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

Report on gender identity at the San Sebastian Festival 2022

sansebastianfestival.com

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Introduction

This is year the San Sebastian Festival issues its fourth annual report on its edition from the gender perspective, and we are now finding it increasingly necessary to expand upon and examine new realities from this angle. If last year the analysis was extended to include the composition of the round tables, the film talks, the master classes and the juries giving the official awards, this time we have added a new professional category: sound, having been asked to do so by the associations of women in audiovisual media. The figures show that this was a pertinent suggestion: except for the Nest section, the percentage of women professionals responsible for the sound in films is, on average, no higher than 25%.

For the third consecutive year, a film helmed by a woman director has won the Golden Shell and the composition of the round tables, film talks, master classes and juries have similarly helped to raise visibility of the work of women professionals in the film industry. This said, the statistics of participation by gender have experienced no significant evolution in the last four years and the ratio of one-third authorship by women and two-thirds by men remains in place in the different professional categories and sections. However, we can see a number of figures perhaps pointing towards new trends. In the New Directors section women cinematographers, whose presence both in films viewed and in those finally selected generally stands at between 15% and 20%, now rises to 33%, and in Horizontes Latinos, to 31%. Added to this, for the first time since we started compiling this report, there is parity in the Basque productions selected with respect to directing, screenwriting, editing and production, and there are more women composers than men. However, the Perlak, Culinary Zinema and Made in Spain Sections fall below average in the participation of women professionals.

Internally, the Festival has completed the first year of regular meetings with the collectives making up the Interterritorial Workgroup on Equality in Audiovisual Media 50/50 by 2025 (GTI) and CIMA, the Association of Women Filmmakers and Audiovisual Media. As a result of this joint work, a protocol has been drawn up for prevention and action in the event of sexual and gender-based abuse. The Festival, which is also finalising an Equality Plan, trusts that the new film talks and agreements, analysis of the data included in the report and new actions will help to achieve, in the short term, an important evolution in the consideration and involvement of women in the film industry.



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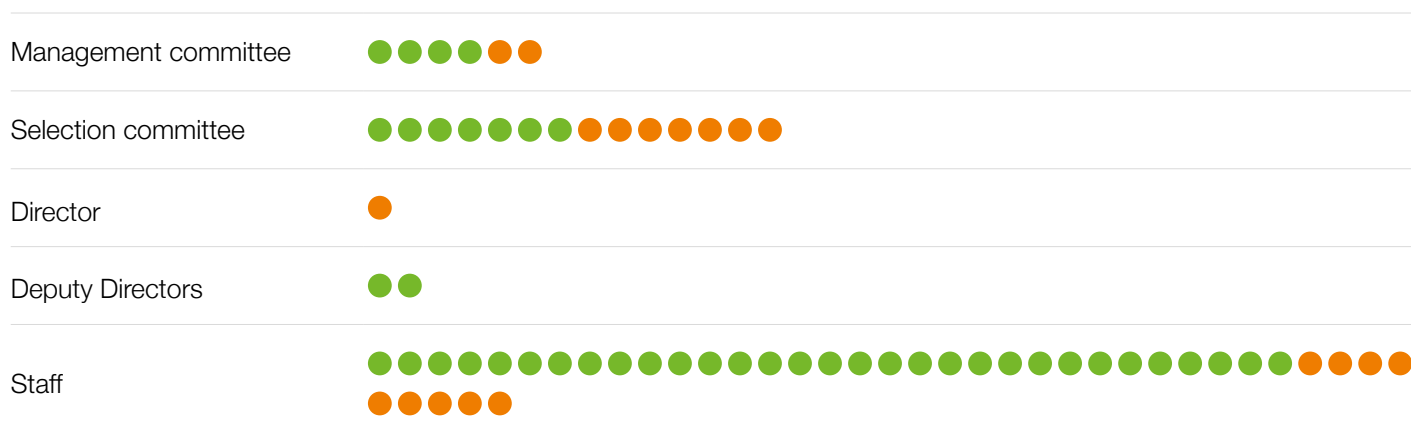
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Organisational structure of the Festival

Organisational structure of the Festival

The regular Festival staff is composed of 40 persons – counting those who work for between ten and twelve months: 9 men and 31 women (78%). The Festival organisation is structured into twelve sections, ten of which are directed by women. The management committee is made up of six persons, four of whom are women. For its part, the selection committee is made up of seven female and seven male programmers.

● = female, ● = male, ● = Non-binary



Department Heads





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Films viewed

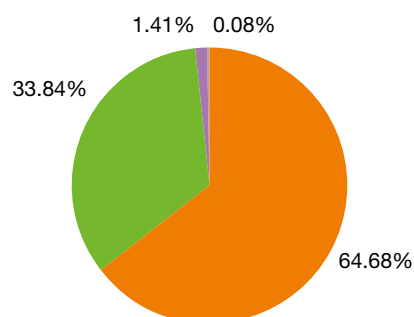


Films viewed




An analysis from the gender perspective of the **3,582** films viewed by the San Sebastian Festival selection committee shows that, in the seven categories examined (directing, production, screenwriting, cinematography, music, editing and sound), there is a tendency towards persons who identify as male in percentages of between 59% and 79%. Production, screenwriting, direction and editing are, in this order, the most evenly-matched areas. Statistics for this edition are showed below, followed by two pages with a comparison with the data for 2021.

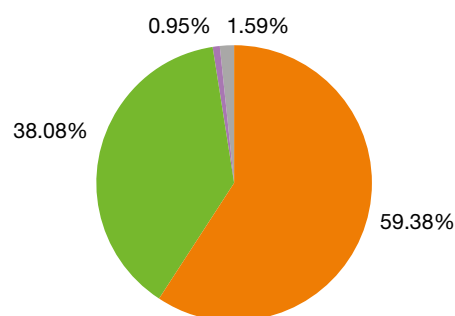
Direction

		 %	
Male	2,525	64.68%	2,387*
Female	1,321	33.84%	1,265*
Non-binary	55	1.41%	55
No information	3	0.08%	3
	3,904	100%	






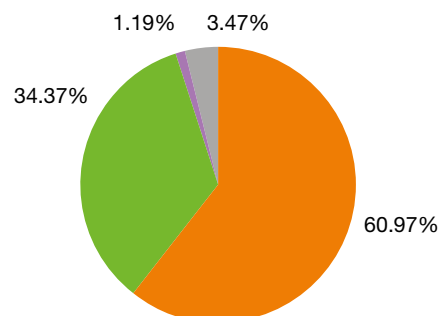
Production

		 %	
Male	3,625	59.38%	2,467*
Female	2,325	38.08%	1,791*
Non-binary	58	0.95%	53
No information	97	1.59%	95
	6,105	100%	



Screenplay




		 %	
Male	2,929	60.97%	2,373*
Female	1,651	34.37%	1,426*
Non-binary	57	1.19%	52
No information	167	3.47%	164
	4,804	100%	

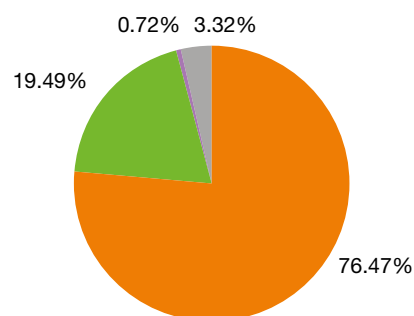







Films viewed

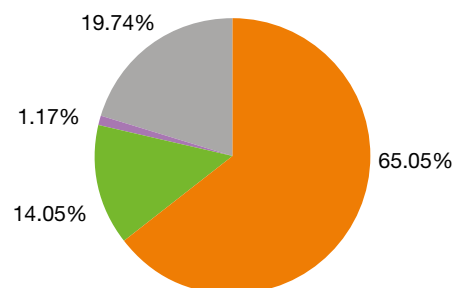
Cinematography

		 %	
Male	3,065	76.47%	2,798*
Female	781	19.49%	725*
Non-binary	29	0.72%	29
No information	133	3.32%	133
	4,008	100%	






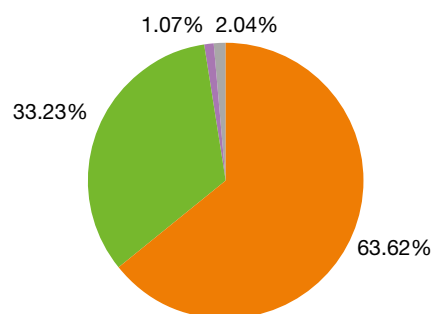
Music

		 %	
Male	2,680	65.05%	2,358*
Female	579	14.05%	537*
Non-binary	48	1.17%	47
No information	813	19.74%	783
	4,120	100%	






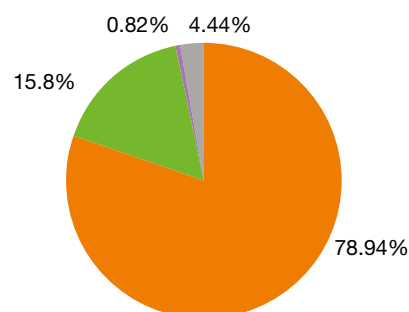
Editing

		 %	
Male	2,684	63.62%	2,404*
Female	1,402	33.23%	1,284*
Non-binary	45	1.07%	44
No information	86	2.04%	87
	4,217	100%	



Sound

		 %	
Male	3,467	78.94%	2,914*
Female	694	15.8%	636*
Non-binary	36	0.82%	36
No information	195	4.44%	194
	4,392	100%	



(*) The figure indicates the number of films with a person of this gender working in the corresponding artistic profession. This means that the resulting number of films may be greater, given that in each production there may be more than one male or female director, producer, screenwriter, etc.

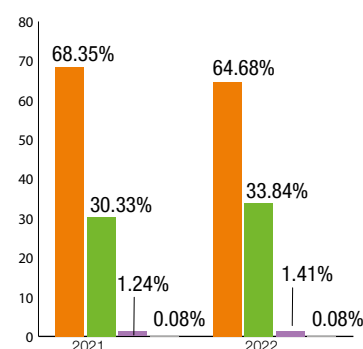


Comparison between the films viewed

The data for 2021 and 2022 show very little variation. There are two slight increases in the participation of women in the categories of directing and cinematography (3% higher).

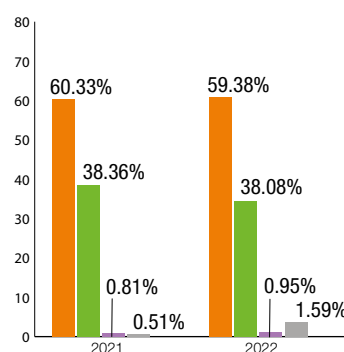
Direction

	2021			2022			Variation		
Male	2,416	68.35%	2,280	2,525	64.68%	2,387	109	-3.67%	107
Female	1,072	30.33%	1,013	1,321	33.84%	1,265	249	3.51%	252
Non-binary	44	1.24%	43	55	1.41%	55	11	0.17%	12
No information	3	0.08%	3	3	0.08%	3	0	0%	0



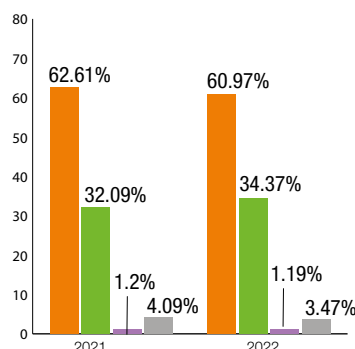
Production

	2021			2022			Variation		
Male	3,215	60.33%	2,200	3,625	59.38%	2,467	410	-0.95%	267
Female	2,044	38.36%	1,589	2,325	38.08%	1,791	281	-0.28%	202
Non-binary	43	0.81%	40	58	0.95%	53	15	0.14%	13
No information	27	0.51%	22	97	1.59%	95	70	1.08%	73



Screenplay

	2021			2022			Variation		
Male	2,706	62.61%	2,186	2,929	60.97%	2,373	223	-1.64%	187
Female	1,387	32.09%	1,195	1,651	34.37%	1,426	264	2.28%	231
Non-binary	52	1.2%	50	57	1.19%	52	5	-0.01%	2
No information	177	4.09%	176	167	3.47%	164	-10	-0.62%	-12

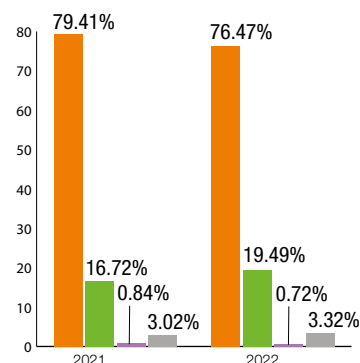




Comparison between the films viewed

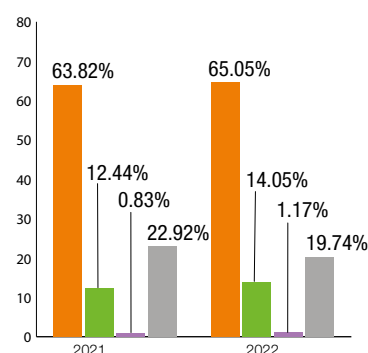
Cinematography

	2021			2022			Variation		
		%			%			%	
Male	2,916	79.41%	2,160	3,065	76.47%	2,798	149	-2.94%	638
Female	614	16.72%	565	781	19.49%	725	167	2.77%	160
Non-binary	31	0.84%	30	29	0.72%	29	-2	-0.12%	-1
No information	111	3.02%	111	133	3.32%	133	22	0.30%	22



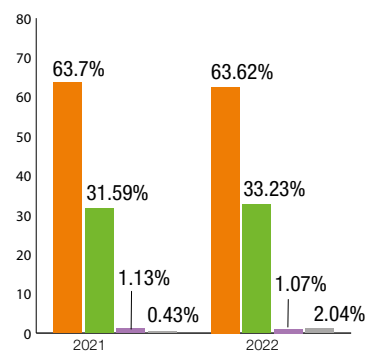
Music

	2021			2022			Variation		
		%			%			%	
Male	2,395	63.82%	2,088	2,680	65.05%	2,358	285	1.23%	270
Female	467	12.44%	424	579	14.05%	537	112	1.61%	113
Non-binary	31	0.83%	29	48	1.17%	47	17	0.34%	18
No information	860	22.92%	820	813	19.74%	783	-47	-3.18%	-37



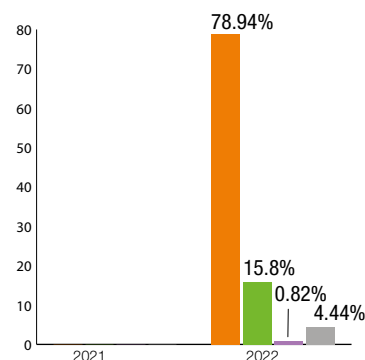
Editing

	2021			2022			Variation		
		%			%			%	
Male	2,476	63.7%	2,196	2,684	63.62%	2,404	208	-0.08%	208
Female	1,228	31.59%	1,135	1,402	33.23%	1,284	174	1.64%	149
Non-binary	44	1.13%	43	45	1.07%	44	1	-0.06%	1
No information	17	0.43%	78	86	2.04%	87	69	1.61%	9



Sound

	2021			2022			Variation		
		%			%			%	
Male				3,467	78.94%	2,914			
Female				694	15.8%	636			
Non-binary				36	0.82%	36			
No information				195	4.44%	194			



(*) There is no data for 2021 given that this is the first year that the professional category of sound has been analysed from the gender perspective.



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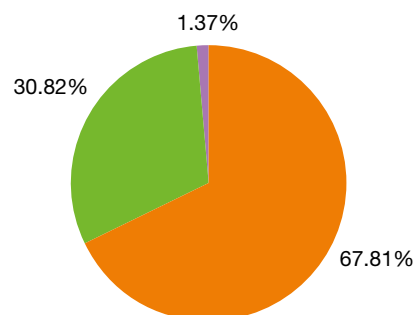
Films selected

Films selected




In the **134** films selected for the Official Selection, New Directors, Horizontes Latinos, Zabaltegi-Tabakalera, Perlak, Nest, Culinary Zinema, Made in Spain, Zinemira, the Velodrome, the Basque Cinema Gala, the Donostia Award Screenings and the Surprise Film at the Festival's 70th edition, the authorship percentages by gender are similar to those of the films viewed, in all categories. However, there are differences in directing, where the percentage of selected women directors stood at 31% compared to the 34% of all viewings; in music, where the percentage of women composers stood at 18% in the selected films compared to 14% in those viewed; and in editing, where 35% of the films selected had women editors, compared to the 33% of those viewed. Below we give the statistics for 2022, followed by a comparison with the figures for 2021 in the following two pages.

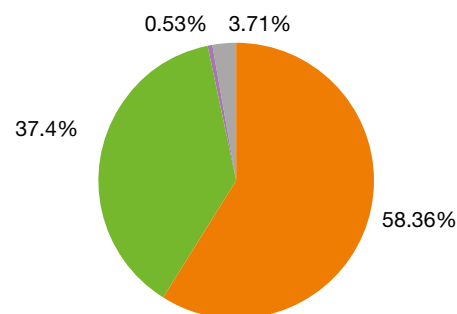
Direction

			
Male	99	67.81%	91*
Female	45	30.82%	45*
Non-binary	2	1.37%	2
No information	0	0%	0
	146	100%	






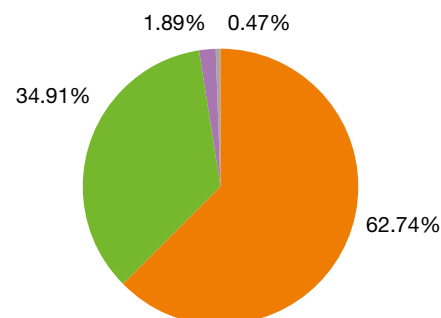
Production

			
Male	220	58.36%	108*
Female	141	37.4%	85*
Non-binary	2	0.53%	2
No information	14	3.71%	10
	377	100%	



Screenplay

			
Male	133	62.74%	98*
Female	74	34.91%	63*
Non-binary	4	1.89%	3
No information	1	0.47%	1
	212	100%	



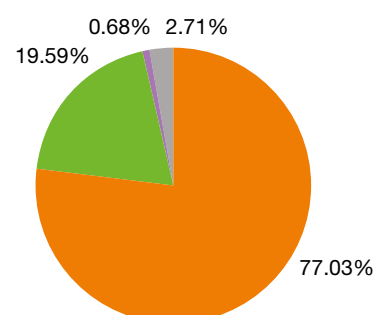
(*) This analysis does not include films in which the selection committee did not participate (RTVE, Movistar Plus+, EITB galas...) or which had not been produced in the last year (Klasikoak, Retrospective, Movies for Kids, Ikastetxeak Belodromoan, Zinemaldia + Plus). Nor does it include an analysis for sections made up of a single film (Donostia Award Screenings, Surprise Film, Basque Cinema Gala), although these sections are taken into account in the total of films selected.



