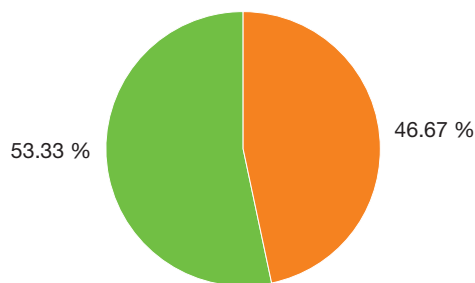


NEST Film Students

Films selected for NEST

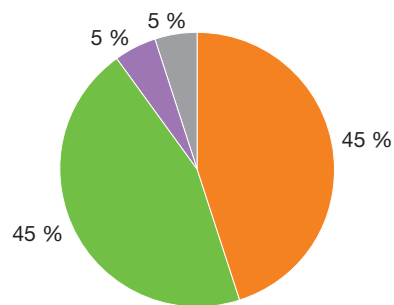
Direction

		%	
Male	7	46.67 %	7*
Female	8	53.33 %	8*
Non-binary	0	0 %	0
No information	0	0 %	0
	15	100 %	



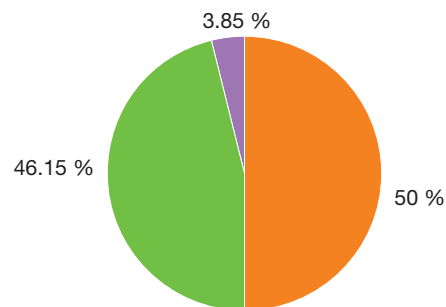
Production

		%	
Male	9	45 %	7*
Female	9	45 %	8*
Non-binary	1	5 %	1
No information	1	5 %	1
	20	100 %	



Screenplay

		%	
Male	13	50 %	9*
Female	12	46.15 %	9*
Non-binary	1	3.85 %	1
No information	0	0 %	0
	26	100 %	





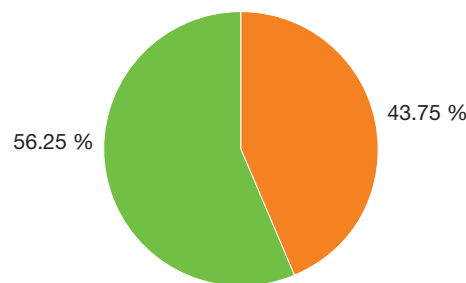
NEST Film Students

* The comparison between films submitted and those selected can only be made in Nest and in the three Industry activities (Co-Production Forum, Films in Progress and Glocal in Progress). The other films are not submitted by section but are presented in the general call for submissions. If selected, they are subsequently assigned to one section or another depending on their characteristics.

Films selected for NEST

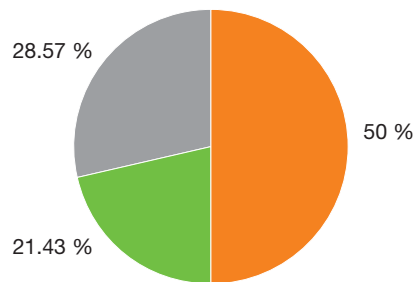
Cinematography

		%	
● Male	7	43.75 %	6*
● Female	9	56.25 %	9*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	16	100 %	



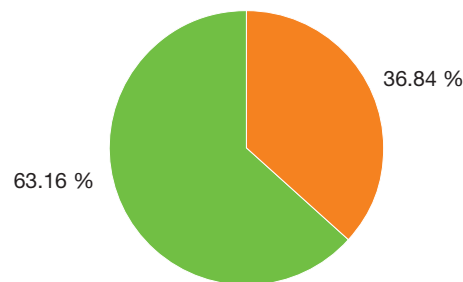
Music

		%	
● Male	7	50 %	7*
● Female	3	21.43 %	3*
● Non-binary	0	0 %	0
● No information	4	28.57 %	4
	14	100 %	



Editing

		%	
● Male	7	36.84 %	5*
● Female	12	63.16 %	12*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	19	100 %	



(*) The figure indicates the number of films with a person of that gender working in the corresponding artistic profession, meaning that the result may amount to a greater number of films given that each production may have more than one director, producer or screenwriter etc.

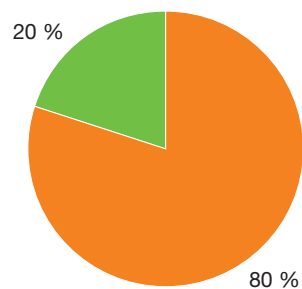


Culinary Zinema

In Culinary Zinema, a selection of **13** films (9 feature films and 4 short films) related to gastronomy, male authorship is in the majority in all categories, although somewhat less noticeably in production.

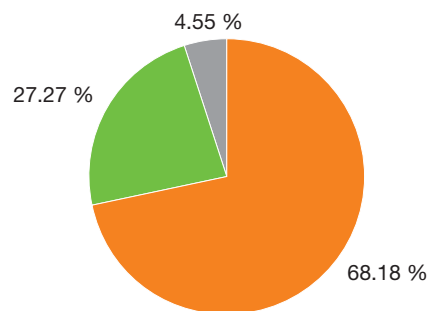
Direction

		%	
● Male	12	80 %	11*
● Female	3	20 %	3*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	15	100 %	



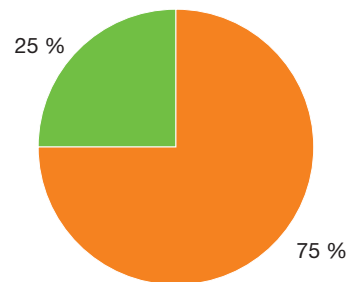
Production

		%	
● Male	15	68.18 %	10*
● Female	6	27.27 %	5*
● Non-binary	0	0 %	0
● No information	1	4.55 %	1
	22	100 %	



Screenplay

		%	
● Male	12	75 %	8*
● Female	4	25 %	4*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	16	100 %	

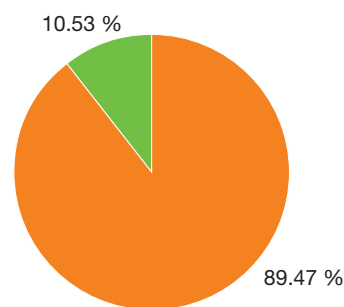




Culinary Zinema

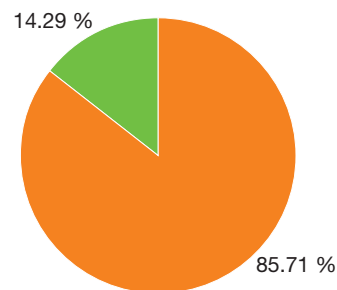
Cinematography

		%	
● Male	17	89.47 %	12*
● Female	2	10.53 %	2*
● Non-binary	0	0%	0
● No information	0	0%	0
	19	100 %	



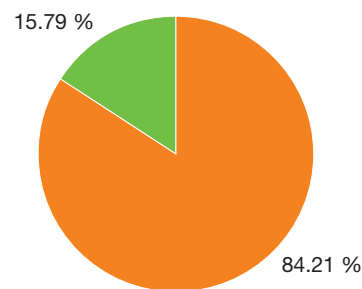
Music

		%	
● Male	12	85.71 %	10*
● Female	2	14.29 %	2*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	14	100 %	



Editing

		%	
● Male	16	84.21 %	13*
● Female	3	15.79 %	3*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	19	100 %	



(*) The figure indicates the number of films with a person of that gender working in the corresponding artistic profession, meaning that the result may amount to a greater number of films given that each production may have more than one director, producer or screenwriter etc.

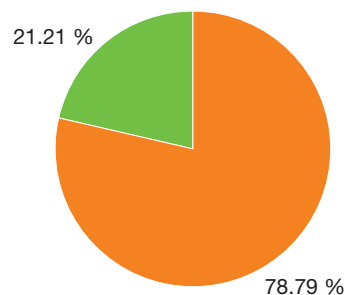


Made in Spain

In Made in Spain, a selection of the year's Spanish films to which the Festival offers a platform for their international dissemination, male authorship predominates in all categories of the **16** films selected. The most balanced percentages are to be found in screenplay and editing.

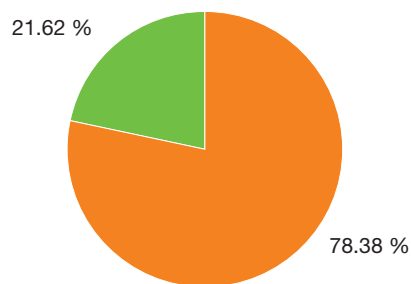
Direction

		%	
Male	26	78.79 %	14*
Female	7	21.21 %	4*
Non-binary	0	0 %	0
No information	0	0 %	0
	33	100 %	



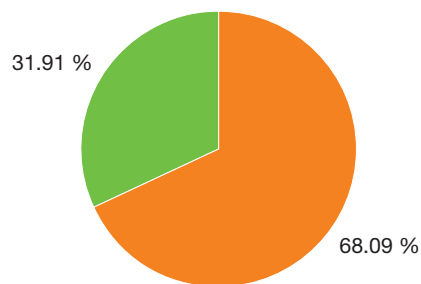
Production

		%	
Male	29	78.38 %	16*
Female	8	21.62 %	6*
Non-binary	0	0 %	0
No information	0	0 %	0
	37	100 %	



Screenplay

		%	
Male	32	68.09 %	16*
Female	15	31.91 %	6*
Non-binary	0	0 %	0
No information	0	0 %	0
	47	100 %	