Films selected

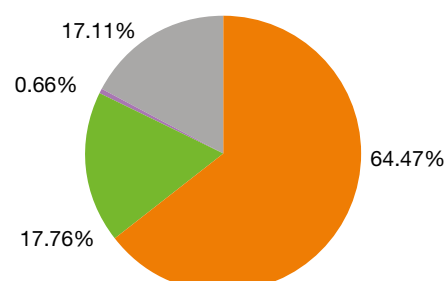
Cinematography

		%	
Male	114	77.03%	103*
Female	29	19.59%	28*
Non-binary	1	0.68%	1
No information	4	2.71%	4
	148	100%	



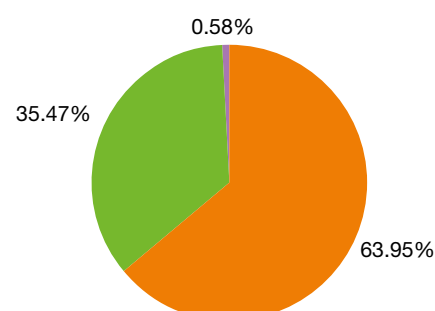
Music

		%	
Male	98	64.47%	87*
Female	27	17.76%	23*
Non-binary	1	0.66%	1
No information	26	17.11%	26
	152	100%	



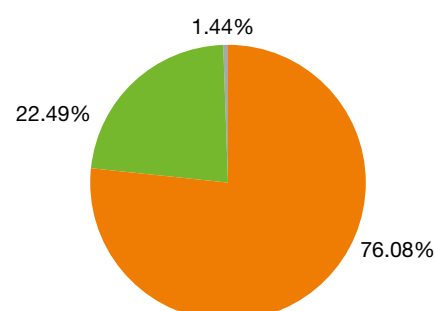
Editing

		%	
Male	110	63.95%	92*
Female	61	35.47%	53*
Non-binary	1	0.58%	1
No information	0	0%	0
	172	100%	



Sound

		%	
Male	159	76.08%	112*
Female	47	22.49%	41*
Non-binary	0	0%	0
No information	3	1.44%	3
	209	100%	



(*) The figure indicates the number of films with a person of this gender working in the corresponding artistic profession. This means that the resulting number of films may be greater, given that in each production there may be more than one male or female director, producer, screenwriter, etc.

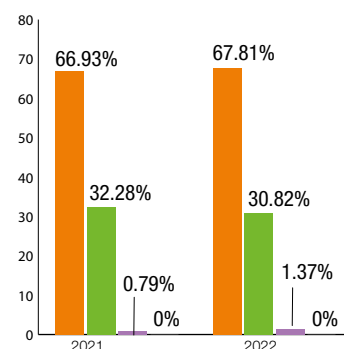


Comparison between the films selected

Percentages by gender are similar to those of the past editions. It is worth mentioning the 4% increase of women producers.

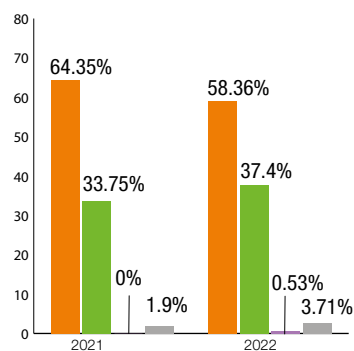
Direction

	2021			2022			Variation		
		%			%			%	
● Male	85	66.93%	82	99	67.81%	91	14	0.88%	9
● Female	41	32.28%	41	45	30.82%	45	4	-1.46%	4
● Non-binary	1	0.79%	1	2	1.37%	2	1	0.58%	1
● No information	0	0%	0	0	0%	0	0	0%	0



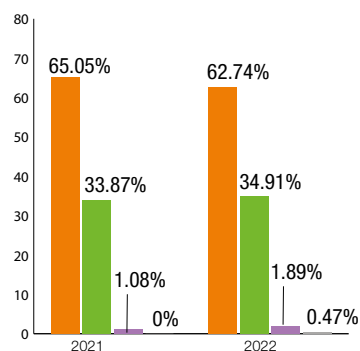
Production

	2021			2022			Variation		
		%			%			%	
● Male	204	64.35%	99	220	58.36%	108	16	-5.99%	9
● Female	107	33.75%	67	141	37.4%	85	34	3.65%	18
● Non-binary	0	0%	0	2	0.53%	2	2	0.53%	2
● No information	6	1.9%	2	14	3.71%	10	8	1.81%	8



Screenplay

	2021			2022			Variation		
		%			%			%	
● Male	121	65.05%	86	133	62.74%	98	12	-2.31%	12
● Female	63	33.87%	50	74	34.91%	63	11	1.04%	13
● Non-binary	2	1.08%	2	4	1.89%	3	2	0.81%	1
● No information	0	0%	0	1	0.47%	1	1	0.47%	1

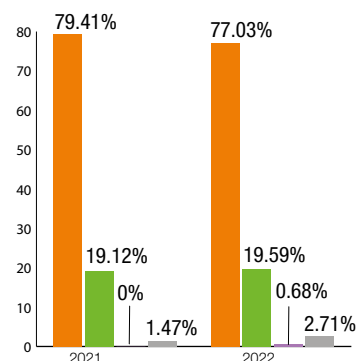




Comparison between the films selected

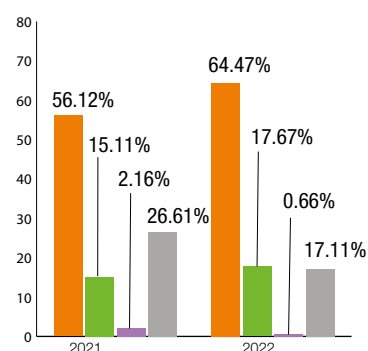
Cinematography

	2021			2022			Variation		
Male	108	79.41%	94	114	77.03%	103	6	-2.38%	9
Female	26	19.12%	16	29	19.59%	28	3	0.47%	2
Non-binary	0	0%	0	1	0.68%	1	1	0.68%	1
No information	2	1.47%	2	4	2.71%	4	2	1.24%	2



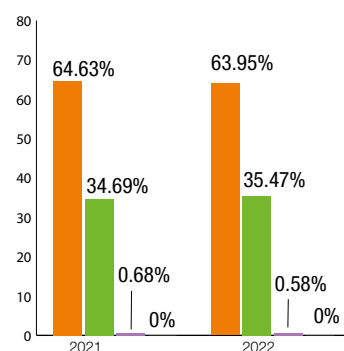
Music

	2021			2022			Variation		
Male	78	56.12%	66	98	64.47%	87	20	8.35%	21
Female	21	15.11%	18	27	17.76%	23	6	2.65%	5
Non-binary	3	2.16%	3	1	0.66%	1	-2	-1.5%	-2
No information	37	26.61%	36	26	17.11%	26	-11	-9.5%	-10



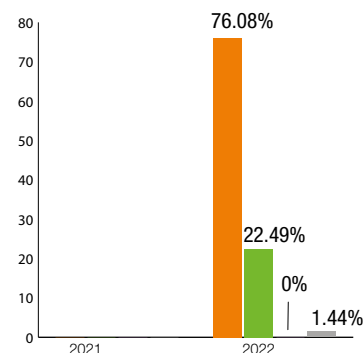
Editing

	2021			2022			Variation		
Male	95	64.63%	84	110	63.95%	92	15	-0.68%	8
Female	51	34.69%	50	61	35.47%	53	10	-0.78%	3
Non-binary	1	0.68%	1	1	0.58%	1	0	-0.1%	0
No information	0	0%	0	0	0%	0	0	0%	0



Sound

	2021			2022			Variation		
Male				159	76.08%	112			
Female				47	22.49%	41			
Non-binary				0	0%	0			
No information				3	1.44%	3			



(*) There is no data for 2021 given that this is the first year that the professional category of sound has been analysed from the gender perspective.



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Films by sections

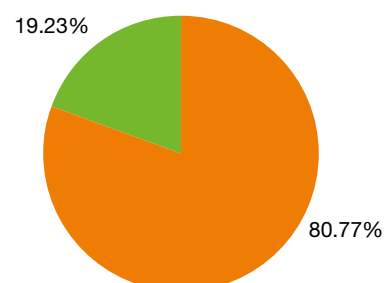


Official Selection




The Official Selection groups a selection of films (**21** feature films, and **one** TV series in 2022) which have not been released outside their country of origin and have not previously competed in another event recognised by the FIAPF (International Federation of Film Producers Associations) as a competitive festival. In the Official Selection, the percentage of professionals identifying with the female gender stands at between 12% in cinematography and 44% in editing. Compared to last year, the percentage of participation by women in the selected films remains the same in the categories of screenwriting, music and editing, having lost sixteen points in directing, eight in cinematography and gained seven in production.

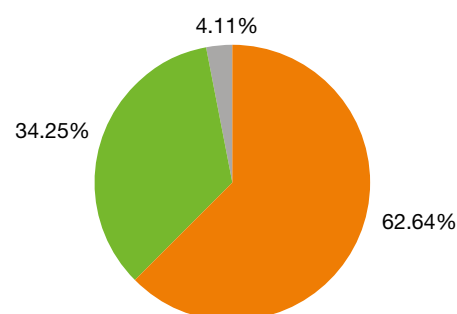
Direction

		 %	
Male	21	80.77%	18*
Female	5	19.23%	5*
Non-binary	0	0%	0
No information	0	0%	0
	26	100%	






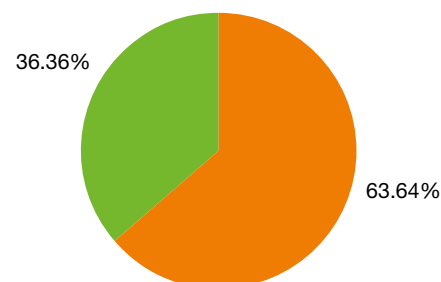
Production

		 %	
Male	45	62.64%	19*
Female	25	34.25%	12*
Non-binary	0	0%	0
No information	3	4.11%	3
	73	100%	



Screenplay

		 %	
Male	28	63.64%	19*
Female	16	36.36%	11*
Non-binary	0	0%	0
No information	0	0%	0
	44	100%	

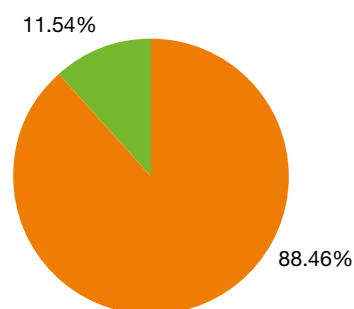




Official Selection

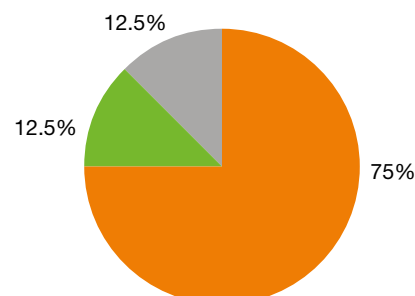
Cinematography

		%	
Male	23	88.46%	19*
Female	3	11.54%	3*
Non-binary	0	0%	0
No information	0	0%	0
	26	100%	



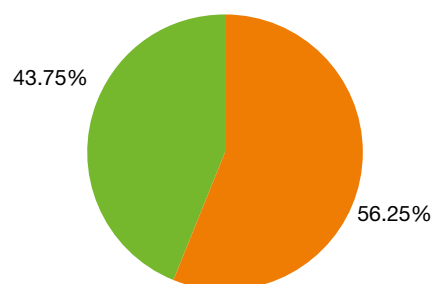
Music

		%	
Male	18	75%	17*
Female	3	12.5%	2*
Non-binary	0	0%	0
No information	3	12.5%	3
	24	100%	



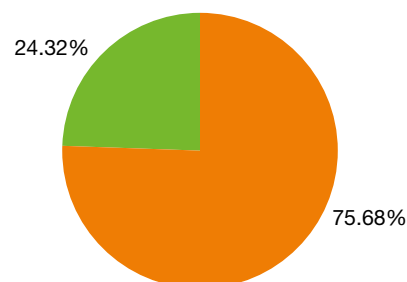
Editing

		%	
Male	18	56.25%	12*
Female	14	43.75%	12*
Non-binary	0	0%	0
No information	0	0%	0
	32	100%	



Sound

		%	
Male	28	75.68%	19*
Female	9	24.32%	9*
Non-binary	0	0%	0
No information	0	0%	0
	37	100%	






(*) The figure indicates the number of films with a person of this gender working in the corresponding artistic profession. This means that the resulting number of films may be greater, given that in each production there may be more than one male or female director, producer, screenwriter, etc.

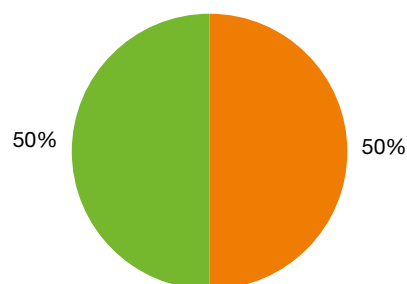


New Directors




In New Directors, the most important section after the Official Selection because it shows the first or second feature films of their filmmakers — **15** in 2022 — participate equal numbers of female and male directors, although there are more films directed by women (nine versus seven) because one of the films is directed by three men. Women screenwriters are also in the majority (59%). In the rest of the categories, male authorship prevails, although the percentage of women directors of photography (33%) is the highest of all the Festival's sections.

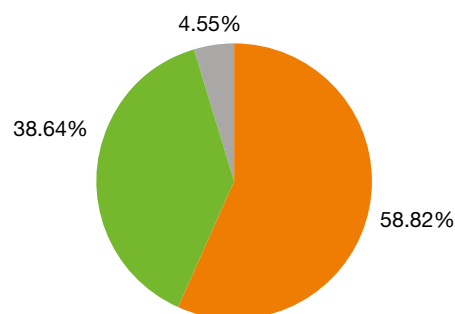
Direction

		 %	
Male	9	50%	7*
Female	9	50%	9*
Non-binary	0	0%	0
No information	0	0%	0
	18	100%	






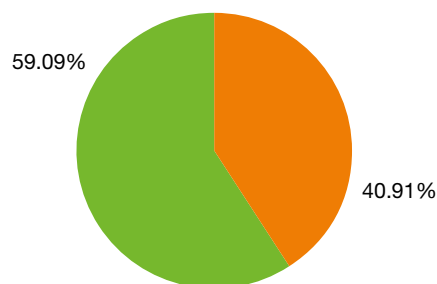
Production

		 %	
Male	25	56.82%	9*
Female	17	38.64%	11*
Non-binary	0	0%	0
No information	2	4.55%	2
	44	100%	



Screenplay




		 %	
Male	9	40.91%	7*
Female	13	59.09%	10*
Non-binary	0	0%	0
No information	0	0%	0
	22	100%	

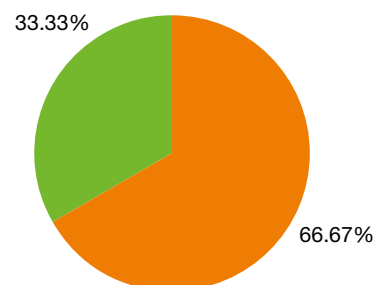







New Directors

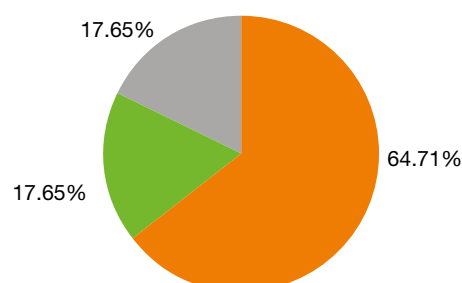
Cinematography

		 %	
Male	10	66.67%	10*
Female	5	33.33%	5*
Non-binary	0	0%	0
No information	0	0%	0
	15	100%	






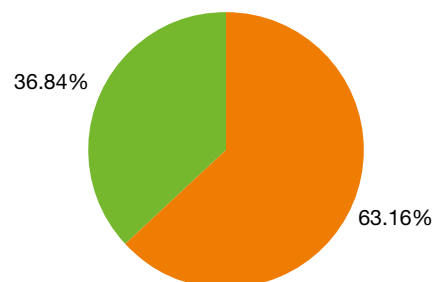
Music

		 %	
Male	11	64.71%	10*
Female	3	17.65%	5*
Non-binary	0	0%	0
No information	3	17.65%	3
	17	100%	






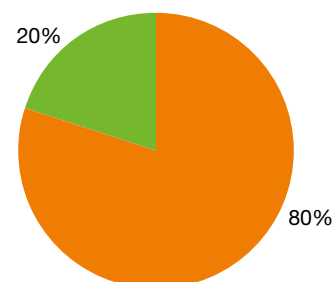
Editing

		 %	
Male	12	63.16%	9*
Female	7	36.84%	6*
Non-binary	0	0%	0
No information	0	0%	0
	19	100%	



Sound

		 %	
Male	16	80%	13*
Female	4	20%	3*
Non-binary	0	0%	0
No information	0	0%	0
	20	100%	






(*) The figure indicates the number of films with a person of this gender working in the corresponding artistic profession. This means that the resulting number of films may be greater, given that in each production there may be more than one male or female director, producer, screenwriter, etc.

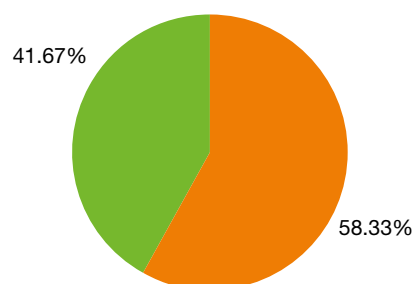


Horizontes Latinos




In Horizontes Latinos, a selection of **12** feature films produced in Latin America, directed by filmmakers of Latin origin or set against the backdrop of the Latin community, there are more professionals who identify with the male gender in all categories, except in production (53%) and editing (50%). Compared to 2021, the participation of female professionals has increased in all categories; in the case of directing and screenwriting, by more than 20 points (42%).

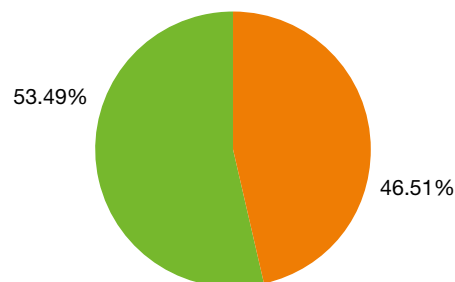
Direction

		 %	
Male	7	58.33%	7*
Female	5	41.67%	5*
Non-binary	0	0%	0
No information	0	0%	0
	12	100%	






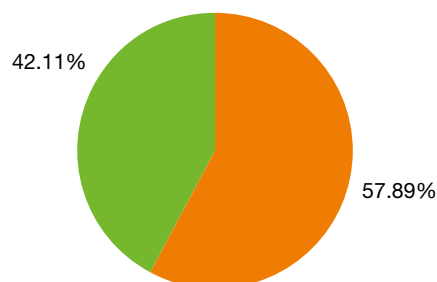
Production

		 %	
Male	20	46.51%	11*
Female	23	53.49%	10*
Non-binary	0	0%	0
No information	0	0%	0
	43	100%	



Screenplay




		 %	
Male	11	57.89%	9*
Female	8	42.11%	6*
Non-binary	0	0%	0
No information	0	0%	0
	19	100%	

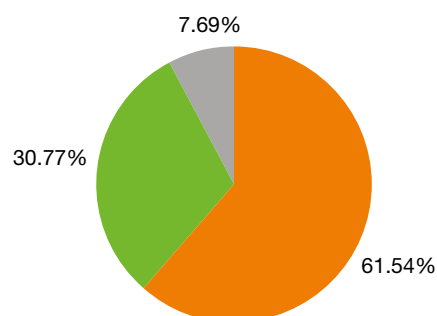







Horizontes Latinos

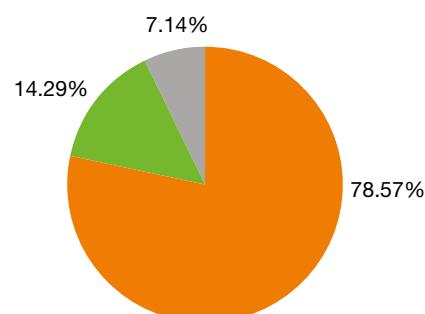
Cinematography

		 %	
Male	8	61.54%	7*
Female	4	30.77%	4*
Non-binary	0	0%	0
No information	1	7.69%	1
	13	100%	






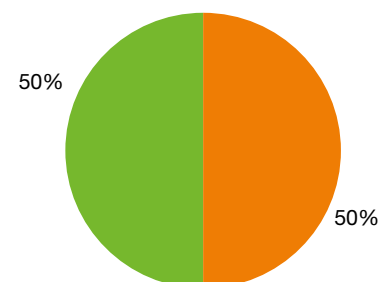
Music

		 %	
Male	11	78.57%	9*
Female	2	14.29%	2*
Non-binary	0	0%	0
No information	1	7.14%	1
	14	100%	






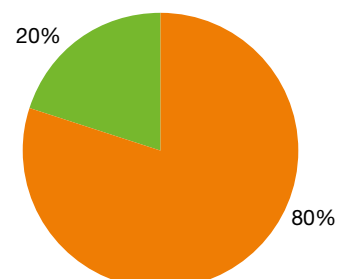
Editing

		 %	
Male	8	50%	8*
Female	8	50%	5*
Non-binary	0	0%	0
No information	0	0%	0
	16	100%	



Sound

		 %	
Male	16	80%	11*
Female	4	20%	3*
Non-binary	0	0%	0
No information	0	0%	0
	20	100%	



(*) The figure indicates the number of films with a person of this gender working in the corresponding artistic profession. This means that the resulting number of films may be greater, given that in each production there may be more than one male or female director, producer, screenwriter, etc.

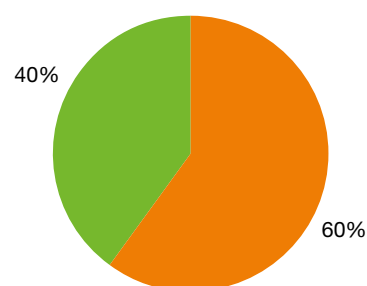


Zabaltegi-Tabakalera

Amongst the **23** films (13 long features, one medium-length film and 9 short films) of Zabaltegi-Tabakalera, the Festival all-encompassing section, where there are nor rules, nor limits as to style or runtime, the percentage of professionals who identify as female is more than 40% in three categories (production, screenplay and direction).

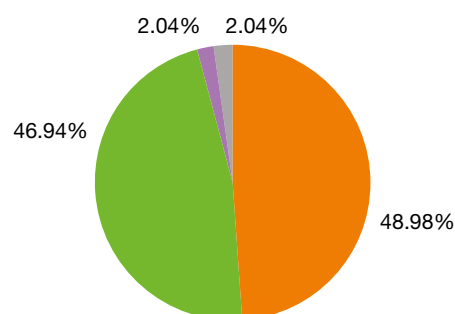
Direction

		%	
Male	15	60%	14*
Female	10	40%	10*
Non-binary	0	0%	0
No information	0	0%	0
	25	100%	



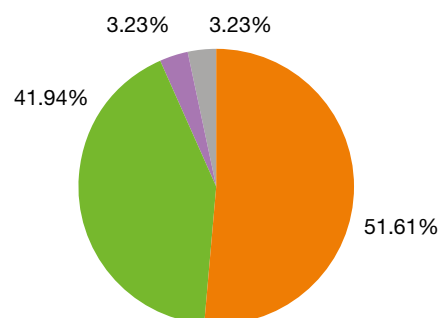
Production

		%	
Male	24	48.98%	17*
Female	23	46.94%	15*
Non-binary	1	2.04%	1
No information	1	2.04%	1
	49	100%	



Screenplay

		%	
Male	16	51.61%	15*
Female	13	41.94%	12*
Non-binary	1	3.23%	1
No information	1	3.23%	1
	31	100%	

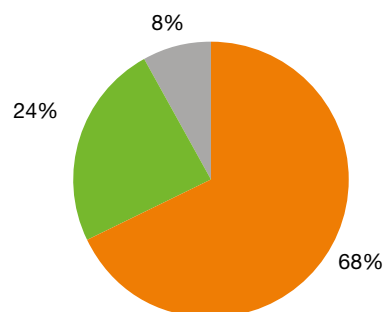




Zabaltegi-Tabakalera

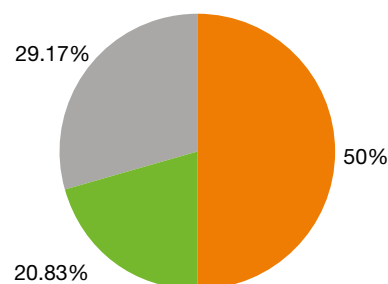
Cinematography

		%	
Male	17	68%	17*
Female	6	24%	5*
Non-binary	0	0%	0
No information	2	8%	2
	25	100%	



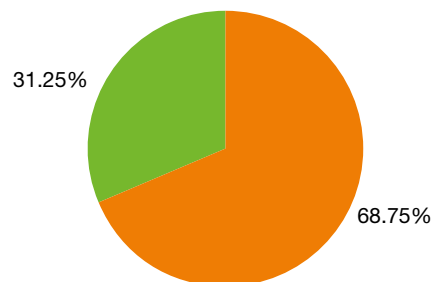
Music

		%	
Male	12	50%	12*
Female	5	20.83%	4*
Non-binary	0	0%	0
No information	7	29.17%	7
	24	100%	



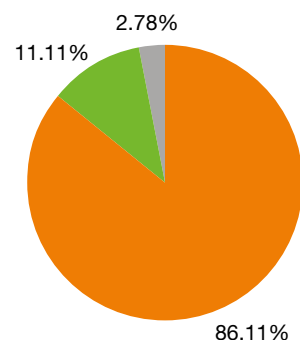
Editing

		%	
Male	22	68.75%	18*
Female	10	31.25%	9*
Non-binary	0	0%	0
No information	0	0%	0
	32	100%	



Sound

		%	
Male	31	86.11%	22*
Female	4	11.11%	3*
Non-binary	0	0%	0
No information	1	2.78%	1
	36	100%	






(*) The figure indicates the number of films with a person of this gender working in the corresponding artistic profession. This means that the resulting number of films may be greater, given that in each production there may be more than one male or female director, producer, screenwriter, etc.

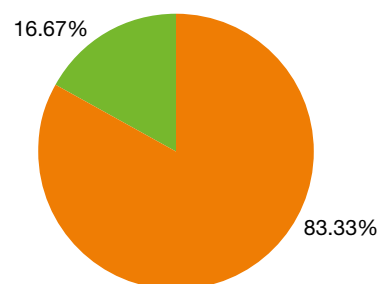


Perlak




In Perlak, with its selection of **17** feature films screening for the first time in Spain which have been acclaimed by critics and/or have won awards at other international festivals, all categories show a predominance of male authorship. It is the competitive section with the most unbalanced percentages from a gender perspective.

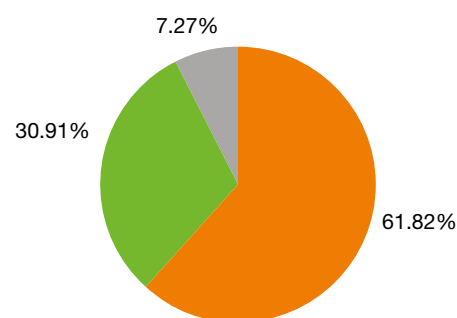
Direction

		 %	
Male	15	83.33%	14*
Female	3	16.67%	3*
Non-binary	0	0%	0
No information	0	0%	0
	18	100%	






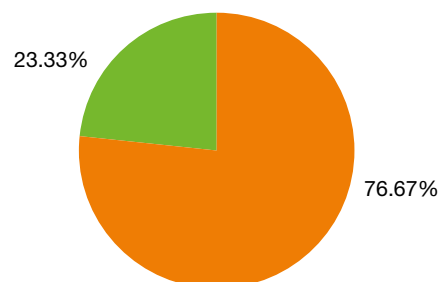
Production

		 %	
Male	34	61.82%	15*
Female	17	30.91%	11*
Non-binary	0	0%	0
No information	4	7.27%	4
	55	100%	



Screenplay




		 %	
Male	23	76.67%	15*
Female	7	23.33%	7*
Non-binary	0	0%	0
No information	0	0%	0
	30	100%	

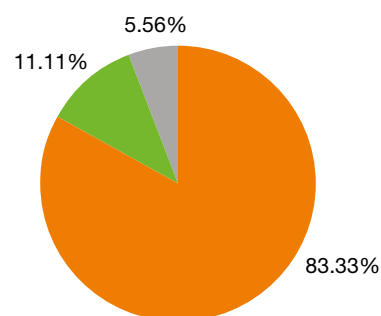







Perlak

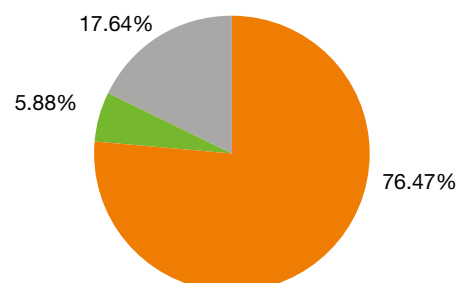
Cinematography

		 %	
Male	15	83.33%	14*
Female	2	11.11%	2*
Non-binary	0	0%	0
No information	1	5.56%	1
	18	100%	






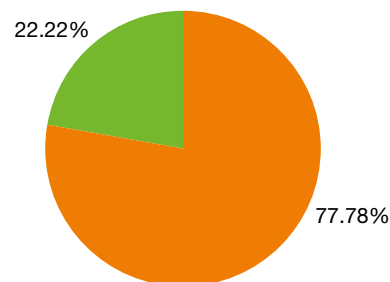
Music

		 %	
Male	13	76.47%	13*
Female	1	5.88%	1*
Non-binary	0	0%	0
No information	3	17.64%	3
	17	100%	






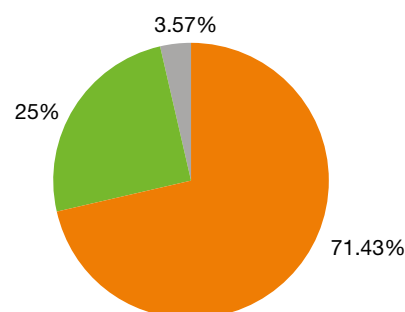
Editing

		 %	
Male	14	77.78%	13*
Female	4	22.22%	4*
Non-binary	0	0%	0
No information	0	0%	0
	18	100%	



Sound

		 %	
Male	20	71.43%	12*
Female	7	25%	7*
Non-binary	0	0%	0
No information	1	3.57%	1
	28	100%	



(*) The figure indicates the number of films with a person of this gender working in the corresponding artistic profession. This means that the resulting number of films may be greater, given that in each production there may be more than one male or female director, producer, screenwriter, etc.






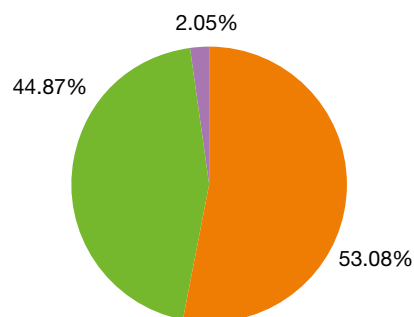
Nest

In all of the films submitted (**355**) in Nest, which shows short films by film students from schools from all over the world, male authorship prevails in all categories except in production.²




Films submitted to Nest

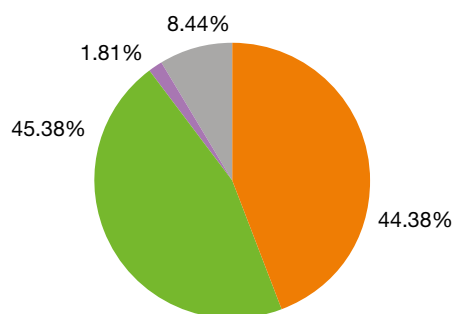
Direction

			
Male	207	53.08%	195*
Female	175	44.87%	165*
Non-binary	8	2.05%	8
No information	0	0%	0
	390	100%	






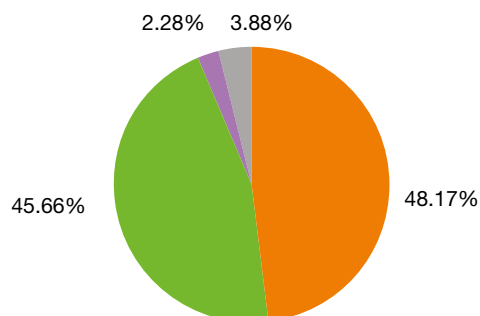
Production

			
Male	221	44.38%	189*
Female	226	45.38%	197*
Non-binary	9	1.81%	8
No information	42	8.44%	41
	498	100%	



Screenplay

			
Male	211	48.17%	189*
Female	200	45.66%	176*
Non-binary	10	2.28%	7
No information	17	3.88%	17
	438	100%	



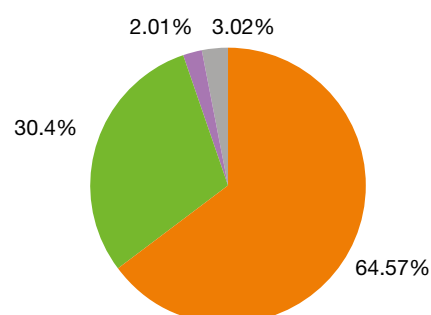
² The comparison between films submitted and films selected can only be made in Nest and in the programmes of Films-to-Be (WIP Latam, WIP Europa, Europe-Latin America Co-Production Forum, Ikusmira Berriak, Spanish Screenings: Financing & Tech). The rest of the films are not submitted by sections but are recorded in the general call for submissions and, when selected, are assigned to one or another section depending on their characteristics.



Nest

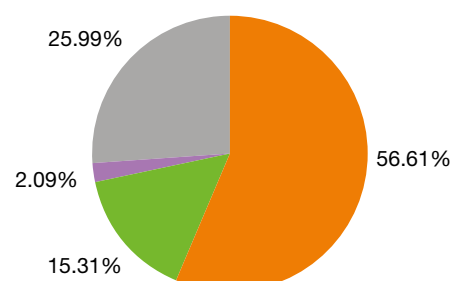
Cinematography

Male	257	64.57%	244*
Female	121	30.4%	114*
Non-binary	8	2.01%	8
No information	12	3.02%	12
	398	100%	



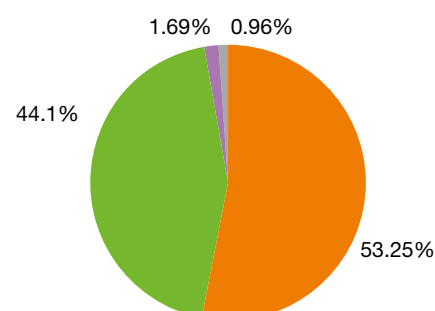
Music

Male	244	56.61%	203*
Female	66	15.31%	60*
Non-binary	9	2.09%	9
No information	112	25.99%	106
	431	100%	



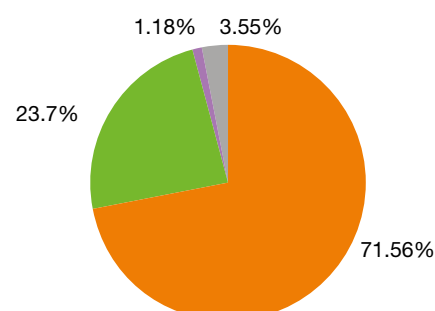
Editing

Male	221	53.25%	203*
Female	183	44.1%	170*
Non-binary	7	1.69%	7
No information	4	0.96%	4
	415	100%	



Sound

Male	302	71.56%	265*
Female	100	23.7%	94*
Non-binary	5	1.18%	5
No information	15	3.55%	15
	422	100%	



(*) The figure indicates the number of films with a person of this gender working in the corresponding artistic profession. This means that the resulting number of films may be greater, given that in each production there may be more than one male or female director, producer, screenwriter, etc.






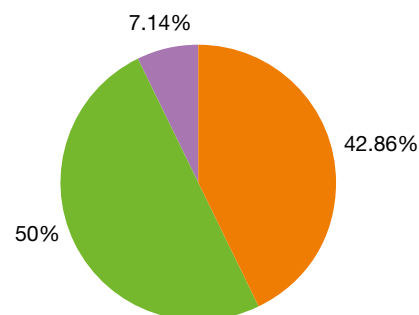
Nest

Amongst the **13** short films selected for Nest, there are more women directors and screenwriters and parity on the editing and sound categories.




Films selected for Nest

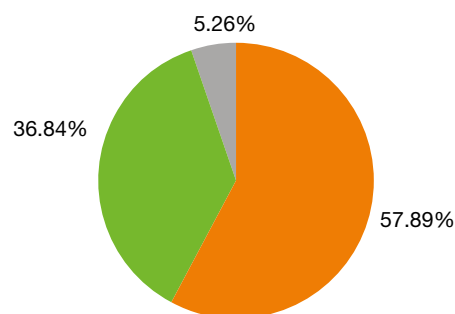
Direction

		 %	
Male	6	42.86%	6*
Female	7	50%	7*
Non-binary	1	7.14%	1
No information	0	0%	0
	14	100%	






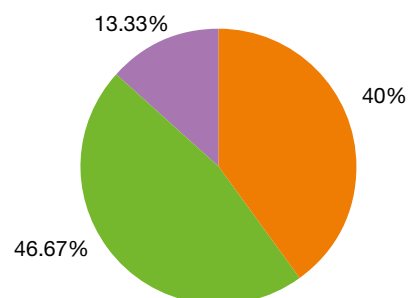
Production

		 %	
Male	11	57.89%	9*
Female	7	36.84%	5*
Non-binary	0	0%	0
No information	1	5.26%	1
	19	100%	



Screenplay




		 %	
Male	6	40%	6*
Female	7	46.67%	7*
Non-binary	2	13.33%	1
No information	0	0%	0
	15	100%	

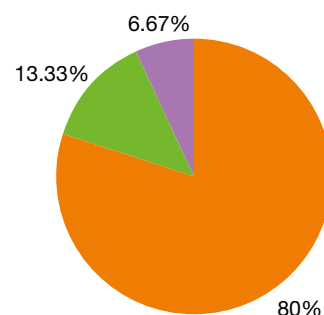







Nest

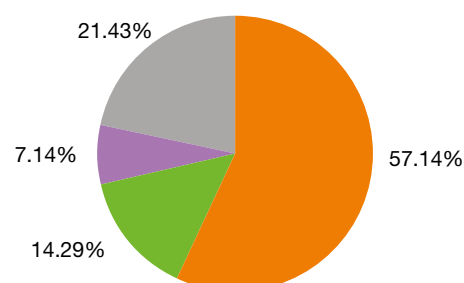
Cinematography

		 %	
Male	12	80%	11*
Female	2	13.33%	2*
Non-binary	1	6.67%	1
No information	0	0%	0
	15	100%	






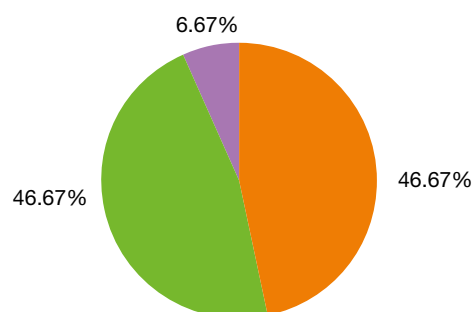
Music

		 %	
Male	8	57.14%	7*
Female	2	14.29%	2*
Non-binary	1	7.14%	1
No information	3	21.43%	3
	14	100%	






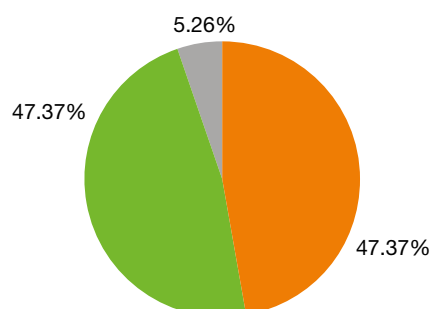
Editing

		 %	
Male	7	46.67%	6*
Female	7	46.67%	7*
Non-binary	1	6.67%	1
No information	0	0%	0
	15	100%	



Sound

		 %	
Male	9	47.37%	8*
Female	9	47.37%	7*
Non-binary	0	0%	0
No information	1	5.26%	1
	19	100%	






(*) The figure indicates the number of films with a person of this gender working in the corresponding artistic profession. This means that the resulting number of films may be greater, given that in each production there may be more than one male or female director, producer, screenwriter, etc.