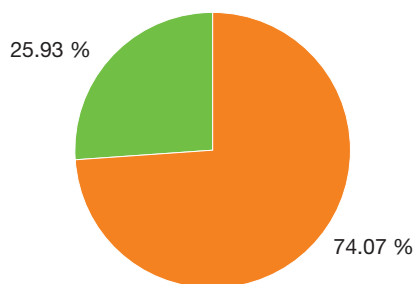




Made in Spain

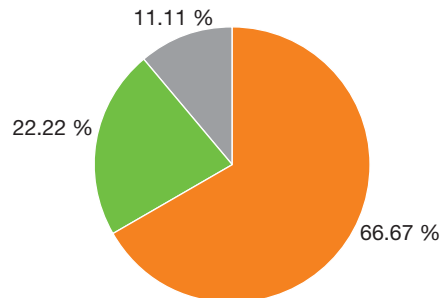
Cinematography

		%	
● Male	20	74.07 %	15*
● Female	7	25.93 %	3*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	27	100 %	



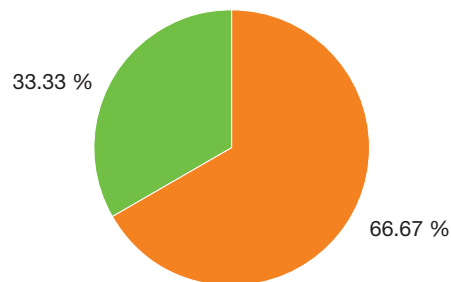
Music

		%	
● Male	12	66.67 %	10*
● Female	4	22.22 %	4*
● Non-binary	0	0 %	0
● No information	2	11.11 %	2
	18	100 %	



Editing

		%	
● Male	20	66.67 %	10*
● Female	10	33.33 %	9*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	30	100 %	



(*) The figure indicates the number of films with a person of that gender working in the corresponding artistic profession, meaning that the result may amount to a greater number of films given that each production may have more than one director, producer or screenwriter etc.

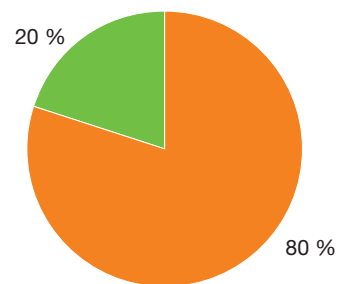


Zinemira

In Zinemira, the section dedicated to Basque film production, male creators are in the majority in all categories, particularly directing (80%) and cinematography (100%), where there were no female cinematographers in the **17** (10 feature films and 7 short films) selected films. The highest participation of the female gender is to be found in production (40%).

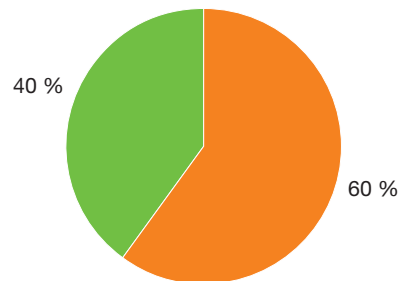
Direction

		%	
● Male	16	80 %	13*
● Female	4	20 %	4*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	20	100 %	



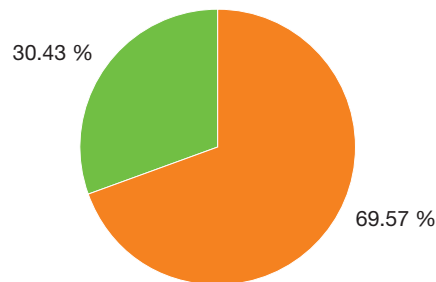
Production

		%	
● Male	15	60 %	11*
● Female	10	40 %	9*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	25	100 %	



Screenplay

		%	
● Male	16	69.57 %	13*
● Female	7	30.43 %	7*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	23	100 %	

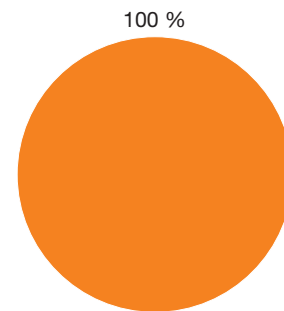




Zinemira

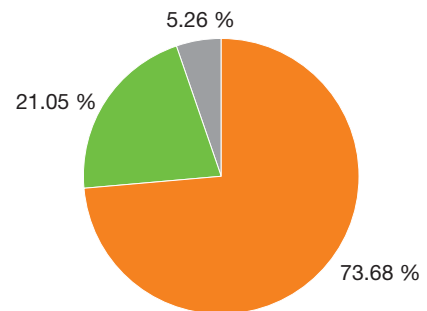
Cinematography

		%	
● Male	20	100 %	17*
● Female	0	0 %	0
● Non-binary	0	0 %	0
● No information	0	0 %	0
	20	100 %	



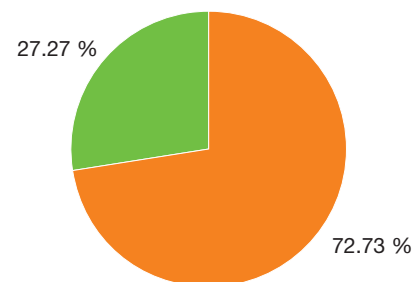
Music

		%	
● Male	14	73.68 %	12*
● Female	4	21.05 %	4*
● Non-binary	0	0 %	0
● No information	1	5.26 %	1
	19	100 %	



Editing

		%	
● Male	16	72.73 %	12*
● Female	6	27.27 %	6*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	22	100 %	



(*) The figure indicates the number of films with a person of that gender working in the corresponding artistic profession, meaning that the result may amount to a greater number of films given that each production may have more than one director, producer or screenwriter etc.

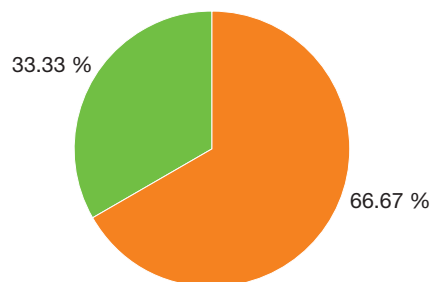


Velodrome

In the Velodrome, the section featuring major releases on a screen of 400 square metres for an audience of almost 3,000 spectators, the percentages are more balanced in all categories of the 4 films screened (three films and one TV series), although there is always a tendency towards male authorship, except in the case of cinematography.

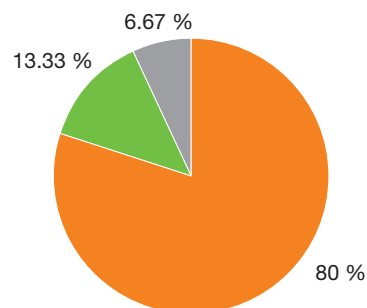
Direction

		%	
● Male	4	66.67 %	3*
● Female	2	33.33 %	2*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	6	100 %	



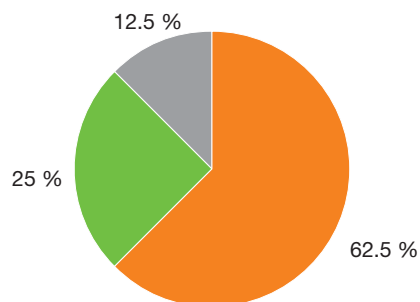
Production

		%	
● Male	12	80 %	3*
● Female	2	13.33 %	1*
● Non-binary	0	0 %	0
● No information	1	6.67 %	1
	15	100 %	



Screenplay

		%	
● Male	5	62.5 %	3*
● Female	2	25 %	2*
● Non-binary	0	0 %	0
● No information	1	12.5 %	1
	8	100 %	

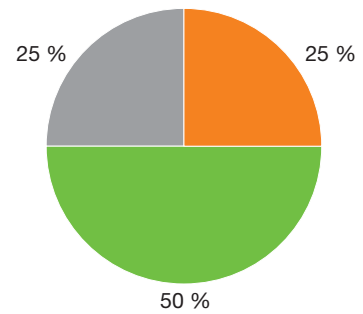




Velodrome

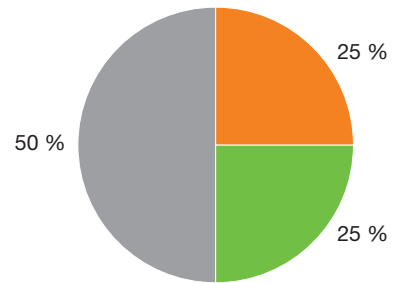
Cinematography

		%	
● Male	1	25 %	1*
● Female	2	50 %	2*
● Non-binary	0	0 %	0
● No information	1	25 %	1
	4	100 %	



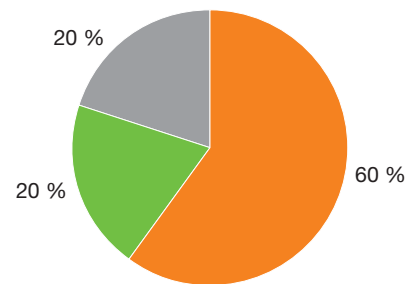
Music

		%	
● Male	1	25 %	1*
● Female	1	25 %	1*
● Non-binary	0	0 %	0
● No information	2	50 %	2
	4	100 %	



Editing

		%	
● Male	3	60 %	3*
● Female	1	20 %	1*
● Non-binary	0	0 %	0
● No information	1	20 %	1
	5	100 %	



(*) The figure indicates the number of films with a person of that gender working in the corresponding artistic profession, meaning that the result may amount to a greater number of films given that each production may have more than one director, producer or screenwriter etc.



Retrospective

This report analyses the gender perspective in contemporary sections, meaning that we have excluded those not featuring films made during the year. This said, we have decided to include an overview of the retrospectives organised by the current executive due to the fact that they correspond to the Festival's editorial decisions:

2019 **Roberto Gavaldón**

2018 **Muriel Box**

2017 **Joseph Losey**

2016 **Jacques Becquer**

The Act of Killing. Cinema and global violence*

2015 **Merian C. Cooper** and **Ernest B. Schoedsack**

New independent Japanese cinema 2000-2015*

2014 **Dorothy Arzner**

Eastern Promises. Portrait of Eastern Europe in 50 films*

2013 **Nagisa Oshima**

Animatopoeia. New paths of animation cinema*

2012 **Georges Franju**

Very Funny Things. New American comedy*

In progress. Ten years with Latin American cinema*

2011 **Jacques Demy**

American Way of Death: film noir 1920-2010*

Digital shadows: Last generation Chinese film*

*Thematic retrospectives composed of works by female and male filmmakers.