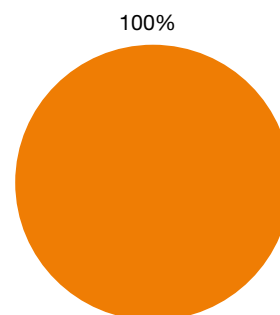


Culinary Zinema




In Culinary Zinema, which included a selection of **5** films related to gastronomy, male authorship is in the majority in all categories, with percentages of between 70% and 100%.

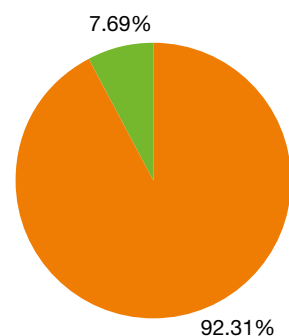
Direction

		 %	
Male	5	100%	5*
Female	0	0%	0*
Non-binary	0	0%	0
No information	0	0%	0
	5	100%	






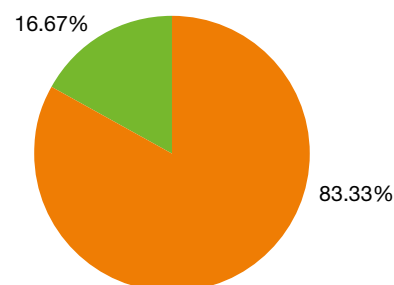
Production

		 %	
Male	12	92.31%	5*
Female	1	7.69%	1*
Non-binary	0	0%	0
No information	0	0%	0
	13	100%	



Screenplay




		 %	
Male	5	83.33%	4*
Female	1	16.67%	1*
Non-binary	0	0%	0
No information	0	0%	0
	6	100%	

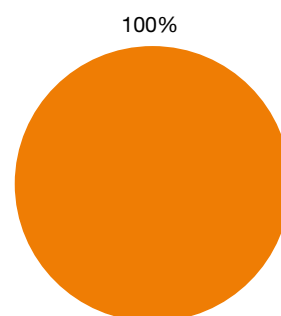







Culinary Zinema

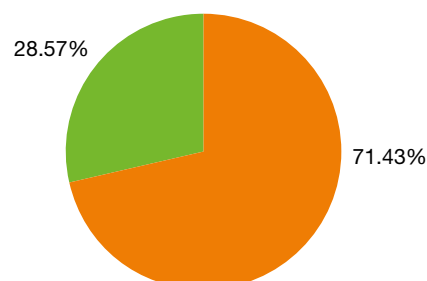
Cinematography

		 %	
Male	7	100%	5*
Female	0	0%	0*
Non-binary	0	0%	0
No information	0	0%	0
	7	100%	






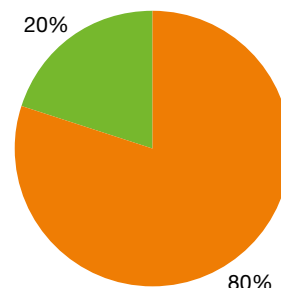
Music

		 %	
Male	5	71.43%	4*
Female	2	28.57%	1*
Non-binary	0	0%	0
No information	0	0%	0
	7	100%	






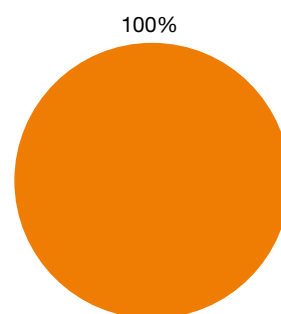
Editing

		 %	
Male	4	80%	4*
Female	1	20%	1*
Non-binary	0	0%	0
No information	0	0%	0
	5	100%	



Sound

		 %	
Male	5	100%	5*
Female	0	0%	0*
Non-binary	0	0%	0
No information	0	0%	0
	5	100%	






(*) The figure indicates the number of films with a person of this gender working in the corresponding artistic profession. This means that the resulting number of films may be greater, given that in each production there may be more than one male or female director, producer, screenwriter, etc.

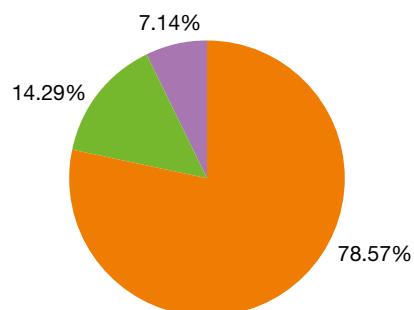


Made in Spain




In Made in Spain, a selection of the year's Spanish films to which the Festival provides an international launch pad, male authorship clearly takes the upper hand with respect to the **13** films programmed in the categories of screenplay (87%), editing (80%), direction (79%) and sound (75%), while the percentages are somewhat more balanced in production, photography and music.

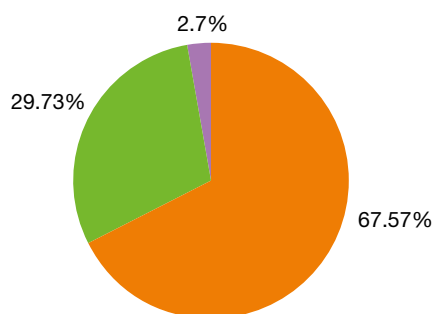
Direction

		 %	
Male	11	78.57%	10*
Female	2	14.29%	2*
Non-binary	1	7.14%	1
No information	0	0%	0
	14	100%	






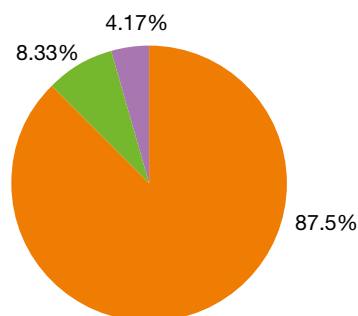
Production

		 %	
Male	25	67.57%	11*
Female	11	29.73%	9*
Non-binary	1	2.7%	1
No information	0	0%	0
	37	100%	



Screenplay




		 %	
Male	21	87.5%	13*
Female	2	8.33%	2*
Non-binary	1	4.17%	1
No information	0	0%	0
	24	100%	

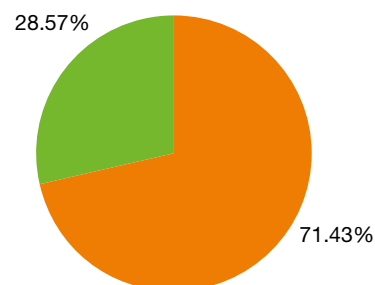







Made in Spain

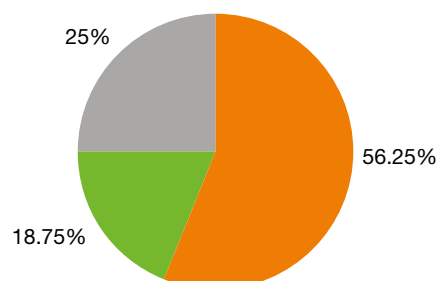
Cinematography

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






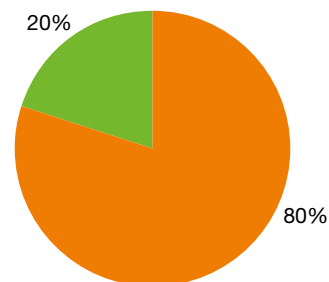
Music

		 %	
Male	9	56.25%	7*
Female	3	18.75%	3*
Non-binary	0	0%	0
No information	4	25%	4
	16	100%	






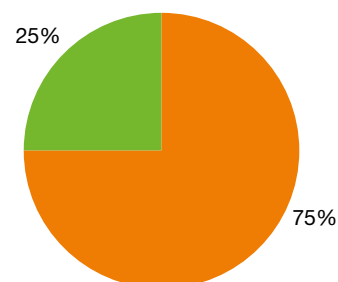
Editing

		 %	
Male	12	80%	10*
Female	3	20%	3*
Non-binary	0	0%	0
No information	0	0%	0
	15	100%	



Sound

		 %	
Male	15	75%	10*
Female	5	25%	4*
Non-binary	0	0%	0
No information	0	0%	0
	20	100%	






(*) The figure indicates the number of films with a person of this gender working in the corresponding artistic profession. This means that the resulting number of films may be greater, given that in each production there may be more than one male or female director, producer, screenwriter, etc.

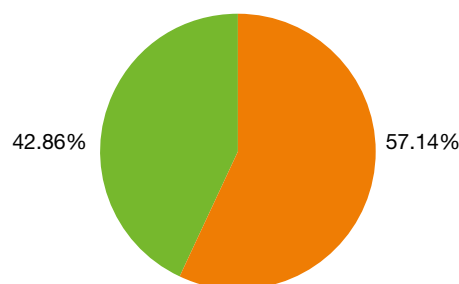


Zinemira




In the **7** films (6 feature films and one medium-length film) selected for Zinemira, female authors hold the majority in production (56%) while there is parity in screenwriting and music composition. The section dedicated to Basque film production is one of the most balanced of the edition from the gender perspective.

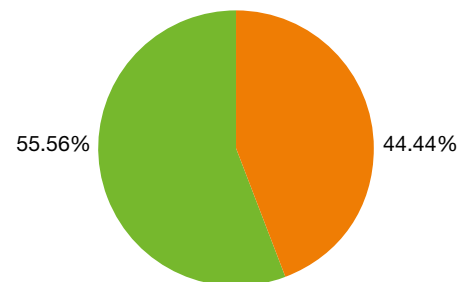
Direction

		 %	
Male	4	57.14%	4*
Female	3	42.86%	3*
Non-binary	0	0%	0
No information	0	0%	0
	7	100%	






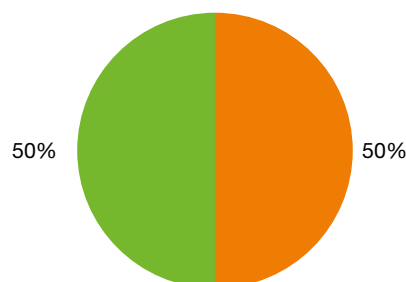
Production

		 %	
Male	8	44.44%	5*
Female	10	55.56%	6*
Non-binary	0	0%	0
No information	0	0%	0
	18	100%	



Screenplay




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

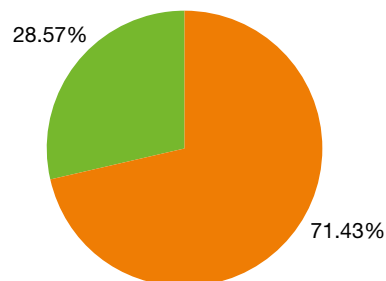







Zinemira

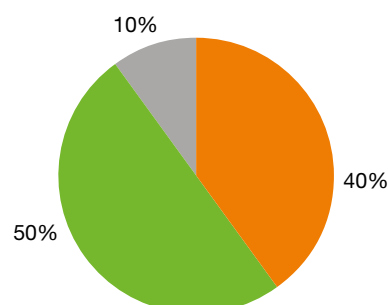
Cinematography

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






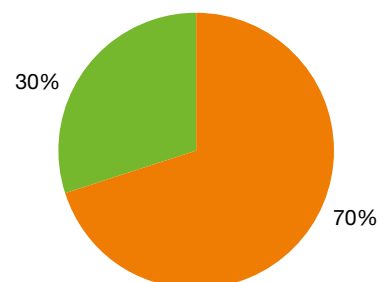
Music

		 %	
Male	4	40%	3*
Female	5	50%	4*
Non-binary	0	0%	0
No information	1	10%	1
	10	100%	






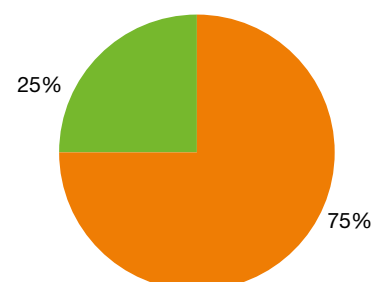
Editing

		 %	
Male	7	70%	6*
Female	3	30%	3*
Non-binary	0	0%	0
No information	0	0%	0
	10	100%	



Sound

		 %	
Male	9	75%	6*
Female	3	25%	3*
Non-binary	0	0%	0
No information	0	0%	0
	12	100%	






(*) The figure indicates the number of films with a person of this gender working in the corresponding artistic profession. This means that the resulting number of films may be greater, given that in each production there may be more than one male or female director, producer, screenwriter, etc.

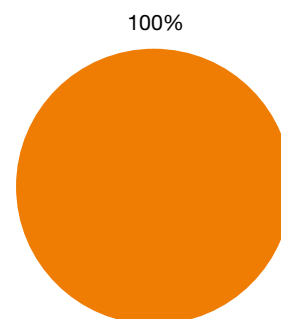


Velodrome




In the **3** films screened at the Velodrome, the section that hosts major premieres, shown on a screen of 400 square metre in front of an audience of almost 3,000 people, male authorship prevails in all categories except for editing (50%).

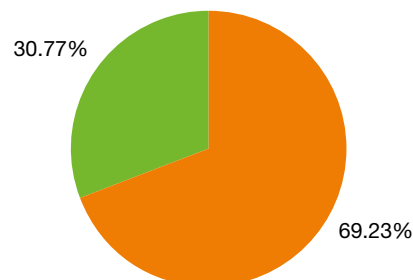
Direction

		 %	
Male	3	100%	3*
Female	0	0%	0*
Non-binary	0	0%	0
No information	0	0%	0
	3	100%	






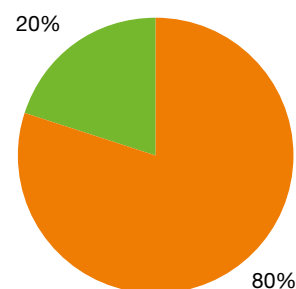
Production

		 %	
Male	9	69.23%	3*
Female	4	30.77%	3*
Non-binary	0	0%	0
No information	0	0%	0
	13	100%	



Screenplay




		 %	
Male	4	80%	3*
Female	1	20%	1*
Non-binary	0	0%	0
No information	0	0%	0
	5	100%	

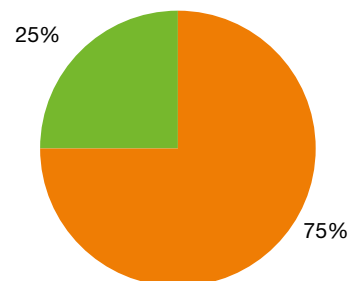







Velodrome

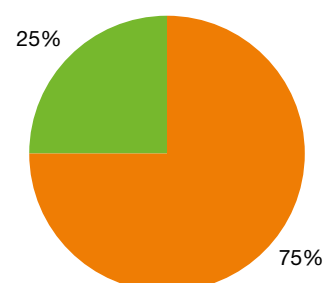
Cinematography

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






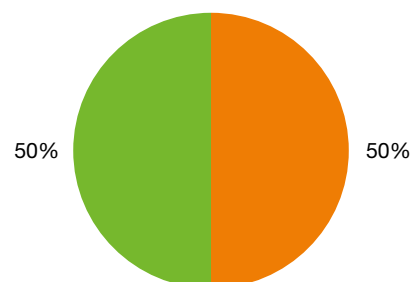
Music

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






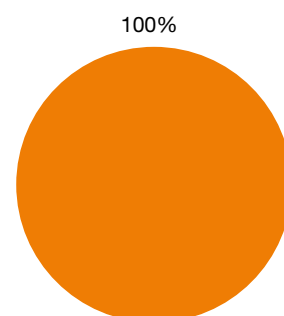
Editing

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



Sound

		 %	
Male	7	100%	3*
Female	0	0%	0*
Non-binary	0	0%	0
No information	0	0%	0
	7	100%	



(*) The figure indicates the number of films with a person of this gender working in the corresponding artistic profession. This means that the resulting number of films may be greater, given that in each production there may be more than one male or female director, producer, screenwriter, etc.



SSIFF

Donostia Zinemaldia
Festival de San Sebastián
International Film Festival

www.sansebastianfestival.com

Films-to-Be

WIP Latam

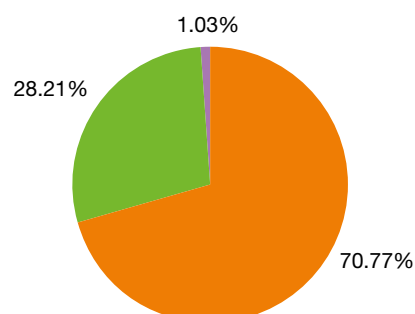
As well as selecting and showing films to spectators, the specialised media and film industry professionals, San Sebastian Festival promotes projects and films in development (the so-called *Works in Progress*). The Festival has two programmes for films at the post-production stage: WIP Latam for Latin American productions and WIP Europa for European productions.

WIP Latam received **175** unfinished films, in which male authorship predominates, except in the production category, where the numbers, like in 2021, are on a par (138 male and 138 female producers).

Films submitted to WIP Latam

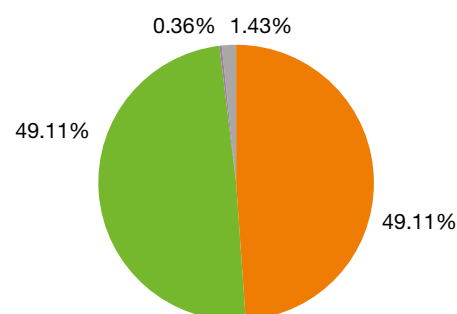
Direction

Male	138	70.77%	126*
Female	55	28.21%	52*
Non-binary	2	1.03%	2
No information	0	0%	0
	195	100%	



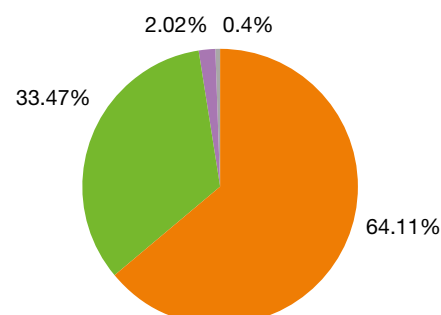
Production

Male	138	49.11%	104*
Female	138	49.11%	105*
Non-binary	1	0.36%	1
No information	4	1.43%	4
	281	100%	



Screenplay

Male	159	64.11%	126*
Female	83	33.47%	71*
Non-binary	5	2.02%	5
No information	1	0.4%	1
	248	100%	

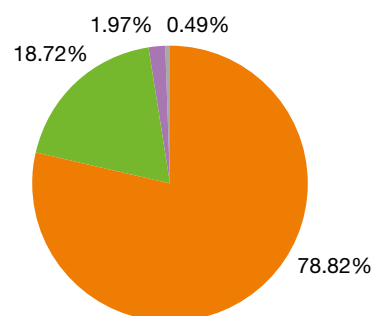




WIP Latam

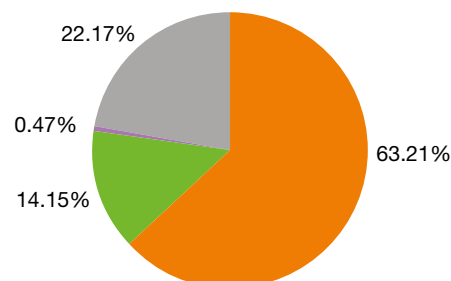
Cinematography

		%	
Male	160	78.82%	143*
Female	38	18.72%	36*
Non-binary	4	1.97%	3
No information	1	0.49%	1
	203	100%	



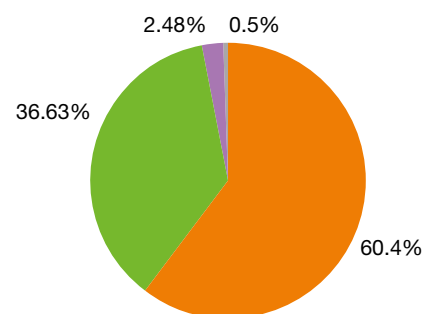
Music

		%	
Male	134	63.21%	112*
Female	30	14.15%	29*
Non-binary	1	0.47%	1
No information	47	22.17%	45
	212	100%	



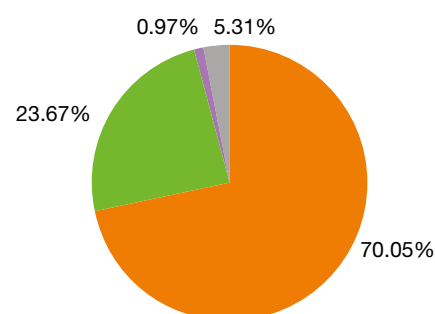
Editing

		%	
Male	122	60.4%	110*
Female	74	36.63%	68*
Non-binary	5	2.48%	5
No information	1	0.5%	1
	202	100%	



Sound

		%	
Male	145	70.05%	128*
Female	49	23.67%	47*
Non-binary	2	0.97%	2
No information	11	5.31%	11
	207	100%	



(*) The figure indicates the number of films with a person of this gender working in the corresponding artistic profession. This means that the resulting number of films may be greater, given that in each production there may be more than one male or female director, producer, screenwriter, etc..






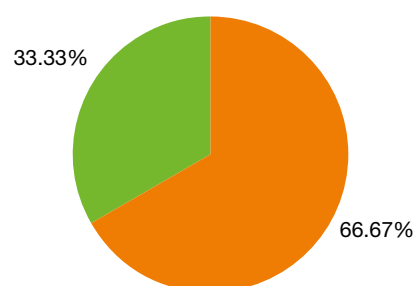
WIP Latam

In the **6** films selected for WIP Latam, the percentage of participation by professionals who identify with the female gender is higher than the average of the films submitted. Moreover, there are more women producers and editors and more balanced percentages in the rest of categories but music composition.




Films selected for WIP Latam

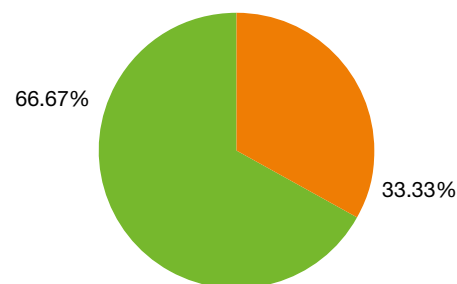
Direction

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






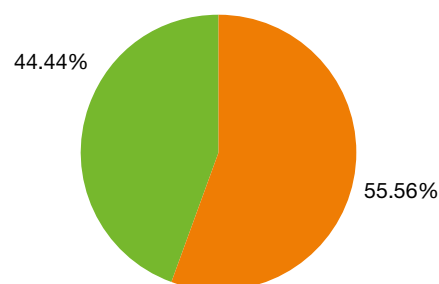
Production

		 %	
Male	6	33.33%	4*
Female	12	66.67%	5*
Non-binary	0	0%	0
No information	0	0%	0
	18	100%	



Screenplay

		 %	
Male	5	55.56%	4*
Female	4	44.44%	3*
Non-binary	0	0%	0
No information	0	0%	0
	9	100%	

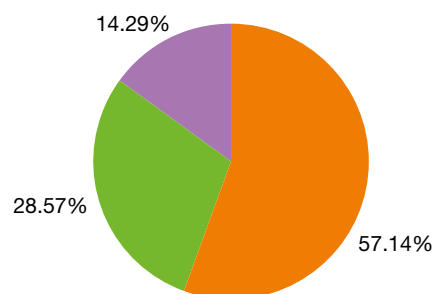




WIP Latam

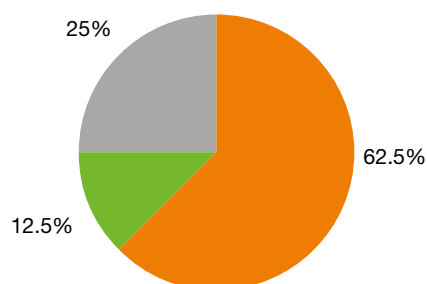
Cinematography

		%	
Male	4	57.14%	3*
Female	2	28.57%	2*
Non-binary	1	14.29%	1
No information	0	0%	0
	7	100%	



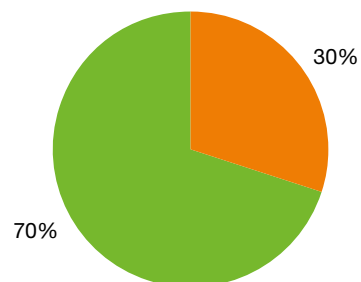
Music

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



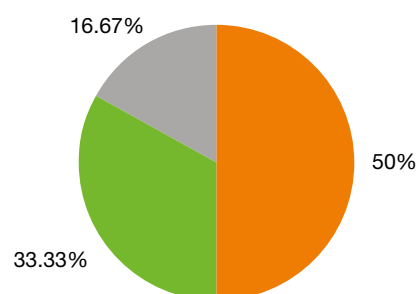
Editing

		%	
Male	3	30%	2*
Female	7	70%	6*
Non-binary	0	0%	0
No information	0	0%	0
	10	100%	



Sound

		%	
Male	3	50%	3*
Female	2	33.33%	2*
Non-binary	0	0%	0
No information	1	16.67%	1
	6	100%	



(*) The figure indicates the number of films with a person of this gender working in the corresponding artistic profession. This means that the resulting number of films may be greater, given that in each production there may be more than one male or female director, producer, screenwriter, etc.






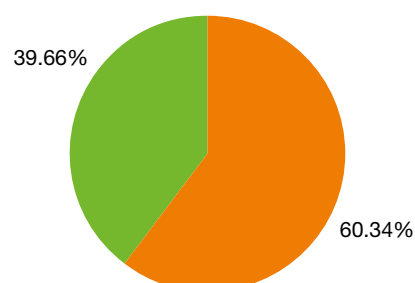
WIP Europa

WIP Europa is the San Sebastian Festival programme for all films with a majority European production at the post-production stage. Amongst the **52** films submitted male authorship predominates, although in the screenwriting and production categories, participation by gender is very close to parity.




Films submitted to WIP Europa

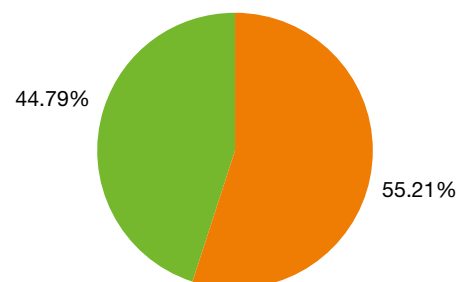
Direction

		 %	
Male	35	60.34%	33*
Female	23	39.66%	21*
Non-binary	0	0%	0
No information	0	0%	0
	58	100%	






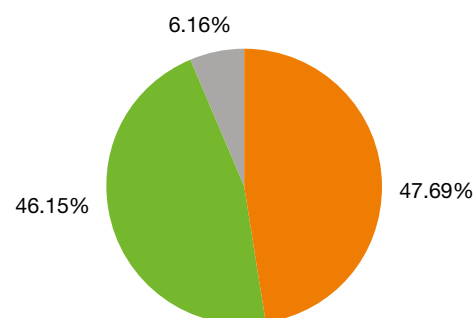
Production

		 %	
Male	53	55.21%	32*
Female	43	44.79%	32*
Non-binary	0	0%	0
No information	0	0%	0
	96	100%	



Screenplay

		 %	
Male	31	47.69%	28*
Female	30	46.15%	24*
Non-binary	0	0%	0
No information	4	6.16%	4
	65	100%	

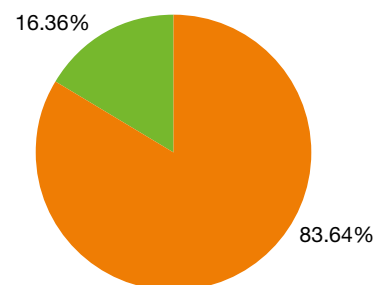




WIP Europa

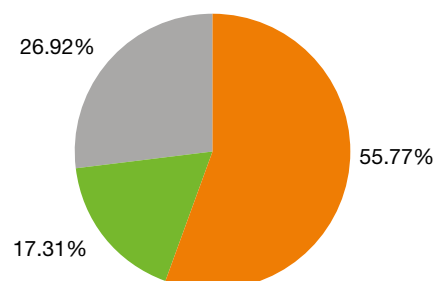
Cinematography

		%	
Male	46	83.64%	46*
Female	9	16.36%	8*
Non-binary	0	0%	0
No information	0	0%	0
	55	100%	



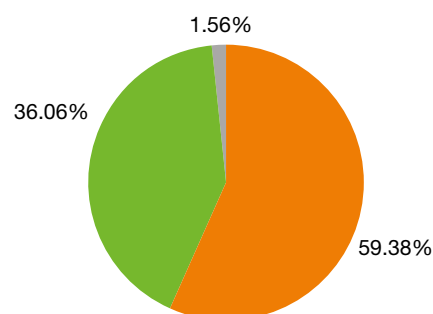
Music

		%	
Male	29	55.77%	29*
Female	9	17.31%	9*
Non-binary	0	0%	0
No information	14	26.92%	14
	52	100%	



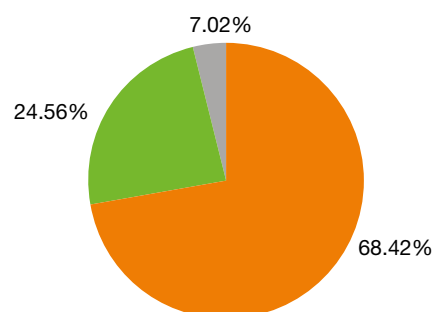
Editing

		%	
Male	38	59.38%	37*
Female	25	36.06%	23*
Non-binary	0	0%	0
No information	1	1.56%	1
	64	100%	



Sound

		%	
Male	39	68.42%	36*
Female	14	24.56%	14*
Non-binary	0	0%	0
No information	4	7.02%	4
	57	100%	



(*) The figure indicates the number of films with a person of this gender working in the corresponding artistic profession. This means that the resulting number of films may be greater, given that in each production there may be more than one male or female director, producer, screenwriter, etc.






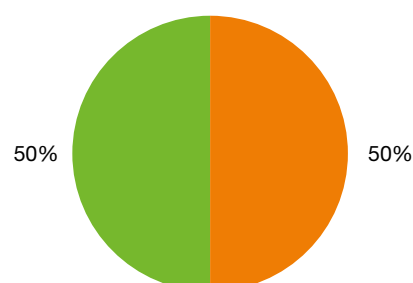
WIP Europa

In the **4** films selected there is parity in direction and editing but in the rest of categories the participation of professionals who identify with the male gender is higher.




Films selected for WIP Europa

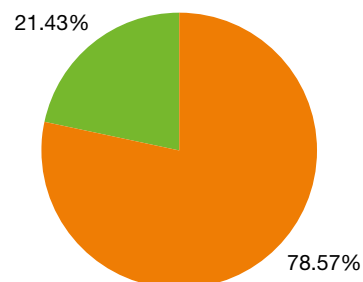
Direction

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






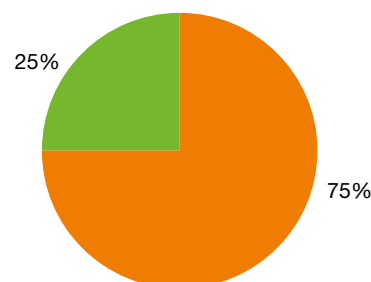
Production

		 %	
Male	11	78.57%	3*
Female	3	21.43%	2*
Non-binary	0	0%	0
No information	0	0%	0
	14	100%	



Screenplay

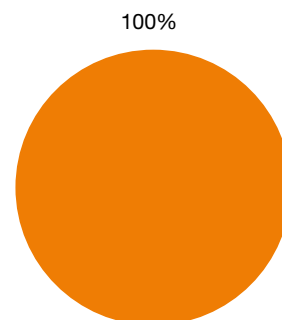
		 %	
Male	3	75%	3*
Female	1	25%	1*
Non-binary	0	0%	0
No information	0	0%	0
	4	100%	



WIP Europa

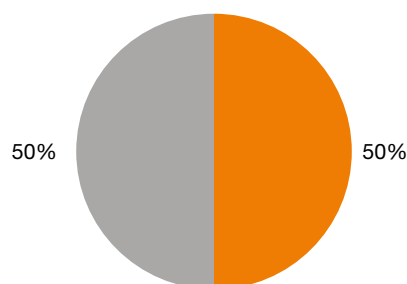
Cinematography

Male	4	100%	4*
Female	0	0%	0*
Non-binary	0	0%	0
No information	0	0%	0
	4	100%	



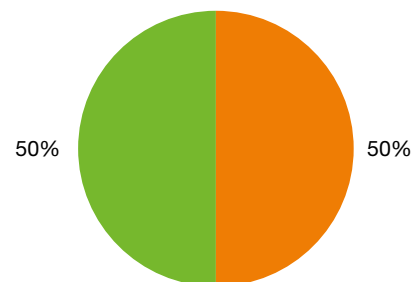
Music

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



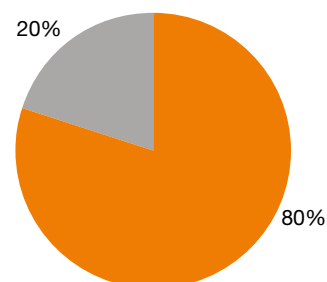
Editing

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



Sound

Male	4	80%	3*
Female	0	0%	0*
Non-binary	0	0%	0
No information	1	20%	1
	5	100%	



(*) The figure indicates the number of films with a person of this gender working in the corresponding artistic profession. This means that the resulting number of films may be greater, given that in each production there may be more than one male or female director, producer, screenwriter, etc.






Europe-Latin America Co-Production Forum

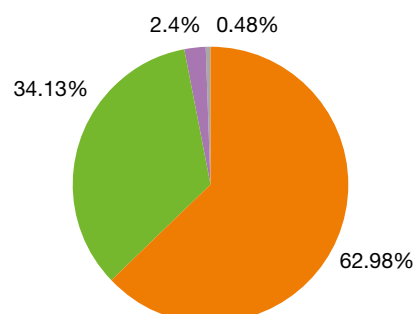
The San Sebastian Festival has three programmes for film projects. The Europe-Latin America Co-Production Forum, the Ikusmira Berriak residencies programme and Spanish Screenings: Financing & Tech. In the case of the projects, only the categories of direction, production and screenwriting are analyzed, given that the crew may not yet have been put together at this stage.

The **194** projects submitted to the Co-Production Forum in 2022 had the participation of 34% of women directors, 48% of women producers and 38% of women screenwriters.




Projects submitted to the Co-Production Forum

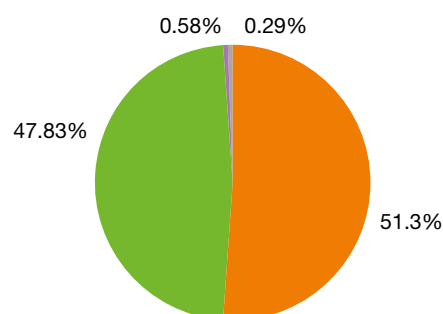
Direction

		 %	
Male	131	62.98%	128*
Female	71	34.13%	68*
Non-binary	5	2.4%	5
No information	1	0.48%	1
	208	100%	






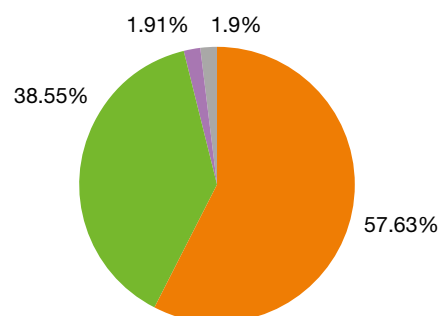
Production

		 %	
Male	177	51.3%	130*
Female	165	47.83%	127*
Non-binary	2	0.58%	2
No information	1	0.29%	1
	345	100%	



Screenplay

		 %	
Male	151	57.63%	126*
Female	101	38.55%	92*
Non-binary	5	1.91%	5
No information	5	1.9%	5
	262	100%	






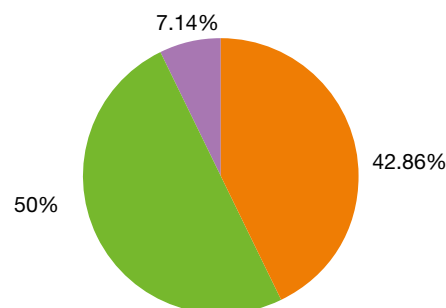
Europe-Latin America Co-Production Forum

The **14** projects selected for the Forum show more women authors in direction (seven female directors, six male directors and one non-binary person), more women screenwriters (55%) and less women producers (42%).