SSIFF

Donostia Zinemaldia
Festival de San Sebastián
International Film Festival

www.sansebastianfestival.com

Industry



Films in Progress

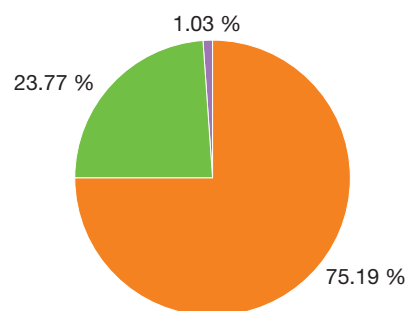
Within its Industry activities, the Festival has two *works in progress*, programmes for unfinished films at the post-production stage. Films in Progress, born in 2002 as a pioneer initiative, focusses on Latin American production, while Glocal in Progress, launched in 2017, looks at European films shot in non-hegemonic languages. Only the directing and production categories are assessed in these two programmes.

Some 23% of the **354** films submitted for Films in Progress were directed by women, a percentage which increases to 40% when referring to production.

Films submitted for Films in Progress

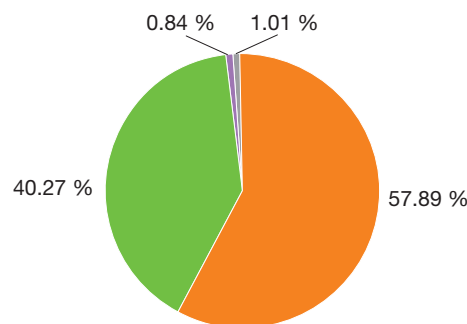
Direction

		%	
● Male	291	75.19 %	270*
● Female	92	23.77 %	86*
● Non-binary	4	1.03 %	4
● No information	0	0 %	0
	387	100 %	



Production

		%	
● Male	342	57.89 %	243*
● Female	238	40.27 %	183*
● Non-binary	5	0.84 %	5
● No information	7	1.01 %	7
	592	100 %	





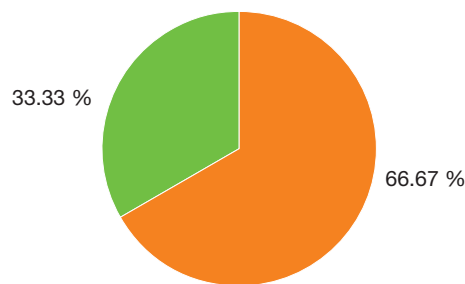
Films in Progress

In the selected films, the percentage saw a slight rise in the participation of women directors (33%) and a considerable rise with respect to production (72%).

Films selected for Films in Progress

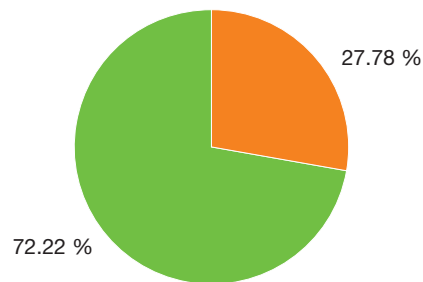
Direction

		%	
● Male	4	66.67 %	4*
● Female	2	33.33 %	2*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	6	100 %	



Production

		%	
● Male	5	27.78 %	5*
● Female	13	72.22 %	6*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	18	100 %	



(*) The figure indicates the number of films with a person of that gender working in the corresponding artistic profession, meaning that the result may amount to a greater number of films given that each production may have more than one director, producer or screenwriter etc.



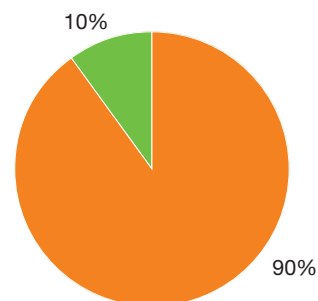
Glocal in Progress

Male authorship predominates all of the **16** films submitted for Glocal in Progress and in all fields, with conclusive percentages in direction (90%) and production (83%).

Films submitted for Glocal in Progress

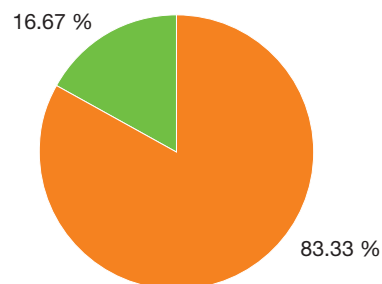
Direction

		%	
● Male	18	90 %	14
● Female	2	10 %	2
● Non-binary	0	0 %	0
● No information	0	0 %	0
	20	100 %	



Production

		%	
● Male	25	83.33 %	13
● Female	5	16.67 %	4
● Non-binary	0	0 %	0
● No information	0	0 %	0
	30	100 %	





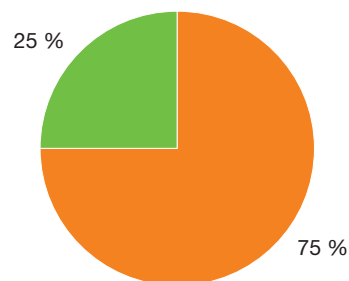
Glocal in Progress

In the **3** feature films selected, male authorship continues to dominate, although somewhat less emphatically (75% in directing and 71% in production).

Films selected for Glocal in Progress

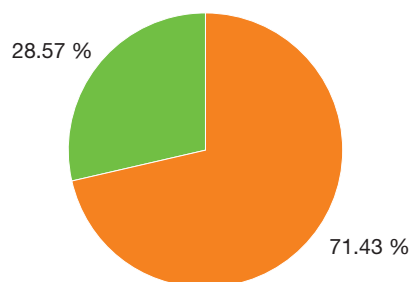
Direction

		%	
● Male	3	75 %	2
● Female	1	25 %	1
● Non-binary	0	0 %	0
● No information	0	0 %	0
	4	100 %	



Production

		%	
● Male	5	71.43 %	2
● Female	2	28.57 %	1
● Non-binary	0	0 %	0
● No information	0	0 %	0
	7	100 %	





Europe-Latin America Co-Production Forum

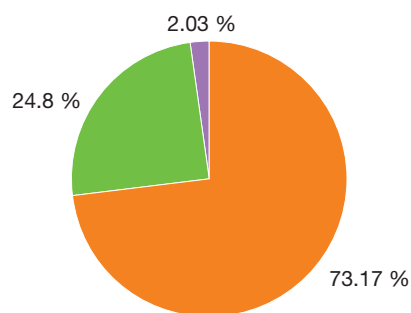
The Festival has two programmes dedicated to projects. The Europe-Latin America Co-Production Forum, which runs during the Festival and unites almost 1,000 accredited guests around the 16 selected projects, and the Ikusmira Berriak residencies programme, where five filmmakers develop their projects over a period of six weeks (increasing to eight as from 2020). In the case of the projects, the only categories assessed are direction and production, given that the team may still not have been configured at this stage.

Among the **226** projects submitted for this year's Co-Production Forum, 73% are presented by male directors and 54% by male producers.

Projects submitted for the Co-Production Forum

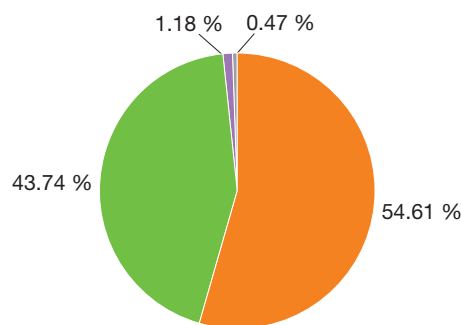
Direction

		%	
● Male	180	73.17 %	168
● Female	61	24.8 %	58
● Non-binary	5	2.03 %	5
● No information	0	0 %	0
	246	100 %	



Production

		%	
● Male	231	54.61 %	157
● Female	185	43.74 %	140
● Non-binary	5	1.18 %	5
● No information	2	0.47 %	2
	423	100 %	





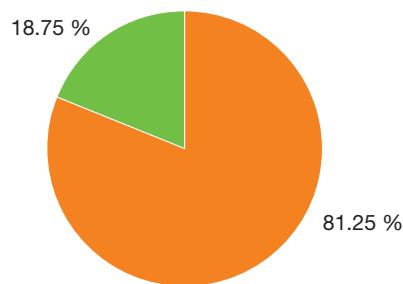
Europe-Latin America Co-Production Forum

Among the **16** projects selected for the Forum the difference is accentuated in the case of direction (81%) and falls in production (46%).

Projects selected for the Co-Production Forum

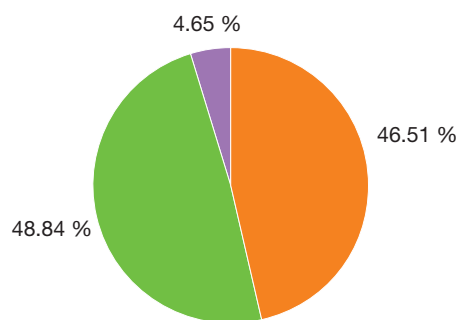
Direction

		%	
Male	13	81.25 %	13
Female	3	18.75 %	3
Non-binary	0	0 %	0
No information	0	0 %	0
	16	100 %	



Production

		%	
Male	20	46.51 %	12
Female	21	48.84 %	11
Non-binary	0	0 %	0
No information	2	4.65 %	2
	43	100 %	










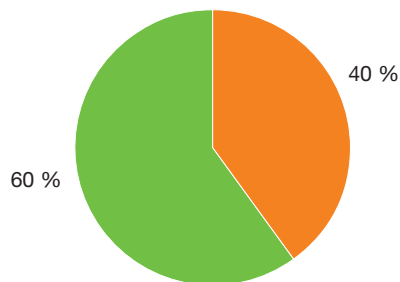


Ikusmira Berriak








In the case of the **5** projects selected for the fifth edition of Ikusmira Berriak, the authorship tends towards female directors (60%) and is balanced in the production category (50%).