Projects selected for the Co-Production Forum

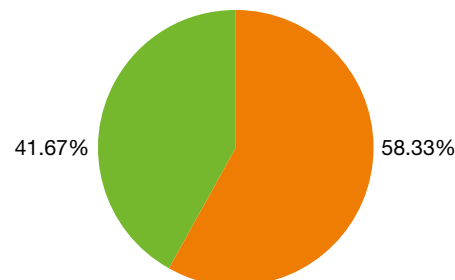
Direction

		 %	
Male	6	42.86%	6*
Female	7	50%	7*
Non-binary	1	7.14%	1
No information	0	0%	0
	14	100%	






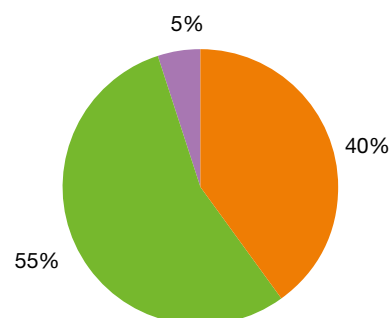
Production

		 %	
Male	14	58.33%	11*
Female	10	41.67%	9*
Non-binary	0	0%	0
No information	0	0%	0
	24	100%	



Screenplay

		 %	
Male	8	40%	7*
Female	11	55%	8*
Non-binary	1	5%	1
No information	0	0%	0
	20	100%	



(*) The figure indicates the number of films with a person of this gender working in the corresponding artistic profession. This means that the resulting number of films may be greater, given that in each production there may be more than one male or female director, producer, screenwriter, etc.



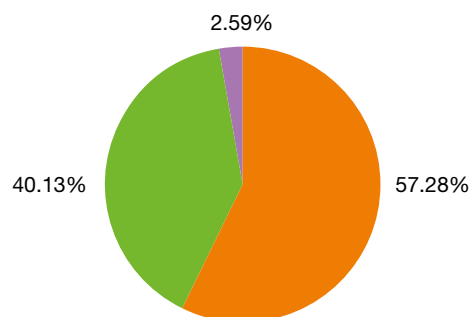
Ikusmira Berriak

Ikusmira Berriak is the residencies programme for the development of audiovisual projects organised by the San Sebastian Festival, Tabakalera International Centre for Contemporary Culture and the Elías Querejeta Zine Eskola. The initiative starts in spring and ends in September, coinciding with the Festival dates, and is structured over two phases into which the eight weeks of the residency are distributed. Among the **281** projects submitted for its eighth edition, male authorship predominates in direction (40% participation by women, 57% by men and 3% by non-binary persons), screenplay (36%, 53% and 2%) and there is parity in production.

Projects submitted to Ikusmira Berriak

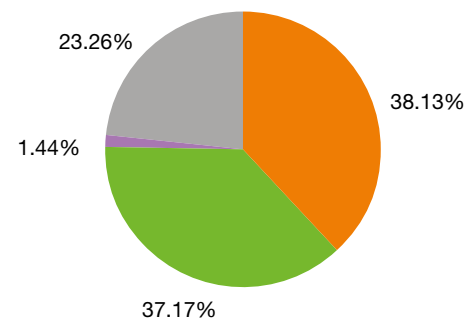
Direction

		%	
Male	177	57.28%	165*
Female	124	40.13%	115*
Non-binary	8	2.59%	8
No information	0	0%	0
	309	100%	



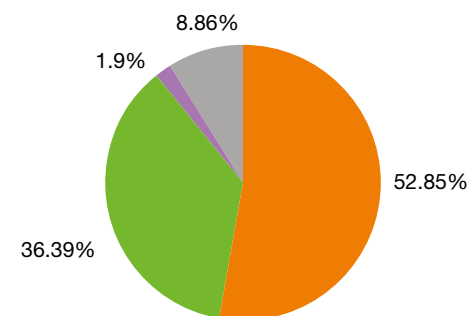
Production

		%	
Male	159	38.13%	118*
Female	155	37.17%	126*
Non-binary	6	1.44%	6
No information	97	23.26%	96
	417	100%	



Screenplay

		%	
Male	167	52.85%	137*
Female	115	36.39%	100*
Non-binary	6	1.9%	6
No information	28	8.86%	27
	316	100%	






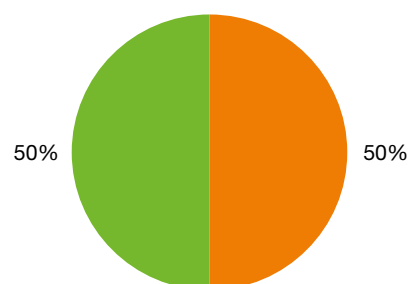
Ikusmira Berriak

In the case of the **6** projects selected there is an equal number of female and male directors and screenwriters and a higher number of women producers.




Projects selected for Ikusmira Berriak

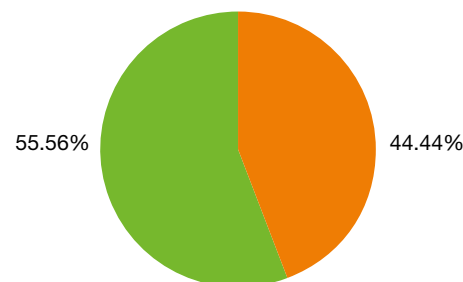
Direction

		 %	
Male	3	50%	3*
Female	3	50%	3*
Non-binary	0	0%	0
No information	0	0%	0
	6	100%	






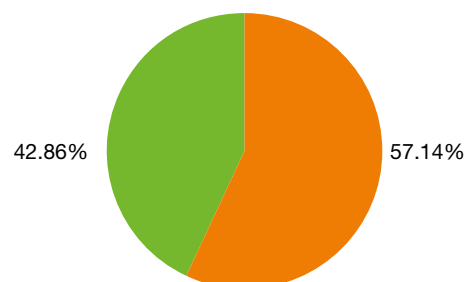
Production

		 %	
Male	8	44.44%	4*
Female	10	55.56%	5*
Non-binary	0	0%	0
No information	0	0%	0
	18	100%	



Screenplay

		 %	
Male	4	57.14%	3*
Female	3	42.86%	3*
Non-binary	0	0%	0
No information	0	0%	0
	7	100%	



(*) The figure indicates the number of films with a person of this gender working in the corresponding artistic profession. This means that the resulting number of films may be greater, given that in each production there may be more than one male or female director, producer, screenwriter, etc.



Spanish Screenings: Financing & Tech

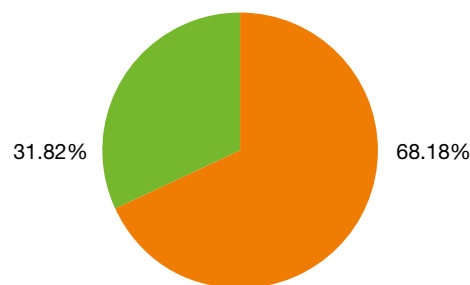
In the context of the initiative ‘Spanish Screenings XXL. An international market for Spanish audiovisual production’, the San Sebastian Festival organised ‘Spanish Screenings: Financing and Tech’, which was in turn broken down into two activities: the Meeting between international investors and Spanish production companies and the extension of the Zinemaldia Startup Challenge competition. In the framework of the meeting a call was opened for fiction, non-fiction and animation film projects with a runtime of more than 60 minutes, with mainly Spanish production, at the development stage and which were looking for funding. They also had to have a budget greater than 2 million euros, 20% of their funding secured and internationalisation perspectives.

21 projects were submitted, with higher participation of female than male producers (56% compared to 44%), a predominance of male authorship in directing (68% compared to 32%) and screenplay (61% compared to 36%).

Projects submitted to Spanish Screenings: Financing & Tech

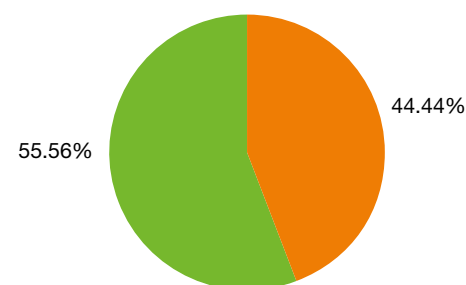
Direction

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



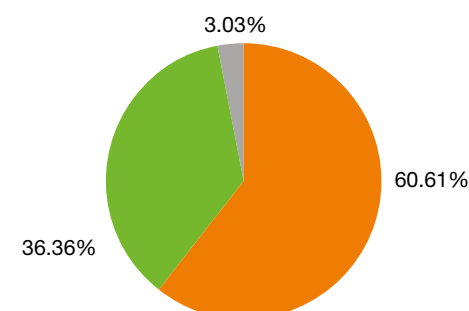
Production

		%	
Male	16	44.44%	14*
Female	20	55.56%	14*
Non-binary	0	0%	0
No information	0	0%	0
	36	100%	



Screenplay

		%	
Male	20	60.61%	12*
Female	12	36.36%	10*
Non-binary	0	0%	0
No information	1	3.03%	1
	316	100%	








Spanish Screenings: Financing & Tech

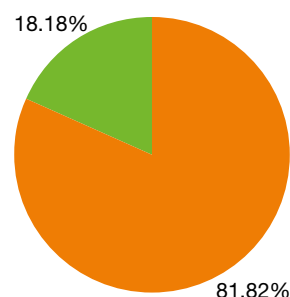
For the Meeting between Spanish creative investors and production companies, **ten** film projects were selected, and their main producer had the opportunity to present and defend their work before an audience of important international investors and talent agents.

If we compare these figures with those of the projects submitted, the selected projects had a lower participation of female directors (18%, fourteen points less) and screenwriters (28%, eight points less) and more female producers (61%, five points more).




Projects selected for Spanish Screenings: Financing & Tech

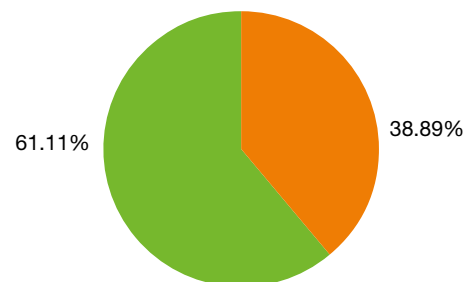
Direction

		 %	
Male	9	81.82%	8*
Female	2	18.18%	2*
Non-binary	0	0%	0
No information	0	0%	0
	11	100%	






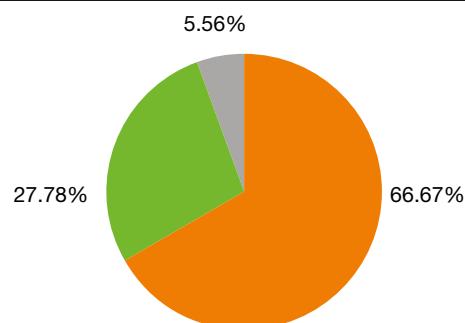
Production

		 %	
Male	7	38.89%	6*
Female	11	61.11%	7*
Non-binary	0	0%	0
No information	0	0%	0
	18	100%	



Screenplay

		 %	
Male	12	66.67%	6 *
Female	5	27.78%	4*
Non-binary	0	0%	0
No information	1	5.56%	1
	18	100%	



(*) The figure indicates the number of films with a person of this gender working in the corresponding artistic profession. This means that the resulting number of films may be greater, given that in each production there may be more than one male or female director, producer, screenwriter, etc.



SSIFF

Donostia Zinemaldia
Festival de San Sebastián
International Film Festival

www.sansebastianfestival.com



Round tables, film talks and master classes

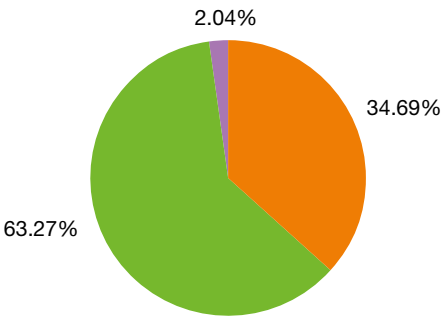


Round tables, film talks and master classes



The San Sebastian Festival organises during the event round tables, film talks and master classes given by film industry professionals and related to the Thought & Discussion area, to the Nest section and to the Films-to-Be activities. As part of the decisions and commitments made by the Festival, it analyses since 2021 the participation of professionals who identify with the female, male and non-binary gender, not only in the film crews, but also in its spaces for the exchange of ideas.

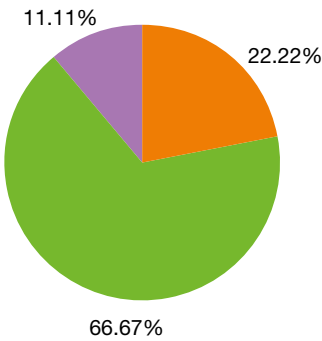
Participants

		 %
Male	17	34.69%
Female	31	63.27%
Non-binary	1	2.04%
	49	100%




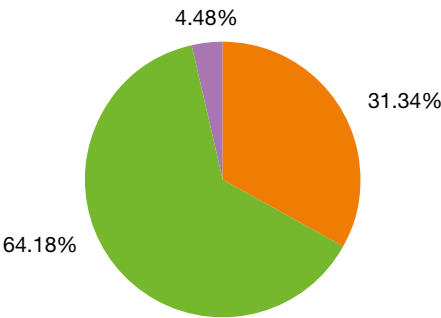
Moderators

		 %
Male	4	22.22%
Female	12	66.67%
Non-binary	2	11.11%
	18	100%



Total

		 %
Male	21	31.34%
Female	43	64.18%
Non-binary	3	4.48%
	67	100%





Round tables, film talks and master classes

● = female, ● = male, ● = non-binary

Round tables

Public Funding for Cultural Industries



New voices of film criticism



Transformations and challenges in contemporary industry



Series conference: To be continued ...
What happens after a successful first season?



LGBTIQA+ Cinema in Latin America:
approaches for an inclusive industry



Embracing innovation



Reconstruction: How to create the spark to reignite
the passion of audiences for diverse, exciting,
and risk-taking European cinema



Crisis in the SVOD market and the consequences
for the film industry



Metaverse from three points of view



AnimaciON 2D-3D-VR



Public-private sponsorships in the cultural sector.
Seen from the perspective of film festivals



Films talks and Master classes

Film talks and Master classes





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Juries

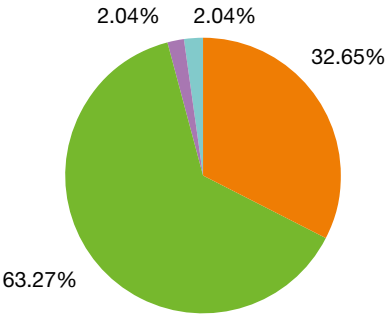


Juries

The San Sebastian Festival also analyses the representation by gender in the juries in the selection of which it has taken part.

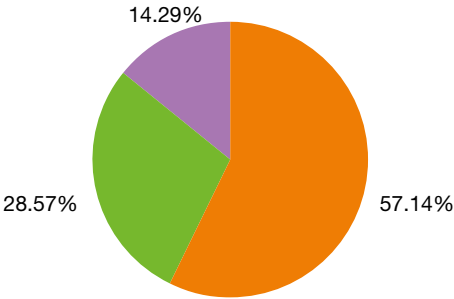
Juries

		%
Male	16	32.65%
Female	31	63.27%
Non-binary	1	2.04%
Not identified	1	2.04%
	49	100%



Presidents

		%
Male	4	57.14%
Female	2	28.57%
Non-binary	1	14.29%
	7	100%





Juries

● = female, ● = male, ● = non-binary, ● = not identified

Official Jury	● ● ● ● ● ●
Kutxabank-New Directors Award Jury	● ● ● ● ● ●
Horizontes Award Jury	● ● ● ●
Zabaltegi-Tabakalera Award Jury	● ● ● ●
Nest Award Jury	● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ●
Irizar Basque Film Award	● ● ● ●
Jury of the Award for the Best Project at the Europe-Latin America Co-Production Forum	● ● ● ●
RTVE-Another Look Award Jury	● ● ● ●
Cooperación Española Award Jury	● ● ● ●
Euskadi Basque Country Agenda 2030 Jury	● ● ● ●
Dunia Ayaso Award Jury	● ● ● ●



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Appendix I: Films Produced in the Basque Autonomous Community and in Spain






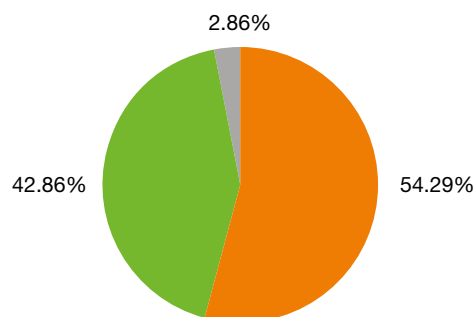
Appendix I: Films produced in the Basque Autonomous Community

Basque productions viewed




In 2022, the San Sebastian Festival selection committee viewed **33** films produced in the Basque Autonomous Community. With the exception of photography and sound, the percentage of participation of female authors exceeds 40% in the rest of the categories. This represents an increase in the participation of female professionals with respect to the general statistics of the more than 3,500 films viewed at the 70th edition.

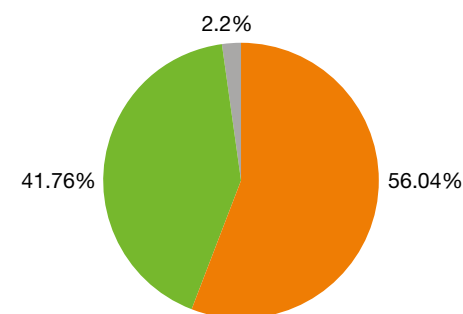
Direction

			
Male	19	54.29%	18*
Female	15	42.86%	14*
Non-binary	0	0%	0
No information	1	2.86%	1
	35	100%	






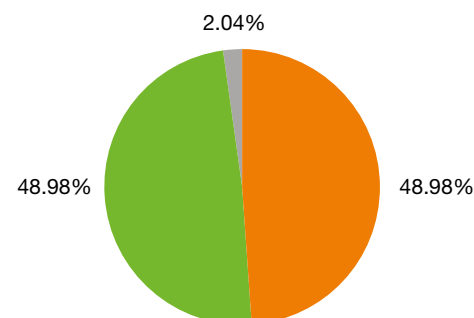
Production

			
Male	51	56.04%	21*
Female	38	41.76%	22*
Non-binary	0	0%	0
No information	2	2.2%	2
	91	100%	



Screenplay




			
Male	24	48.98%	17*
Female	24	48.98%	21*
Non-binary	0	0%	0
No information	1	2.04%	1
	49	100%	

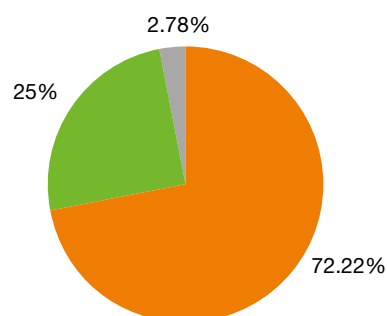







Appendix I: Films produced in the Basque Autonomous Community

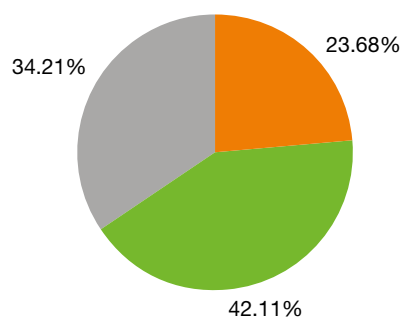
Cinematography

		 %	
Male	26	72.22%	24*
Female	9	25%	9*
Non-binary	0	0%	0
No information	1	2.78%	1
	36	100%	






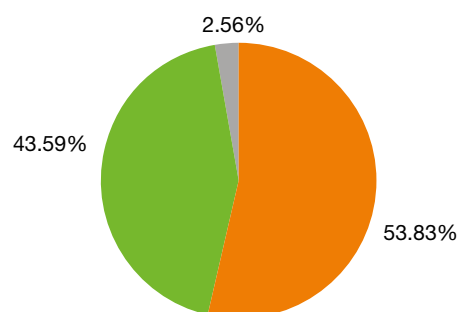
Music

		 %	
Male	9	23.68%	8*
Female	16	42.11%	13*
Non-binary	0	0%	0
No information	13	34.21%	13
	38	100%	






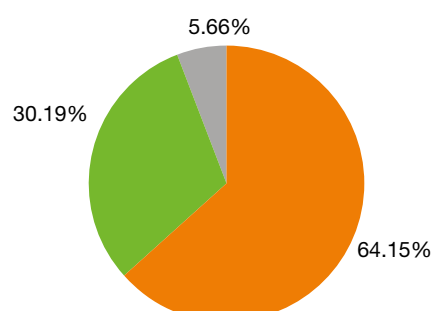
Editing

		 %	
Male	21	53.85%	20*
Female	17	43.59%	15*
Non-binary	0	0%	0
No information	1	2.56%	1
	39	100%	



Sound

		 %	
Male	34	64.15%	24*
Female	16	30.19%	12*
Non-binary	0	0%	0
No information	3	5.66%	3
	53	100%	



(*) The figure indicates the number of films with a person of this gender working in the corresponding artistic profession. This means that the resulting number of films may be greater, given that in each production there may be more than one male or female director, producer, screenwriter, etc.