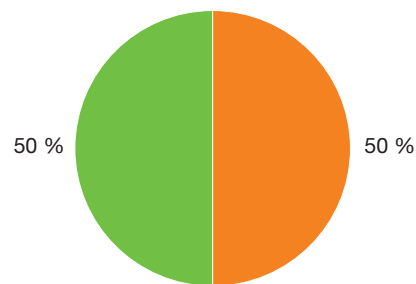
Direction

		 %	
 Male	2	40 %	2
 Female	3	60 %	3
 Non-binary	0	0 %	0
 No information	0	0 %	0
	5	100 %	



Production

		 %	
 Male	5	50 %	3
 Female	5	50 %	4
 Non-binary	0	0 %	0
 No information	0	0 %	0
	10	100 %	





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Appendix: List of films selected for the 67th edition



Appendix: List of films selected for the 67th edition

Official Selection



- *Blackbird*, Roger Michell (USA)
OPENING FILM IN COMPETITION
- *The Song of Names*, François Girard (Canada - UK - Hungary)
CLOSING FILM - NOT IN COMPETITION
- *A Dark-Dark Man*, Adilkhan Yerzhanov (Kazakhstan - France)
- *Das Vorspiel / The Audition*, Ina Weisse (Germany - France)
- *Il pleuvait des oiseaux / And the Birds Rained Down*, Louise Archambault (Canada)
- *La hija de un ladrón / A Thief's Daughter*, Belén Funes (Spain)
- *La trinchera infinita / The Endless Trench*, Aitor Arregi, Jon Garaño, Jose Mari Goenaga (Spain - France)
- *La mu yu ga bei / Lhamo and Skalbe*, Sonthar Gyal (China)
- *Mano de obra / Workforce*, David Zonana (Mexico)
- *Mientras dure la guerra / While at War*, Alejandro Amenábar (Spain - Argentina)
- *Pacificado / Pacified*, Paxton Winters (Brazil)
- *Patrick*, Gonçalo Waddington (Portugal - Germany)
- *Proxima*, Alice Winocour (France - Germany)
- *Rocks*, Sarah Gavron (UK)
- *Thalasso*, Guillaume Nicloux (France)
- *The Other Lamb*, Małgorzata Szumowska (Ireland - Belgium - Poland - USA)
- *Vendrá la muerte y tendrá tus ojos / Death Will Come and Shall Have Your Eyes*, José Luis Torres Leiva (Chile - Argentina - Germany)
- *Zeroville*, James Franco (USA)
NOT IN COMPETITION
- *Diecisiete / Seventeen*, Daniel Sánchez Arévalo (Spain)
NOT IN COMPETITION
- *La odisea de los giles / Heroic Losers*, Sebastián Borensztein (Argentina - Spain)
SPECIAL SCREENINGS



Appendix: List of films selected for the 67th edition

New Directors



- *Africa*,
Oren Gerner (Israel)
- *Algunas bestias / Some Beasts*,
Jorge Riquelme Serrano (Chile)
FILMS IN PROGRESS 35
- *Disco*,
Jorunn Myklebust Syversen (Norway)
- *La inocencia / The Innocence*,
Lucía Alemany (Spain)
- *Las buenas intenciones / The Good Intentions*,
Ana Garcia Blaya (Argentina)
- *Las letras de Jordi / Jordi's Letters*,
Maider Fernández Iriarte (Spain)
IKUSMIRA BERRIAK III
- *Le milieu de l'horizon / Beyond the Horizon*,
Delphine Lehericey (Switzerland - Belgium)
- *Le rêve de Noura / Noura's Dream*,
Hinde Boujeema (Tunisia - Belgium - France - Qatar)
- *Lynn + Lucy*,
Fyzal Boulifa (UK - France)
- *Nematoma*,
Ignas Jonynas (Lithuania - Latvia - Ukraine - Spain)
GLOCAL IN PROGRESS II
- *Scattered Night*,
Lee Jihyoung, Kim Sol (South Korea)
- *Sestra / Sister*,
Svetla Tsotsorkova (Bulgaria - Qatar)
- *The Giant*,
David Raboy (USA - France)
- *Yoake no takibi / Bonfire at Dawn*,
Koichi Doi (Japan)



Appendix: List of films selected for the 67th edition

Horizontes Latinos



- *La cordillera de los sueños / The Cordillera of Dreams*, Patricio Guzmán (Chile)
OPENING FILM
- *La Llorona*, Jayro Bustamante (Guatemala - France)
CLOSING FILM NOT IN COMPETITION - VII EUROPE-LATIN AMERICA CO-PRODUCTION FORUM
- *Agosto / August*, Armando Capó (Cuba - Costa Rica - France)
III EUROPE-LATIN AMERICA CO-PRODUCTION FORUM - FILMS IN PROGRESS 32
- *Araña / Spider*, Andrés Wood (Chile - Argentina - Brazil)
- *Así habló el cambista / The Moneychanger*, Federico Veiroj (Uruguay - Argentina - Germany)
- *Chicuarotes*, Gael García Bernal (Mexico)
- *De nuevo otra vez / Again once Again*, Romina Paula (Argentina)
- *El Príncipe / The Prince*, Sebastián Muñoz (Chile - Argentina - Belgium)
FILMS IN PROGRESS 34
- *La bronca*, Diego Vega, Daniel Vega (Peru - Colombia)
- *Los sonámbulos / The Sleepwalkers*, Paula Hernández (Argentina - Uruguay)
- *Los tiburones / The Sharks*, Lucía Garibaldi (Uruguay - Argentina - Spain)
FILMS IN PROGRESS 34
- *Monos*, Alejandro Landes (Colombia - Argentina - Netherlands - Germany - Sweden - Uruguay)
- *Nuestras madres / Our Mothers*, César Díaz (France - Belgium - Guatemala)
- *Temblores / Tremors*, Jayro Bustamante (Guatemala - France - Luxembourg)
- *La ola verde (Que sea ley) / Let It Be Law*, Juan Solanas (Argentina - Uruguay - France)
SPECIAL SCREENINGS - NOT IN COMPETITION



Appendix: List of films selected for the 67th edition

Zabaltegi - Tabakalera

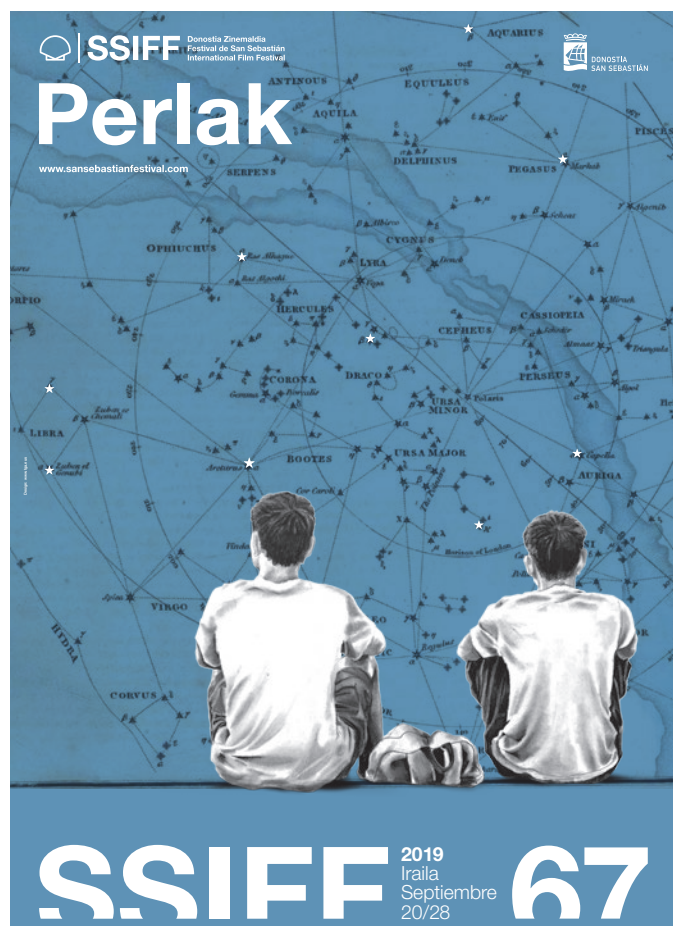


- *Atlantique / Atlantics*, Mati Diop (France - Senegal - Belgium)
- *Blue Boy*, Manuel Abramovich (Germany - Argentina)
SHORT FILM
- *Delphine et Carole, insoumuses / Delphine and Carole*, Callisto McNulty (France - Switzerland)
- *El fiscal, la presidenta y el espía / The Prosecutor, the President and the Spy*, Justin Webster (Spain - Germany)
TV SERIES
- *Ficción privada / Private Fiction*, Andrés Di Tella (Argentina)
- *Giraffe*, Anna Sofie Hartmann (Germany - Denmark)
- *Hatsukoi / First Love*, Takashi Miike (Japan - UK)
- *Ich war zuhause, aber / I Was at Home, but*, Angela Schanelec (Germany - Serbia)
- *L'Île aux oiseaux / Bird Island*, Maya Kosa, Sergio da Costa (Switzerland)
- *Les enfants d'Isadora / Isadora's Children*, Damien Manivel (France - South Korea)
- *Leyenda dorada / The Golden Legend*, Ion de Sosa, Chema García Ibarra (Spain)
ZINEMIRA KIMUAK - SHORT FILM
- *Lursaguak*, Izibene Oñederra (Spain)
ZINEMIRA KIMUAK - SHORT FILM
- *Nan Fang Che Zhan De Ju Hui / The Wild Goose Lake*, Diao Yinan (China - France)
- *Nimic*, Yorgos Lanthimos (Germany - UK - USA)
SHORT FILM
- *Nos défaites / Our Defeats*, Jean-Gabriel Périot (France)
- *Play*, Anthony Marciano (France)
- *Répertoire des villes disparues / Ghost Town Anthology*, Denis Côté (Canada)
- *Shakti*, Martín Rejtman (Argentina - Chile)
SHORT FILM
- *Urpean lurra*, Maddi Barber (Spain)
MEDIUM-LENGTH FILM
- *Zombi Child*, Bertrand Bonello (France)