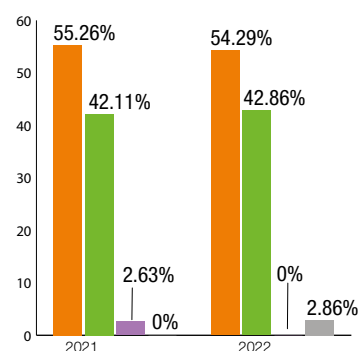
Appendix I: Films produced in the Basque Autonomous Community

Comparison between the Basque productions viewed

In a comparison with the 69 edition, the figures of participation of persons who identify as female are similar, with slight increases, except for screenwriting and editing.

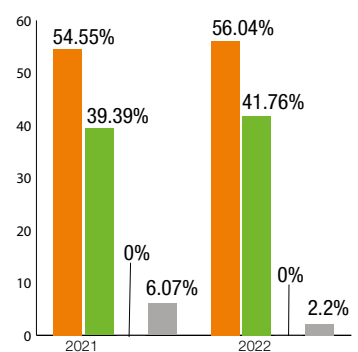
Direction

	2021			2022			Variation		
		%			%			%	
Male	21	55.26%	20	19	54.29%	18	-2	-0.97%	-2
Female	16	42.11%	15	15	42.86%	14	-1	0.75%	-1
Non-binary	1	2.63%	1	0	0%	0	-1	-2.63%	-1
No information	0	0%	0	1	2.86%	1	-1	2.86%	1



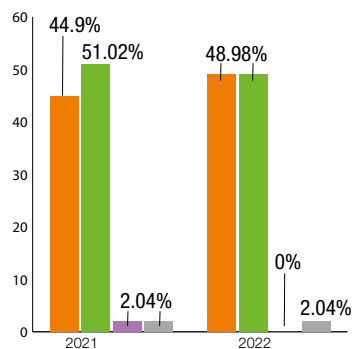
Production

	2021			2022			Variation		
		%			%			%	
Male	36	54.55%	20	51	56.04%	21	15	1.49%	1
Female	26	39.39%	18	38	41.76%	22	12	2.37%	4
Non-binary	0	0%	0	0	0%	0	0	0%	0
No information	4	6.07%	4	2	2.2%	2	-2	-3.87%	-2



Screenplay

	2021			2022			Variation		
		%			%			%	
Male	22	44.9%	18	24	48.98%	17	2	4.08%	-1
Female	25	51.02%	21	24	48.98%	21	-1	-2.04%	0
Non-binary	1	2.04%	1	0	0%	0	-1	-2.04%	-1
No information	1	2.04%	1	1	2.04%	1	0	0%	0

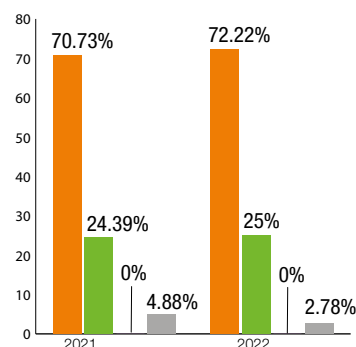




Appendix I: Films produced in the Basque Autonomous Community

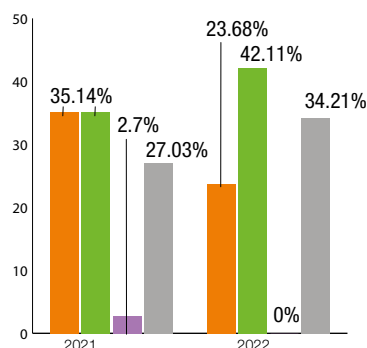
Cinematography

	2021			2022			Variation		
		%			%			%	
Male	29	70.73%	23	26	72.22%	24	-3	1.49%	1
Female	10	24.39%	10	9	25%	9	-1	0.61%	-1
Non-binary	0	0%	0	0	0%	0	0	0%	0
No information	2	4.88%	2	1	2.78%	1	-1	-21%	-1



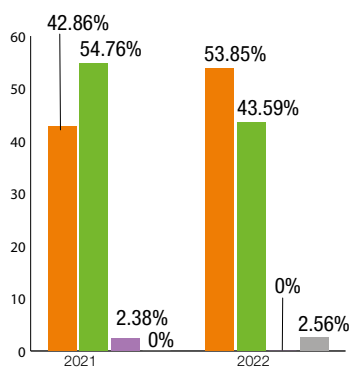
Music

	2021			2022			Variation		
		%			%			%	
Male	13	35.14%	13	9	23.68%	8	-4	-11.46%	-5
Female	13	35.14%	13	16	42.11%	13	3	6.97%	0
Non-binary	1	2.7%	1	0	0%	0	-1	-2.7%	-1
No information	10	27.03%	10	13	34.21%	13	3	7.18%	3



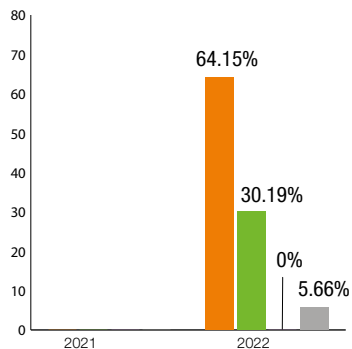
Editing

	2021			2022			Variation		
		%			%			%	
Male	18	42.86%	17	21	53.85%	20	3	10.99%	3
Female	23	54.76%	20	17	43.59%	15	-6	-11.17%	-5
Non-binary	1	2.38%	1	0	0%	0	-1	-2.38%	-1
No information	0	0%	0	1	2.56%	1	1	2.56%	1



Sound

	2021			2022			Variation		
		%			%			%	
Male				34	64.15%	24			
Female				16	30.19%	12			
Non-binary				0	0%	0			
No information				3	5.66%	3			



(*) There is no data for 2021 given that this is the first year that the professional category of sound has been analysed from the gender perspective.






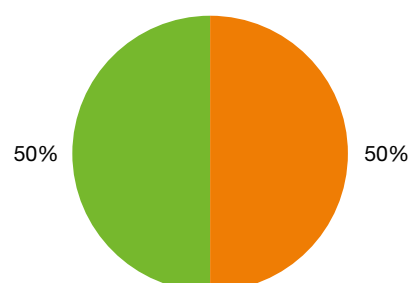
Appendix I: Films produced in the Basque Autonomous Community

Selected Basque productions




For the first time since starting to produce this report, the analysis of gender perspective in the Basque productions selected for the Festival – **16** films distributed between the Official Selection, New Directors, Zabaltegi-Tabakalera, Nest, Zinemira, the Velodrome and the Basque Cinema Gala – reveal equal numbers in directing, screenwriting, editing and production. There are fewer women cinematographers and sound directors, but more women music composers, a phenomenon not found in any of the sections analysed.

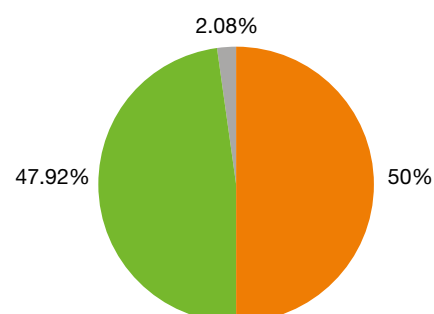
Direction

		 %	
Male	8	50%	8*
Female	8	50%	8*
Non-binary	0	0%	0
No information	0	0%	0
	16	100%	






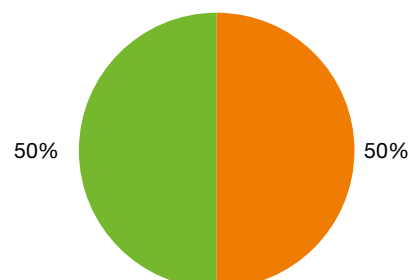
Production

		 %	
Male	24	50%	10*
Female	23	47.92%	13*
Non-binary	0	0%	0
No information	1	2.08%	1
	48	100%	



Screenplay

		 %	
Male	12	50%	8*
Female	12	50%	12*
Non-binary	0	0%	0
No information	0	0%	0
	24	100%	

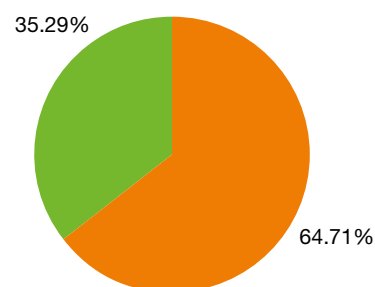




Appendix I: Films produced in the Basque Autonomous Community

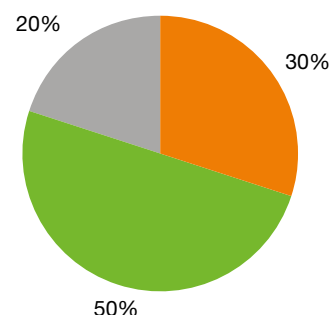
Cinematography

		%	
Male	11	64.71%	11*
Female	6	35.29%	6*
Non-binary	0	0%	0
No information	0	0%	0
	17	100%	



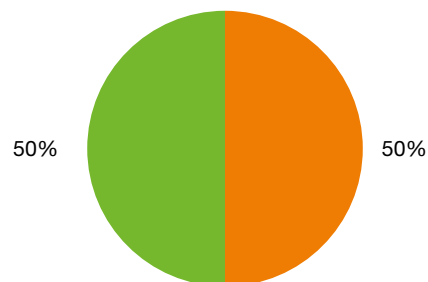
Music

		%	
Male	6	30%	5*
Female	10	50%	8*
Non-binary	0	0%	0
No information	4	20%	4
	20	100%	



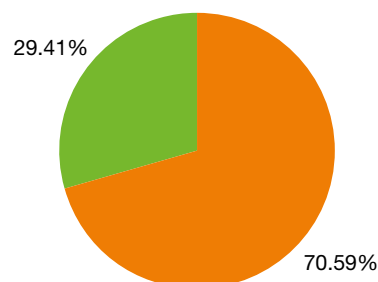
Editing

		%	
Male	10	50%	9*
Female	10	50%	9*
Non-binary	0	0%	0
No information	0	0%	0
	20	100%	



Sound

		%	
Male	24	70.59%	14*
Female	10	29.41%	7*
Non-binary	0	0%	0
No information	0	0%	0
	34	100%	



(*) The figure indicates the number of films with a person of this gender working in the corresponding artistic profession. This means that the resulting number of films may be greater, given that in each production there may be more than one male or female director, producer, screenwriter, etc.



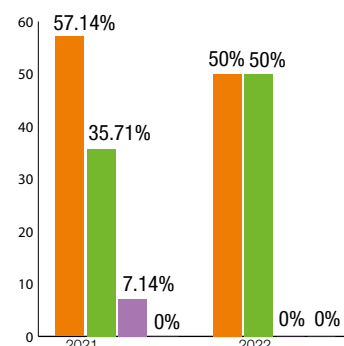
Appendix I: Films produced in the Basque Autonomous Community

Comparison between the Basque productions selected

Comparing the selected Basque productions with the ones selected for the last edition, there is an increase in the participation of persons who identify as female in all categories. The increases in musical composition, photography and production are particularly significant.

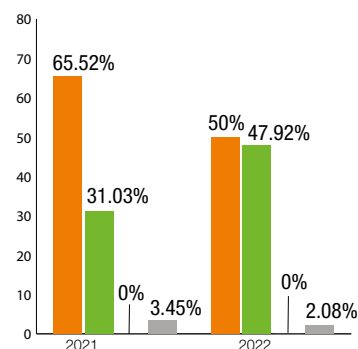
Direction

	2021			2022			Variation		
		%			%			%	
Male	8	57.14%	7	8	50%	8	0	-7.14%	1
Female	5	35.71%	5	8	50%	8	3	14.29%	3
Non-binary	1	7.14%	1	0	0%	0	-1	-7.14%	-1
No information	0	0%	0	0	0%	0	0	0%	0



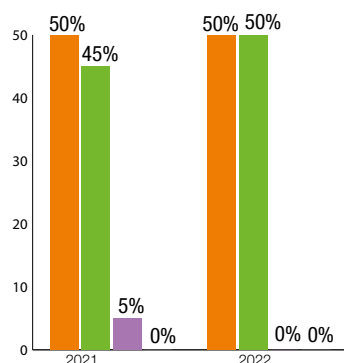
Production

	2021			2022			Variation		
		%			%			%	
Male	19	65.52%	9	24	50%	10	5	-15.52%	1
Female	9	31.03%	6	23	47.92%	13	14	16.9%	7
Non-binary	0	0%	0	0	0%	0	0	0%	0
No information	1	3.45%	1	1	2.08%	1	0	-1.37%	0



Screenplay

	2021			2022			Variation		
		%			%			%	
Male	10	50%	8	12	50%	8	2	0%	0
Female	9	45%	6	12	50%	12	3	5%	6
Non-binary	1	5%	1	0	0%	0	-1	-5%	-1
No information	0	0%	0	0	0%	0	0	0%	0

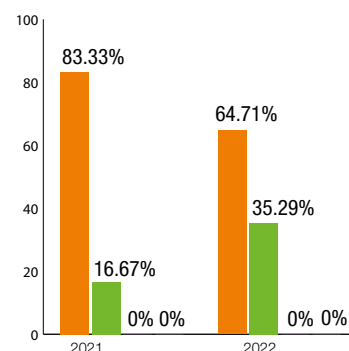




Appendix I: Films produced in the Basque Autonomous Community

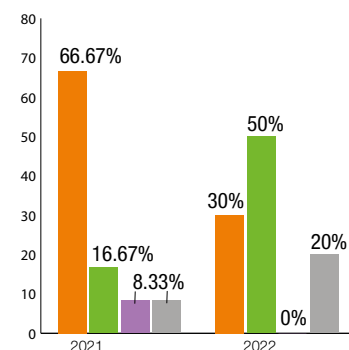
Cinematography

	2021			2022			Variation		
		%			%			%	
Male	15	83.33%	9	11	64.71%	11	-4	-18.62%	2
Female	3	16.67%	3	6	35.29%	6	3	18.62%	3
Non-binary	0	0%	0	0	0%	0	0	0%	0
No information	0	0%	0	0	0%	0	0	0%	0



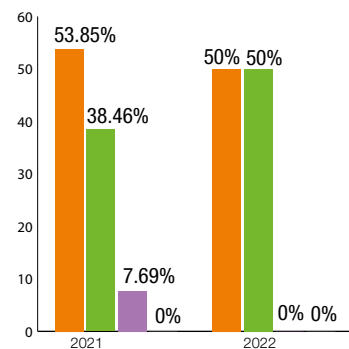
Music

	2021			2022			Variation		
		%			%			%	
Male	8	66.67%	8	6	30%	5	-2	-36.67%	-3
Female	2	16.67%	2	10	50%	8	8	33.33%	6
Non-binary	1	8.33%	1	0	0%	0	-1	-8.33%	-1
No information	1	8.33%	1	4	20%	4	3	11.67%	3



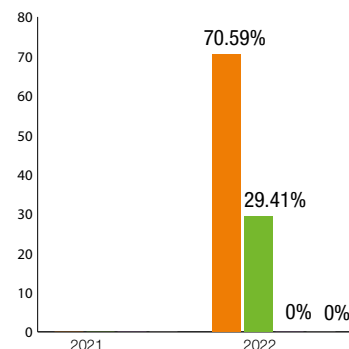
Editing

	2021			2022			Variation		
		%			%			%	
Male	7	53.85%	7	10	50%	9	3	-3.85%	0
Female	5	38.46%	5	10	50%	9	5	11.54%	4
Non-binary	1	7.69%	1	0	0%	0	-1	-7.69%	-1
No information	0	0%	0	0	0%	0	0	0%	0



Sound

	2021			2022			Variation		
		%			%			%	
Male				24	70.59%	14			
Female				10	29.41%	7			
Non-binary				0	0%	0			
No information				0	0%	0			



(*) There is no data for 2021 given that this is the first year that the professional category of sound has been analysed from the gender perspective.






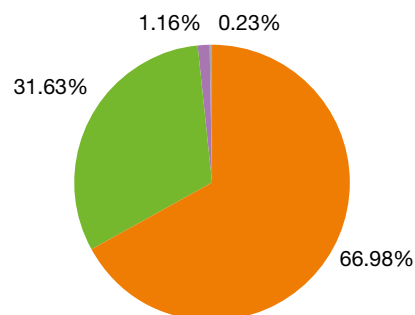
Appendix I: Films produced in Spain

Spanish productions viewed




Among the **379** films with Spanish production viewed by the San Sebastian Festival selection committee in 2022, male authorship takes the upper hand in all categories with percentages of between 53% and 75%.