Appendix: List of films selected for the 67th edition

Perlak



- *Seberg*,
Benedict Andrews (USA)
OPENING FILM IN COMPETITION
- *The Climb*,
Michael Angelo Covino (USA)
CLOSING FILM - NOT IN COMPETITION
- *Alice et le maire / Alice and the Mayor*,
Nicolas Pariser (France - Belgium)
- *Amazing Grace*,
Alan Elliott, Sydney Pollack (USA)
- *Beanpole*,
Kantemir Balagov (Russia)
- *Di jiu tian chang / So Long, My Son*,
Wang Xiaoshuai (China)
- *Emá*,
Pablo Larraín (Chile)
- *Gisaengchung / Parasite*,
Bong Joon-ho (South Korea)
- *Hors normes / The Specials*,
Olivier Nakache, Éric Toledano (France)
- *La vérité / The Truth*,
Hirokazu Koreeda (France - Japan)
- *Les Misérables*,
Ladj Ly (France)
- *Light of My Life*,
Casey Affleck (USA)
- *O que arde - Lo que arde / Fire Will Come*,
Oliver Laxe (Spain - France - Luxembourg)
- *Portrait de la jeune fille en feu / Portrait of a Lady on Fire*,
Céline Sciamma (France)
- *Sorry We Missed You*,
Ken Loach (UK - France - Germany)
- *Tenki no ko / Weathering With You*,
Makoto Shinkai (Japan)
- *The Laundromat*,
Steven Soderbergh (USA)
- *The Lighthouse*,
Robert Eggers (USA - Canada)
- *Waiting for the Barbarians*,
Ciro Guerra (Italy)



Appendix: List of films selected for the 67th edition

Nest Film Students



- *Adults*,
Zhenya Kryukova (Russia)
SHORT FILM
- *Benèze / At Ease*,
Vinícius Girnys (France)
SHORT FILM
- *Chiyo*,
Chiemi Shimada (UK - Japan)
SHORT FILM
- *Drifting*,
Hanxiong Bo (China - USA)
SHORT FILM
- *Em caso de fogo / In Case of Fire*,
Tomás Paula Marques (Portugal)
SHORT FILM
- *Fiebre austral / Austral Fever*,
Thomas Woodroffe Silva (Chile)
SHORT FILM
- *Freischwimmer / Learn to Swim*,
Gaya von Schwarze (Germany)
SHORT FILM
- *Greata (Nàusea)*,
Gerard Gil, Jana Jubert (Spain)
SHORT FILM
- *Hra / Playing*,
Lun Sevník (Czech Republic)
SHORT FILM
- *I Was Still There When You Left Me*,
Marie Mc Court (Belgium)
SHORT FILM
- *La enorme presencia de los muertos / The Presence of the Dead*, José María Avilés (Argentina - Spain)
SHORT FILM
- *Maternité / Maternity*,
Nataliya Ilchuk (France)
SHORT FILM
- *Morgen / Tomorrow*,
Bo Vloors (Belgium)
SHORT FILM
- *Una sombra oscilante*,
Celeste Rojas Mugica (Argentina)
SHORT FILM



Appendix: List of films selected for the 67th edition

Culinary Zinema



- *La leyenda de Don Julio: Corazón & Hueso / The Legend of Don Julio: Meat & Bones*, Alfred Oliveri (Argentina)
OPENING FILM
- *Un sabor de cielo / A Taste of Sky*, Michael Lei (USA)
CLOSING FILM
- *Bittor Arginzoniz. Vivir en el silencio / Bittor Arginzoniz. Living in Silence*, Iñaki Arteta (Spain)
- *Cocinar Belleza*, Sergio Piera (Spain)
- *Gazta*, Mikel Urretabizkaia (Spain)
- *Le chocolat de H*, Takashi Watanabe (Japan)
- *Sora no restaurant / Restaurant from the Sky*, Yoshihiro Fukagawa (Japan)
- *The Taste of Pho*, Mariko Bobrik (Poland - Germany)
- *The Wandering Chef*, Park Hye-ryoung (South Korea)
- *Zer jan hura izan / You Are What You Eat*, Igor Arabaolaza (Spain)
SHORT FILM
- *La receta de la vida*, Marta López, Eduardo Peiró (Spain)
NESPRESSO TALENTS 2019 - SHORT FILM
- *Huele a ti / Smells Like You*, Marc Vadillo, Marwan Sabri (Spain)
NESPRESSO TALENTS 2019 - SHORT FILM
- *Nouvelle cuisine*, José Manuel Prada (UK)
NESPRESSO TALENTS 2019 - SHORT FILM



Appendix: List of films selected for the 67th edition

Made in Spain

- *7 raons per fugir / 7 Reasons to Run Away (From Society)*, Esteve Soler, Gerard Quinto, David Torras (Spain)
- *Buñuel en el laberinto de las tortugas / Buñuel in the labyrinth of the turtles*, Salvador Simó (Spain)
- *Dolor y gloria / Pain and Glory*, Pedro Almodóvar (Spain)
- *El Cuarto Reino. El reino de los plásticos / The Fourth Kingdom*, Adán Aliaga, Àlex Lora (Spain)
- *El viatge de la Marta (Staff Only) / Staff Only*, Neus Ballús (Spain - France)
- *Historias de nuestro cine / Stories of Our Cinema*, Antonio Resines, Ana Pérez-Lorente (Spain)
- *La banda / Love Beats*, Roberto Bueso (Spain)
- *La ciudad oculta / The Hidden City*, Víctor Moreno (Spain - Germany - France)
- *La filla d'algú*, Marcel Alcántara, Julia De Paz, Sara Fantova, Guillem Gallego, Celia Giraldo, Alejandro Marín, Valentín Moulias, Gerard Vidal, Pol Vidal, Enric Vilageliu, Carlos Villafaina (Spain)
- *La virgen de agosto / The August Virgin*, Jonás Trueba (Spain)
- *Los días que vendrán / The Days to Come*, Carlos Marqués-Marcet (Spain)
- *Me llamo Violeta / My Name is Violeta*, David Fernández de Castro, Marc Parramon (Spain)
- *Ojos Negros*, Marta Lallana, Ivet Castelo (Spain)
- *Si me borrara el viento lo que yo canto*, David Trueba (Spain)
- *Superlópez*, Javier Ruiz Caldera (Spain)
- *Zubiak / Bridges*, Jon Sistiaga, Alfonso Cortés-Cavanillas (Spain)



Appendix: List of films selected for the 67th edition

Zinemira

- *Varados / Stranded*, Helena Taberna (Spain)

OPENING FILM

- *70 Binladens / 70 Big Ones*, Koldo Serra (Spain)
- *El doble más quince / Double plus Fifteen*, Mikel Rueda Sasieta (Spain)
- *Elkano, Lehen Mundu Bira*, Ángel Alonso (Spain)
- *Glittering Misfits*, Iban del Campo (Spain)
- *Hiru uhinak - Les trois vagues / The Three Waves*, Loïc LeGrand (France)
- *La Pequeña Suiza*, Kepa Sojo (Spain - Portugal)
- *Muga deitzen da pausoa / Stepping into the Boundary*, Mainer Oleaga (Spain)
- *Paseko txoriak (Aves de paso)*, Juanmi Gutiérrez (Spain)
- *Soinujolearen semea / The Accordionist's Son*, Fernando Bernues (Spain)
- *Artiko / Arctic (Ártico)*, Josu Venero, Jesus Mari Lazkano (Spain)

ZINEMIRA KIMUAK - SHORT FILM

- *El infierno / Hell*, Raúl de la Fuente (Spain)

ZINEMIRA KIMUAK - SHORT FILM

- *Labo*, Jesus M^a Palacios (Spain)

ZINEMIRA KIMUAK - SHORT FILM

- *Leyenda dorada / The Golden Legend*, Ion de Sosa, Chema García Ibarra (Spain)

ZINEMIRA KIMUAK - ZABALTEGI-TABAKALERA - SHORT FILM

- *Lursaguak (Escenas de vida)*, Izibene Oñederra (Spain)

ZINEMIRA KIMUAK - ZABALTEGI-TABAKALERA - SHORT FILM

- *Mateoren ama / Mateo's Mother*, Aitor Arregi, Jose Mari Goenaga (Spain)

ZINEMIRA KIMUAK - SHORT FILM

- *Medvedek / Bear*, Ainhoa Gutiérrez del Pozo (Spain)

ZINEMIRA KIMUAK - SHORT FILM



Appendix: List of films selected for the 67th edition

Velodrome

- *La Gallina Turuleca / Turu, the Wacky Hen*,
Víctor Monigote, Eduardo Gondell (Spain - Argentina)
- *Sua - Irabazi arte*,
Aurkene Ariza, Mikel Fuentes (Spain)
- *Tximinoen erresuma / Evolution Man - Monkey Business*,
Jamel Debbouze (France)
- *Vida perfecta / Perfect Life*,
Leticia Dolera (Spain)

TV SERIES



Appendix: List of films selected for the 67th edition

Industry

Films in Progress 36

- *El árbol rojo / The Red Tree*,
Joan Gómez Endara (Colombia - Panama - France)
- *Las vacaciones de Hilda / Hilda's Short Summer*,
Agustín Banchero (Uruguay - Brazil)
- *Madalena*,
Madiano Marcheti (Brazil)
- *Nudo mixteco*,
Ángeles Cruz (Mexico)
- *Os Caminhos do Meu Pai / The Paths of My Father*,
Mauricio Osaki (Brazil - Poland)
- *Sin señas particulares / Non Distinguishing Features*,
Fernanda Valadez (Mexico)

Glocal in Progress

- *Emil*,
Andrei Gruzniczki (Romania)
- *Galaktika e Andromedës / Andromeda Galaxy*,
More Raça (Kosovo - France - North Macedonia - Italy)
- *Les dues nits d'ahir / Yesterday's Two Nights*,
Pau Cruanyes Garrell, Gerard Vidal Barrena (Spain)



Appendix: List of films selected for the 67th edition

Industry

VIII Europe-Latin America Co-production Forum

- *Almamula*,
Juan Sebastian Torales (France - Argentina - Luxembourg)
- *Amor es el monstruo / Love is the Monster*,
Neto Villalobos (Costa Rica - Chile)
- *Ana no duerme / Sleepless Ana*,
Daniel Gil Suárez (Spain - Argentina)
- *Curuzú*,
Ana García Blaya (Argentina - Paraguay)
- *Dos estaciones*,
Juan Pablo González (Mexico)
- *El Cardenal / The Cardinal*,
Benjamín Ávila (Chile - Argentina - Brazil)
- *El maestro de literatura / Literature Teacher*,
Diego Lerman (Argentina - Brazil)
- *El tiempo que perdimos / The Time We Lost*,
Gustavo Rondón (Mexico - Venezuela - France)
- *Karmele*,
Asier Altuna (Spain - France)
- *La hija de todas las rabias / Daughter of Rage*,
Laura Baumeister (Nicaragua - Mexico - Netherlands - Germany)
- *Los jueces / The Judges*,
César Díaz (Belgium)
- *Los sucios / The Dirty Ones*,
Ulises Porra (Argentina)
- *Perros / Dogs*,
Gerardo Minutti (Uruguay)
- *Ruas da Glória / Streets of Gloria*,
Felipe Sholl (Brazil - France)
- *Trasfondo*,
Pablo Giorgelli (Argentina)
- *Zafari*,
Mariana Rondón (Peru - Venezuela - Brazil - Mexico)

Ikusmira Berriak

- *All Dirt Roads Taste of Salt*,
Raven Jackson (USA)
- *Antier noche / Nights Gone By*,
Alberto Martín Menacho (Switzerland - Spain)
- *Jo ta ke / Non Stop*,
Aitziber Olaskoaga (Spain)
- *Sem dor / Painless*,
Michael Wahrmann (Brazil - Portugal - Argentina)
- *Un personaje volador / A Flying Character*,
Martina Juncadella (Argentina)



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Appendix II: Films produced in the Basque Autonomous Community and in Spain



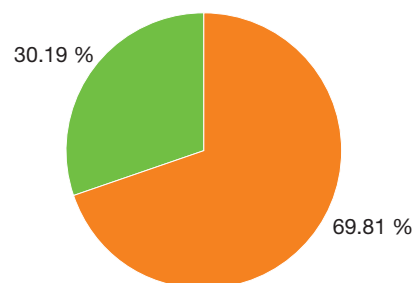
Appendix II: Films produced in the Basque Autonomous Community

Films viewed

In 2019, the San Sebastian Festival selection committee viewed **40** films produced in the Basque Country. Professionals identifying with the female gender directed 30% of these films, produced 35%, wrote 34% of the stories, provided the cinematography for 17%, edited 28% and composed 19% of their soundtracks. The statistics maintain, with small variations, the trends of the different categories in the context of the more than 3,000 films viewed at the last edition.

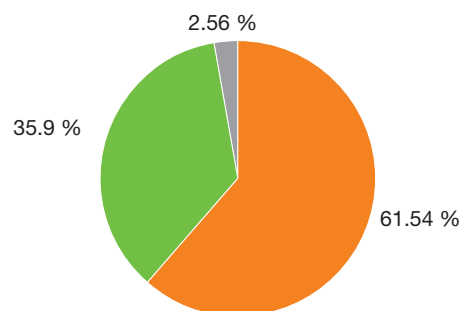
Direction

		%	
● Male	37	69.81 %	31*
● Female	16	30.19 %	11*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	53	100 %	



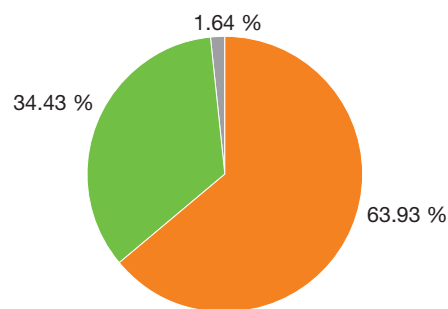
Production

		%	
● Male	48	61.54 %	27*
● Female	28	35.9 %	23*
● Non-binary	0	0 %	0
● No information	2	2.56 %	2
	78	100 %	



Screenplay

		%	
● Male	39	63.93 %	29*
● Female	21	34.43 %	17*
● Non-binary	0	0 %	0
● No information	1	1.64 %	1
	61	100 %	



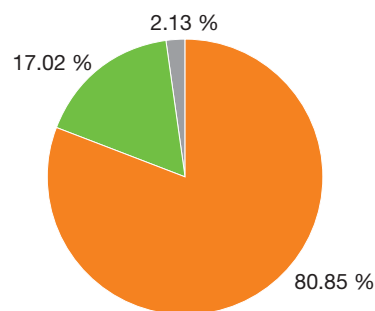


Appendix II: Films produced in the Basque Autonomous Community

Films viewed

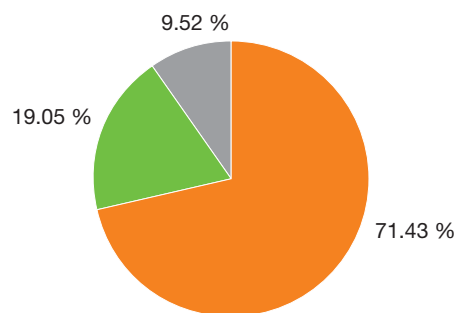
Cinematography

		%	
● Male	38	80.85 %	33*
● Female	8	17.02 %	8*
● Non-binary	0	0 %	0
● No information	1	2.13 %	1
	47	100 %	



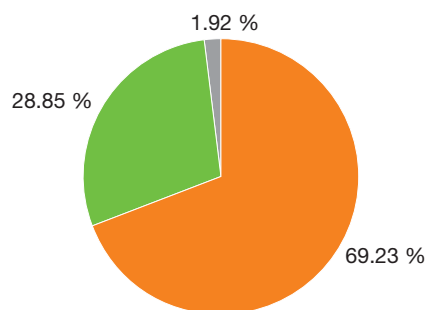
Music

		%	
● Male	30	71.43 %	26*
● Female	8	19.05 %	8*
● Non-binary	0	0 %	0
● No information	4	9.52 %	4
	42	100 %	



Editing

		%	
● Male	36	69.23 %	28*
● Female	15	28.85 %	14*
● Non-binary	0	0 %	0
● No information	1	1.92 %	1
	52	100 %	



(*) The figure indicates the number of films with a person of that gender working in the corresponding artistic profession, meaning that the result may amount to a greater number of films given that each production may have more than one director, producer or screenwriter etc.



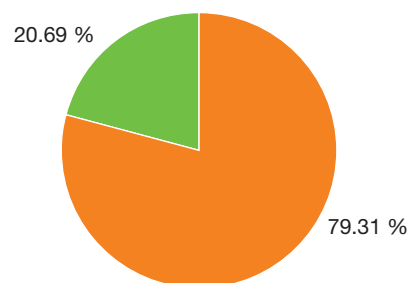
Appendix II: Films produced in the Basque Autonomous Community

Films selected

Of the **23** films selected¹, 20% were directed by professionals identifying with the female gender. Women produced 35% of the selected Basque productions, wrote 30% of the stories, provided the cinematography for 7% and edited 23%; they also composed or performed 20% of the soundtracks.

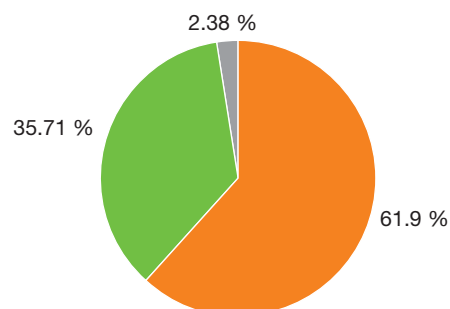
Direction

		%	
Male	23	79.31 %	18*
Female	6	20.69 %	6*
Non-binary	0	0 %	0
No information	0	0 %	0
	29	100 %	



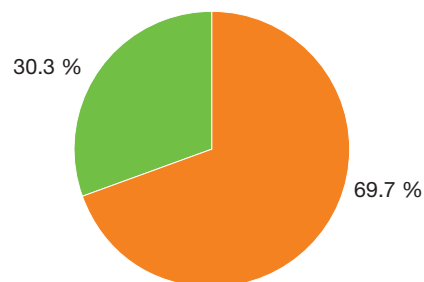
Production

		%	
Male	26	61.9 %	15*
Female	15	35.71 %	12*
Non-binary	0	0 %	0
No information	1	2.38 %	1
	42	100 %	



Screenplay

		%	
Male	23	69.7 %	18*
Female	10	30.3 %	9*
Non-binary	0	0 %	0
No information	0	0 %	0
	33	100 %	



¹ This analysis does not include films not produced in the last year (Retrospective, Klasikoak, Movies for Kids), unfinished films (Films in Progress and Glocal in Progress) or projects (Europe-Latin America Co-Production Forum and Ikusmira Berriak).

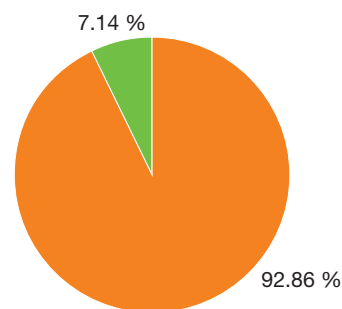


Appendix II: Films produced in the Basque Autonomous Community

Films selected

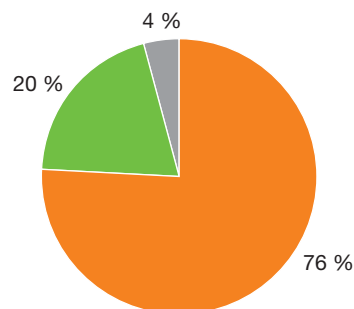
Cinematography

		%	
● Male	26	92.86 %	22*
● Female	2	7.14 %	2*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	28	100 %	



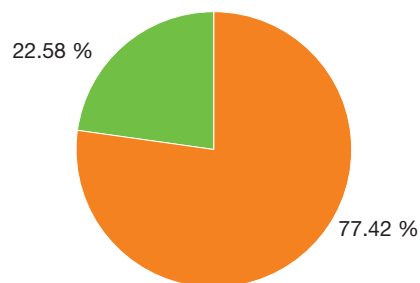
Music

		%	
● Male	19	76 %	16*
● Female	5	20 %	5*
● Non-binary	0	0 %	0
● No information	1	4 %	1
	25	100 %	



Editing

		%	
● Male	24	77.42 %	18*
● Female	7	22.58 %	7*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	31	100 %	



(*) The figure indicates the number of films with a person of that gender working in the corresponding artistic profession, meaning that the result may amount to a greater number of films given that each production may have more than one director, producer or screenwriter etc.



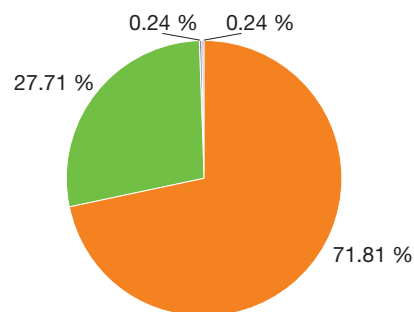
Appendix II: Films produced in Spain

Films viewed

Of the **325** films with Spanish production viewed by the San Sebastian Festival selection committee in 2019, 28% were directed by professionals identifying with the female gender, who produced 32% of the films and wrote 32% of the stories, provided the cinematography for 21%, edited 28% and composed and performed 15% of the soundtracks. Once again the percentages mirror the figures for international productions.

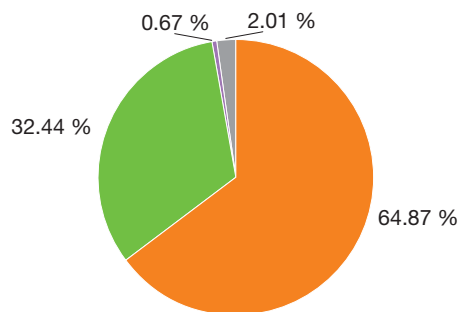
Direction

		%	
● Male	298	71.81 %	252*
● Female	115	27.71 %	90*
● Non-binary	1	0.24 %	1
● No information	1	0.24 %	1
	415	100 %	



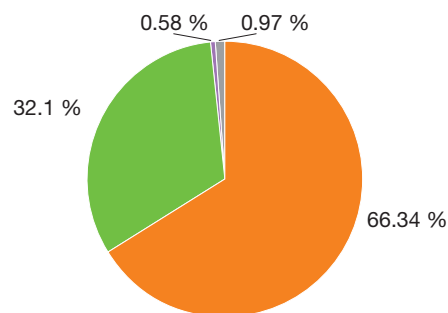
Production

		%	
● Male	386	64.87 %	243*
● Female	193	32.44 %	149*
● Non-binary	4	0.67 %	4
● No information	12	2.01 %	12
	595	100 %	



Screenplay

		%	
● Male	341	66.34 %	247*
● Female	165	32.1 %	126*
● Non-binary	3	0.58 %	3
● No information	5	0.97 %	5
	514	100 %	



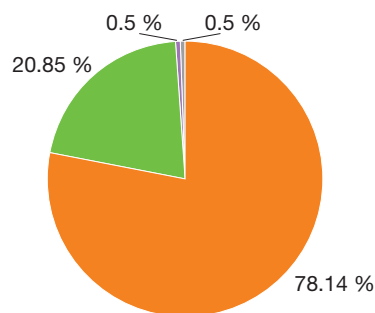


Appendix II: Films produced in Spain

Films viewed

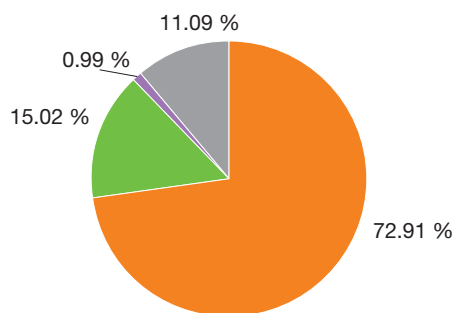
Cinematography

		%	
● Male	311	78.14 %	273*
● Female	83	20.85 %	68*
● Non-binary	2	0,5 %	2
● No information	2	0,5 %	2
	398	100 %	



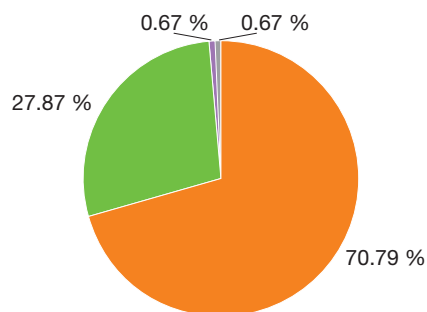
Music

		%	
● Male	296	72.91 %	232*
● Female	61	15.02 %	56*
● Non-binary	4	0.99 %	4
● No information	45	11.09 %	38
	406	100 %	



Editing

		%	
● Male	315	70.79 %	250*
● Female	124	27.87 %	104*
● Non-binary	3	0.67 %	3
● No information	3	0.67 %	3
	445	100 %	



(*) The figure indicates the number of films with a person of that gender working in the corresponding artistic profession, meaning that the result may amount to a greater number of films given that each production may have more than one director, producer or screenwriter etc.



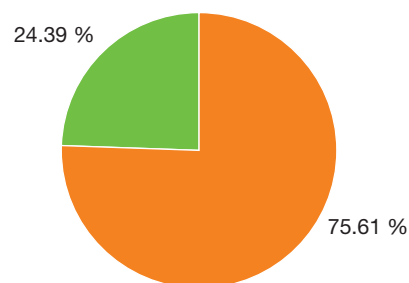
Appendix II: Films produced in Spain

Films selected

Of the **55** films selected¹ at the 67th edition for the Official Selection, New Directors, Horizontes Latinos, Zabaltegi-Tabakalera, Perlak, Nest Film Students, Culinary Zinema, Made in Spain, Zinemira and the Velodrome, professionals identifying with the female gender directed 28%, produced 31%, wrote 31% of the stories, provided the cinematography for 17%, edited 28% and composed and/or performed the music for 16% of the films.

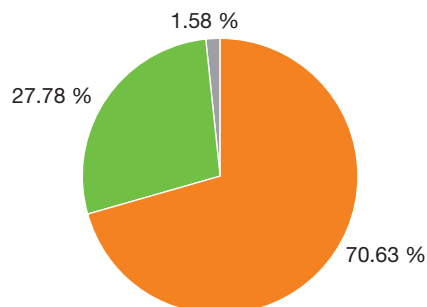
Direction

		%	
● Male	62	75.61 %	43*
● Female	20	24.39 %	17*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	82	100 %	



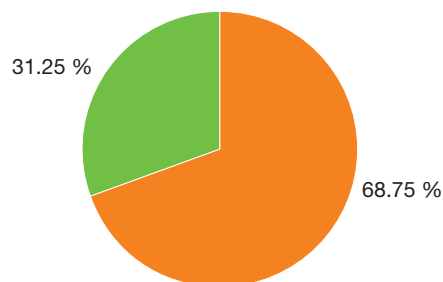
Production

		%	
● Male	89	70.63 %	44*
● Female	35	27.78 %	27*
● Non-binary	0	0 %	0
● No information	2	1.58 %	2
	126	100 %	



Screenplay

		%	
● Male	77	68.75 %	46*
● Female	35	31.25 %	22*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	112	100 %	



¹ This analysis does not include films not produced in the last year (Retrospective, Klasikoak, Movies for Kids), unfinished films (Films in Progress and Glocal in Progress) or projects (Europe-Latin America Co-Production Forum and Ikusmira Berriak).

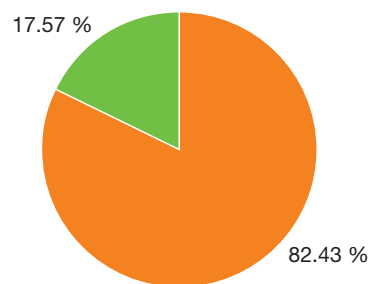


Appendix II: Films produced in Spain

Films selected

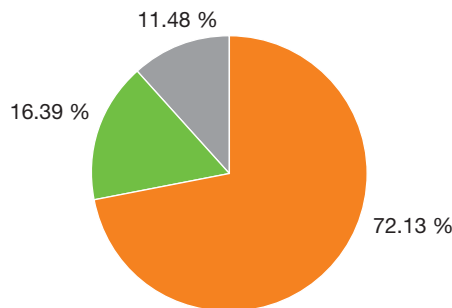
Cinematography

		%	
● Male	61	82.43 %	50*
● Female	13	17.57 %	9*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	74	100 %	



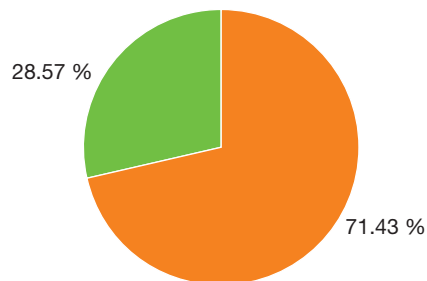
Music

		%	
● Male	44	72.13 %	38*
● Female	10	16.39 %	10*
● Non-binary	0	0 %	0
● No information	7	11.48 %	7
	61	100 %	



Editing

		%	
● Male	60	71.43 %	41*
● Female	24	28.57 %	22*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	84	100 %	



(*) The figure indicates the number of films with a person of that gender working in the corresponding artistic profession, meaning that the result may amount to a greater number of films given that each production may have more than one director, producer or screenwriter etc.



Appendix II: List of productions from the Basque Autonomous Community selected for the 67th edition

Official Selection

- *La trinchera infinita / The Endless Trench*, Aitor Arregi, Jon Garaño, Jose Mari Goenaga

New Directors

- *Las letras de Jordi / Jordi's Letters*, Maider Fernández Iriarte

IKUSMIRA BERRIAK III

Zabaltegi - Tabakalera

- *Leyenda dorada / The Golden Legend*, Ion de Sosa, Chema García Ibarra

ZINEMIRA KIMUAK - SHORT FILM

- *Lursaguak*, Izibene Oñederra

ZINEMIRA KIMUAK - SHORT FILM

Perlak

- *O que arde - Lo que arde / Fire Will Come*, Oliver Laxe

Culinary Zinema

- *Bittor Arginzoniz. Vivir en el silencio / Bittor Arginzoniz. Living in Silence*, Iñaki Arteta

- *Gazta*, Mikel Urretabizkaia

- *Zer jan hura izan / You Are What You Eat*, Igor Arabaolaza

SHORT FILM

Zinemira

- *Varados / Stranded*, Helena Taberna

OPENING FILM

- *70 Binladens / 70 Big Ones*, Koldo Serra

- *El doble más quince / Double plus Fifteen*, Mikel Rueda Sasieta

- *Elkano, Lehen Mundu Bira*, Ángel Alonso

- *Glittering Misfits*, Iban del Campo

- *La Pequeña Suiza*, Kepa Sojo

- *Muga deitzen da pausoa / Stepping into the Boundary*, Maider Oleaga

- *Paseko txoriak*, Juanmi Gutiérrez

- *Soinujolearen semea / The Accordionist's Son*, Fernando Bernues

- *Artiko / Arctic*, Josu Venero, Jesus Mari Lazkano

ZINEMIRA KIMUAK - SHORT FILM

- *El infierno / Hell*, Raúl de la Fuente

ZINEMIRA KIMUAK - SHORT FILM

- *Labo*, Jesus M^a Palacios

ZINEMIRA KIMUAK - SHORT FILM

- *Mateoren ama / Mateo's Mother*, Aitor Arregi, Jose Mari Goenaga

ZINEMIRA KIMUAK - SHORT FILM

- *Medvedek / Bear*, Ainhoa Gutiérrez del Pozo

ZINEMIRA KIMUAK - SHORT FILM

Velódromo

- *Sua - Irabazi arte*, Aurkene Ariza, Mikel Fuentes



Appendix II: List of Spanish productions selected for the 67th edition

Official Selection

- *La hija de un ladrón / A Thief's Daughter*, Belén Funes (Spain)
- *La trinchera infinita / The Endless Trench*, Aitor Arregi, Jon Garaño, Jose Mari Goenaga (Spain - France)
- *Mientras dure la guerra / While at War*, Alejandro Amenábar (Spain - Argentina)
- *Diecisiete / Seventeen*, Daniel Sánchez Arévalo (Spain)

NOT IN COMPETITION

- *La odisea de los giles / Heroic Losers*, Sebastián Borensztein (Argentina - Spain)

SPECIAL SCREENINGS

New Directors

- *La inocencia / The Innocence*, Lucía Alemany (Spain)
- *Las letras de Jordi / Jordi's Letters*, Maider Fernández Iriarte (Spain)
- *Nematoma*, Ignas Jonynas (Lithuania - Latvia - Ukraine - Spain)

GLOCAL IN PROGRESS II

Horizontes Latinos

- *Los tiburones / The Sharks*, Lucía Garibaldi (Uruguay - Argentina - Spain)

FILMS IN PROGRESS 34

Zabaltegi - Tabakalera

- *El fiscal, la presidenta y el espía / The Prosecutor, the President and the Spy*, Justin Webster (Spain - Germany)
TV SERIES
- *Leyenda dorada / The Golden Legend*, Ion de Sosa, Chema García Ibarra (Spain)
ZINEMIRA KIMUAK - SHORT FILM
- *Lursaguak*, Izibene Oñederra (Spain)
ZINEMIRA KIMUAK - SHORT FILM
- *Urpean lurra*, Maddi Barber (Spain)
MEDIUM-LENGTH FILM

Perlak

- *O que arde - Lo que arde / Fire Will Come*, Oliver Laxe (Spain - France - Luxemburgo)

Nest Film Students

- *Greata (Nàusea)*, Gerard Gil, Jana Jubert (Spain)
SHORT FILM
- *La enorme presencia de los muertos / The Presence of the Dead*, José María Avilés (Argentina - Spain)
SHORT FILM

Culinary Zinema

- *Bittor Arginzoniz. Vivir en el silencio / Bittor Arginzoniz. Living in Silence*, Iñaki Arteta (Spain)
- *Cocinar Belleza*, Sergio Piera (Spain)
- *Gazta*, Mikel Urretabizkaia (Spain)
- *Zer jan hura izan / You Are What You Eat*, Igor Arabaolaza (Spain)
SHORT FILM
- *Huele a ti / Smells Like You*, Marc Vadillo, Marwan Sabri (Spain)
NESPRESSO TALENTS 2019 - SHORT FILM
- *La receta de la vida*, Marta López, Eduardo Peiró (Spain)
NESPRESSO TALENTS 2019 - SHORT FILM



Appendix II: List of Spanish productions selected for the 67th edition

Made in Spain

- *7 raons per fugir / 7 Reasons to Run Away (From Society)*, Esteve Soler, Gerard Quinto, David Torras (Spain)
- *Buñuel en el laberinto de las tortugas / Buñuel in the labyrinth of the turtles*, Salvador Simó (Spain)
- *Dolor y gloria / Pain and Glory*, Pedro Almodóvar (Spain)
- *El Cuarto Reino. El reino de los plásticos / The Fourth Kingdom*, Adán Aliaga, Àlex Lora (Spain)
- *El viatge de la Marta (Staff Only) / Staff Only*, Neus Ballús (Spain - Francia)
- *Historias de nuestro cine / Stories of Our Cinema*, Antonio Resines, Ana Pérez-Lorente (Spain)
- *La banda / Love Beats*, Roberto Bueso (Spain)
- *La ciudad oculta / The Hidden City*, Víctor Moreno (Spain - Germany - France)
- *La filla d'algú*, Marcel Alcántara, Julia De Paz, Sara Fantova, Guillem Gallego, Celia Giraldo, Alejandro Marín, Valentín Moulias, Gerard Vidal, Pol Vidal, Enric Vilageliu, Carlos Villafaina (Spain)
- *La virgen de agosto / The August Virgin*, Jonás Trueba (Spain)
- *Los días que vendrán / The Days to Come*, Carlos Marqués-Marcet (Spain)
- *Me llamo Violeta / My Name is Violeta*, David Fernández de Castro, Marc Parramon (Spain)
- *Ojos Negros*, Marta Lallana, Ivet Castelo (Spain)
- *Si me borrara el viento lo que yo canto*, David Trueba (Spain)
- *Superlópez*, Javier Ruiz Caldera (Spain)
- *Zubiak / Bridges*, Jon Sistiaga, Alfonso Cortés-Cavanillas (Spain)

Zinemira

- *Varados / Stranded*, Helena Taberna (Spain)
OPENING FILM
- *70 Binladens / 70 Big Ones*, Koldo Serra (Spain)
- *El doble más quince / Double plus Fifteen*, Mikel Rueda Sasieta (Spain)
- *Elkano, Lehen Mundu Bira*, Ángel Alonso (Spain)
- *Glittering Misfits*, Iban del Campo (Spain)
- *La Pequeña Suiza*, Kepa Sojo (Spain - Portugal)
- *Muga deitzen da pausoa / Stepping into the Boundary*, Maider Oleaga (Spain)
- *Paseko txoriak*, Juanmi Gutiérrez (Spain)
- *Soinujolearen semea / The Accordionist's Son*, Fernando Bernues (Spain)
- *Artiko / Arctic*, Josu Venero, Jesus Mari Lazkano (Spain)
ZINEMIRA KIMUAK - SHORT FILM
- *El infierno / Hell*, Raúl de la Fuente (Spain)
ZINEMIRA KIMUAK - SHORT FILM
- *Labo*, Jesus M^a Palacios (Spain)
ZINEMIRA KIMUAK - SHORT FILM
- *Leyenda dorada / The Golden Legend*, Ion de Sosa, Chema García Ibarra (Spain)
ZINEMIRA KIMUAK - SHORT FILM / ZABALTEGI-TABAKALERA
- *Lursaguak*, Izibene Oñederra (Spain)
ZINEMIRA KIMUAK - SHORT FILM / ZABALTEGI-TABAKALERA
- *Mateoren ama / Mateo's Mother*, Aitor Arregi, Jose Mari Goenaga (Spain)
ZINEMIRA KIMUAK - SHORT FILM
- *Medvedek / Bear*, Ainhoa Gutiérrez del Pozo (Spain)
ZINEMIRA KIMUAK - SHORT FILM

Velódromo

- *La Gallina Turuleca / Turu, the Wacky Hen*, Víctor Monigote, Eduardo Gondell (Spain - Argentina)
- *Sua - Irabazi arte*, Aurkene Ariza, Mikel Fuentes (Spain)
- *Vida perfecta / Perfect Life*, Leticia Dolera (Spain)
TV SERIES