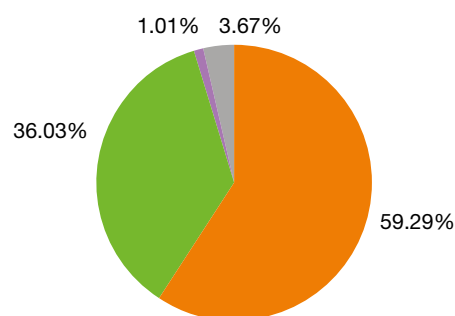
Direction

		 %	
Male	288	66.98%	262*
Female	136	31.63%	126*
Non-binary	5	1.16%	5
No information	1	0.23%	1
	430	100%	






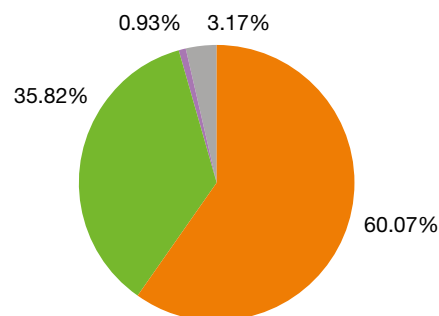
Production

		 %	
Male	469	59.29%	270*
Female	285	36.03%	209*
Non-binary	8	1.01%	8
No information	29	3.67%	28
	791	100%	






Screenplay

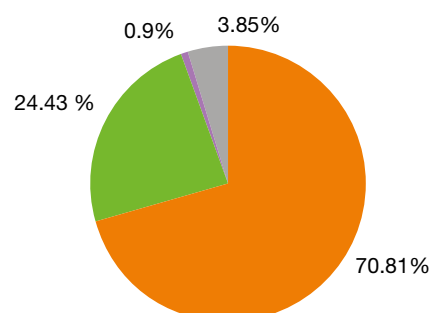
		 %	
Male	322	60.07%	245*
Female	192	35.82%	162*
Non-binary	5	0.93%	5
No information	17	3.17%	15
	536	100%	






Appendix I: Films produced in Spain

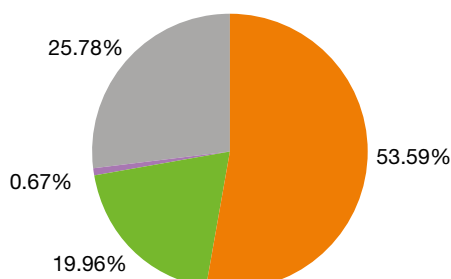
Cinematography

		 %	
Male	313	70.81%	274*
Female	108	24.43%	99*
Non-binary	4	0.9%	4
No information	17	3.85%	17
	442	100%	






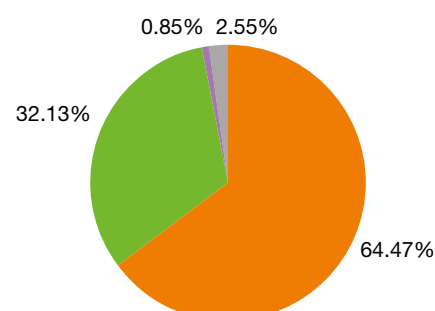
Music

		 %	
Male	239	53.59%	210*
Female	89	19.96%	77*
Non-binary	3	0.67%	3
No information	115	25.78%	103
	446	100%	






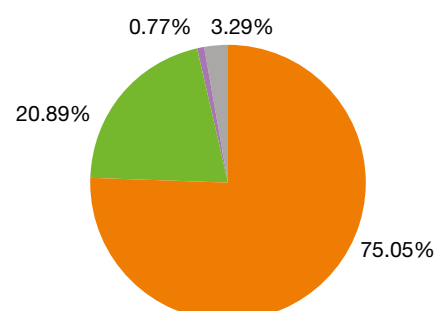
Editing

		 %	
Male	303	64.47%	261*
Female	151	32.13%	134*
Non-binary	4	0.85%	4
No information	12	2.55%	12
	470	100%	



Sound

		 %	
Male	388	75.05%	300*
Female	108	20.89%	91*
Non-binary	4	0.77%	4
No information	17	3.29%	17
	517	100%	



(*) The figure indicates the number of films with a person of this gender working in the corresponding artistic profession. This means that the resulting number of films may be greater, given that in each production there may be more than one male or female director, producer, screenwriter, etc.



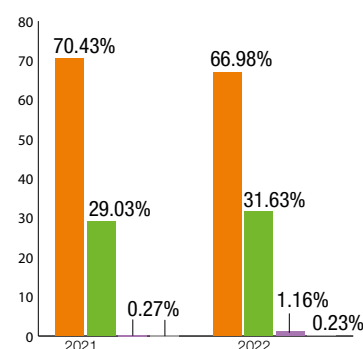
Appendix I: Films produced in Spain

Comparison between the films with Spanish production viewed

If we compare the films with Spanish production viewed by the selection committee in 2021 with those viewed this year, the predominance of male authorship remains, although there has been a slight increase in the participation of female professionals by between one and four points in all categories, with the exception of editing.

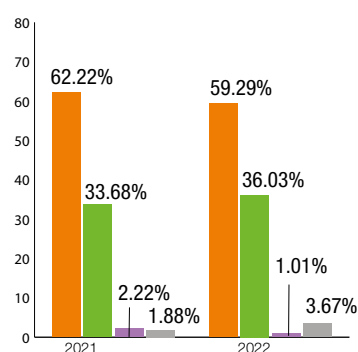
Direction

	2021			2022			Variation		
		%			%			%	
Male	262	70.43%	243	288	66.98%	262	26	-3.45%	19
Female	108	29.03%	97	136	31.63%	126	28	2.60%	29
Non-binary	1	0.27%	1	5	1.16%	5	4	0.89%	4
No information	1	0.27%	1	1	0.23%	1	0	-0.04%	0



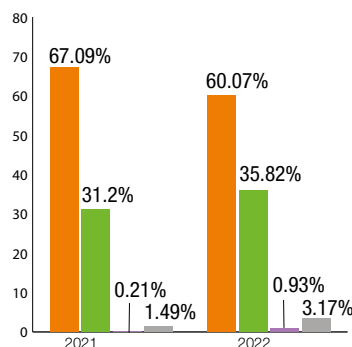
Production

	2021			2022			Variation		
		%			%			%	
Male	364	62.22%	227	469	59.29%	270	105	-2.93%	43
Female	197	33.68%	151	285	36.03%	209	88	2.35%	58
Non-binary	13	2.22%	12	8	1.01%	8	-5	-1.21%	-4
No information	11	1.88%	10	29	3.67%	28	18	1.79%	18



Screenplay

	2021			2022			Variation		
		%			%			%	
Male	314	67.09%	236	322	60.07%	245	8	-7.02%	9
Female	146	31.2%	122	192	35.82%	162	46	4.62%	40
Non-binary	1	0.21%	1	5	0.93%	5	4	0.72%	4
No information	7	1.49%	7	17	3.17%	15	10	1.68%	8

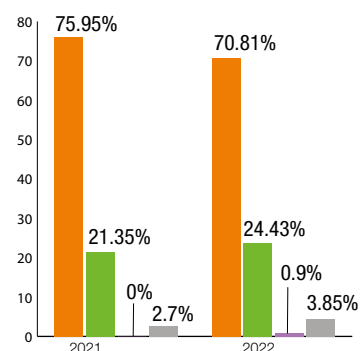




Appendix I: Films produced in Spain

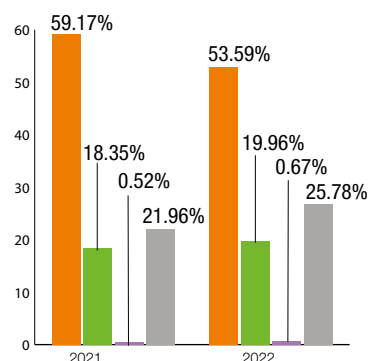
Cinematography

	2021			2022			Variation		
		%			%			%	
Male	281	75.95%	256	313	70.81%	274	32	-5.14%	18
Female	79	21.35%	71	108	24.43%	99	29	3.08%	28
Non-binary	0	0%	0	4	0.9%	4	4	0.9%	4
No information	10	2.7%	10	17	3.85%	17	7	1.15%	7



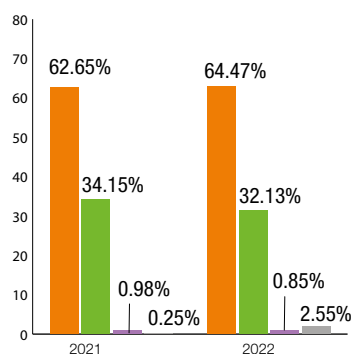
Music

	2021			2022			Variation		
		%			%			%	
Male	229	59.17%	196	239	53.59%	210	10	-5.58%	14
Female	71	18.35%	65	89	19.96%	77	18	1.61%	12
Non-binary	2	0.52%	2	3	0.67%	3	1	0.15%	1
No information	85	21.96%	80	115	25.78%	103	30	3.82%	23



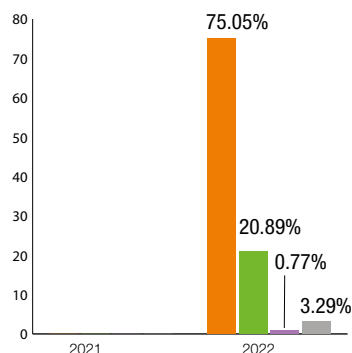
Editing

	2021			2022			Variation		
		%			%			%	
Male	255	62.65%	225	303	64.47%	261	48	1.82%	36
Female	139	34.15%	123	151	32.13%	134	12	-2.02%	11
Non-binary	4	0.98%	4	4	0.85%	4	0	-0.13%	0
No information	1	0.25%	5	12	2.55%	12	11	2.30%	7



Sound

	2021			2022			Variation		
		%			%			%	
Male				388	75.05%	300			
Female				108	20.89%	91			
Non-binary				4	0.77%	4			
No information				17	3.29%	17			






(*) There is no data for 2021 given that this is the first year that the professional category of sound has been analysed from the gender perspective.

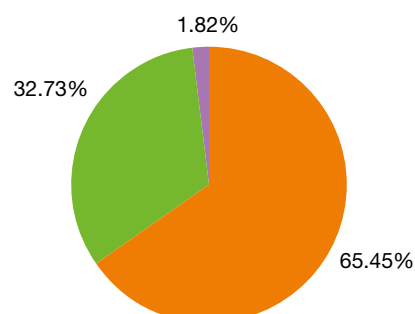
Appendix I: Films produced in Spain

Selected films produced in Spain




Of the **50** Spanish productions programmed at the 70th edition in the Official Selection, New Directors, Horizontes Latinos, Zabaltegi-Tabakalera, Perlak, Nest, Culinary Zinema, Made in Spain, Zinemira, the Velodrome and the Basque Cinema Gala, there has been a slight increase in the participation of female authors in all categories in comparison with the last year, but male participation is always predominant.

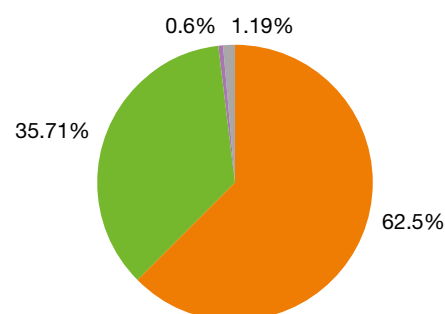
Direction

		 %	
Male	36	65.45%	32*
Female	18	32.73%	18*
Non-binary	1	1.82%	1
No information	0	0%	0
	55	100%	






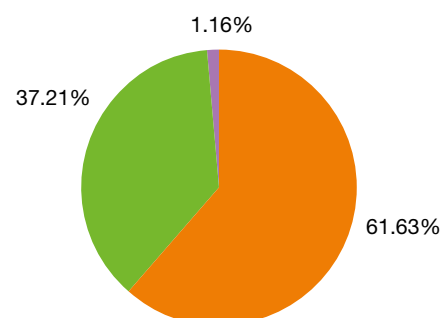
Production

		 %	
Male	105	62.5%	40*
Female	60	35.71%	38*
Non-binary	1	0.6%	1
No information	2	1.19%	2
	168	100%	



Screenplay

		 %	
Male	53	61.63%	35*
Female	32	37.21%	29*
Non-binary	1	1.16%	1
No information	0	0%	0
	86	100%	

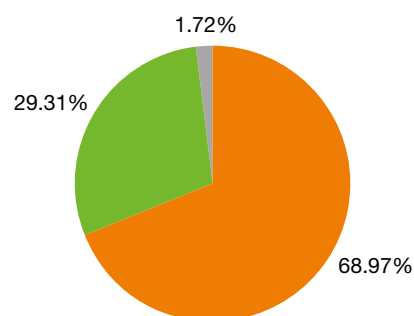




Appendix I: Films produced in Spain

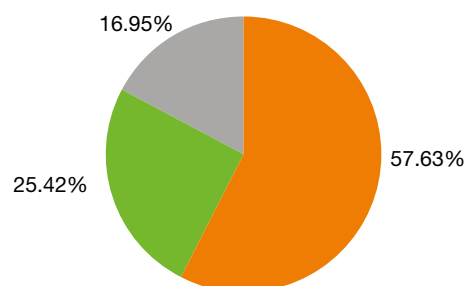
Cinematography

		%	
Male	40	68.97%	33*
Female	17	29.31%	17*
Non-binary	0	0%	0
No information	1	1.72%	1
	58	100%	



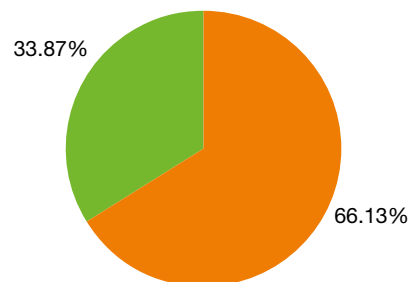
Music

		%	
Male	34	57.63%	29*
Female	15	25.42%	13*
Non-binary	0	0%	0
No information	10	16.95%	10
	59	100%	



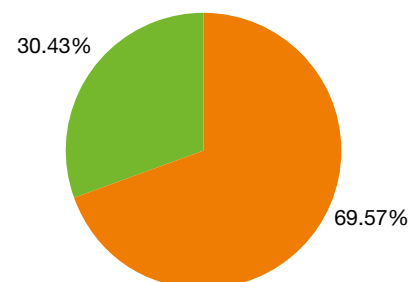
Editing

		%	
Male	41	66.13%	34*
Female	21	33.87%	20*
Non-binary	0	0%	0
No information	0	0%	0
	62	100%	



Sound

		%	
Male	64	69.57%	39*
Female	28	30.43%	23*
Non-binary	0	0%	0
No information	0	0%	0
	92	100%	



(*) The figure indicates the number of films with a person of this gender working in the corresponding artistic profession. This means that the resulting number of films may be greater, given that in each production there may be more than one male or female director, producer, screenwriter, etc.



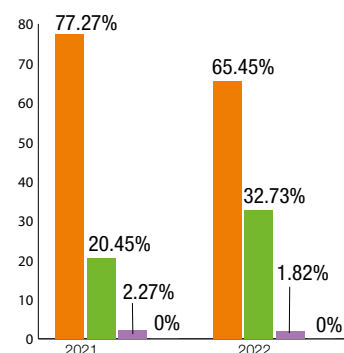
Appendix I: Films produced in Spain

Comparison between the films with Spanish production selected

Although male authorship continues to be in the majority, the participation of female professionals in the Spanish productions selected at the Festival exceeds 30% in direction, production, screenwriting and editing, which was not the case in 2021.

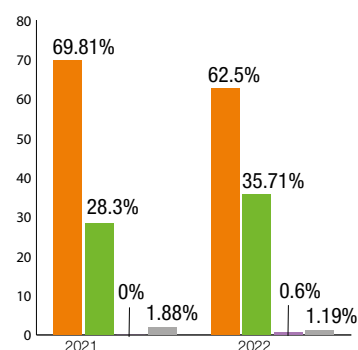
Direction

	2021			2022			Variation		
		%			%			%	
Male	34	77.27%	31	36	65.45%	32	2	-11.82%	1
Female	9	20.45%	9	18	32.73%	18	9	12.28%	9
Non-binary	1	2.27%	1	1	1.82%	1	0	-0.45%	0
No information	0	0%	0	0	0%	0	0	0%	0



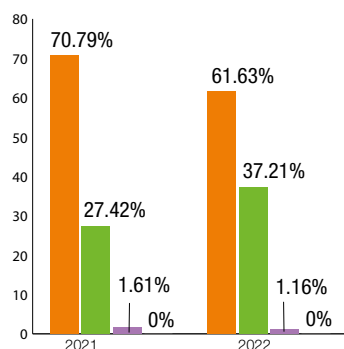
Production

	2021			2022			Variation		
		%			%			%	
Male	74	69.81%	33	105	62.5%	40	31	-7.31%	7
Female	30	28.3%	22	60	35.71%	38	30	7.41%	16
Non-binary	0	0%	0	1	0.6%	1	1	0.6%	1
No information	2	1.88%	1	2	1.19%	2	0	-0.69%	1



Screenplay

	2021			2022			Variation		
		%			%			%	
Male	44	70.97%	31	53	61.63%	35	9	-9.34%	4
Female	17	27.42%	12	32	37.21%	29	15	9.79%	17
Non-binary	1	1.61%	1	1	1.16%	1	0	-0.45%	0
No information	0	0%	0	0	0%	0	0	0%	0

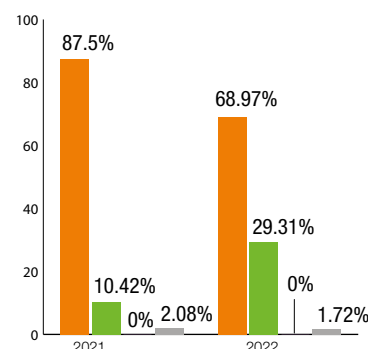




Appendix I: Films produced in Spain

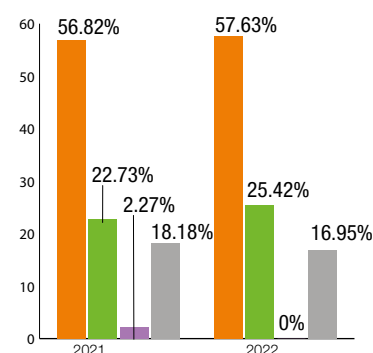
Cinematography

	2021			2022			Variation		
		%			%			%	
Male	42	87.5%	33	40	68.97%	33	-2	-18.5%	0
Female	5	10.42%	5	17	29.31%	17	12	18.89%	12
Non-binary	0	0%	0	0	0%	0	0	0%	0
No information	1	2.08%	1	1	1.72%	1	0	-0.36%	0



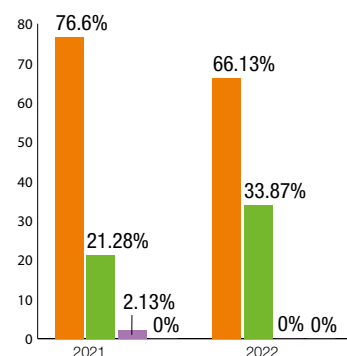
Music

	2021			2022			Variation		
		%			%			%	
Male	25	56.82%	22	34	57.63%	29	9	0.81%	7
Female	10	22.73%	9	15	25.42%	13	5	2.69%	4
Non-binary	1	2.27%	1	0	0%	0	-1	-2.27%	-1
No information	8	18.18%	8	10	16.95%	10	2	-1.23%	2



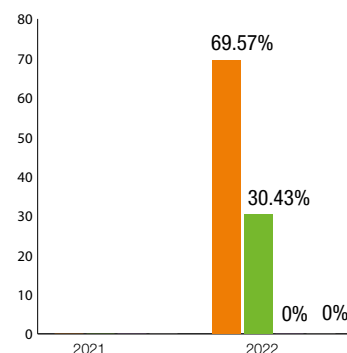
Editing

	2021			2022			Variation		
		%			%			%	
Male	36	76.6%	31	41	66.13%	34	5	-10.47%	3
Female	10	21.28%	10	21	33.87%	20	11	12.59%	10
Non-binary	1	2.13%	1	0	0%	0	-1	-2.13%	-1
No information	0	0%	0	0	0%	0	0	0%	0



Sound

	2021			2022			Variation		
		%			%			%	
Male				64	69.57%	39			
Female				28	30.43%	23			
Non-binary				0	0%	0			
No information				0	0%	0			



(*) There is no data for 2021 given that this is the first year that the professional category of sound has been analysed from the gender perspective.



SSIFF

Donostia Zinemaldia
Festival de San Sebastián
International Film Festival

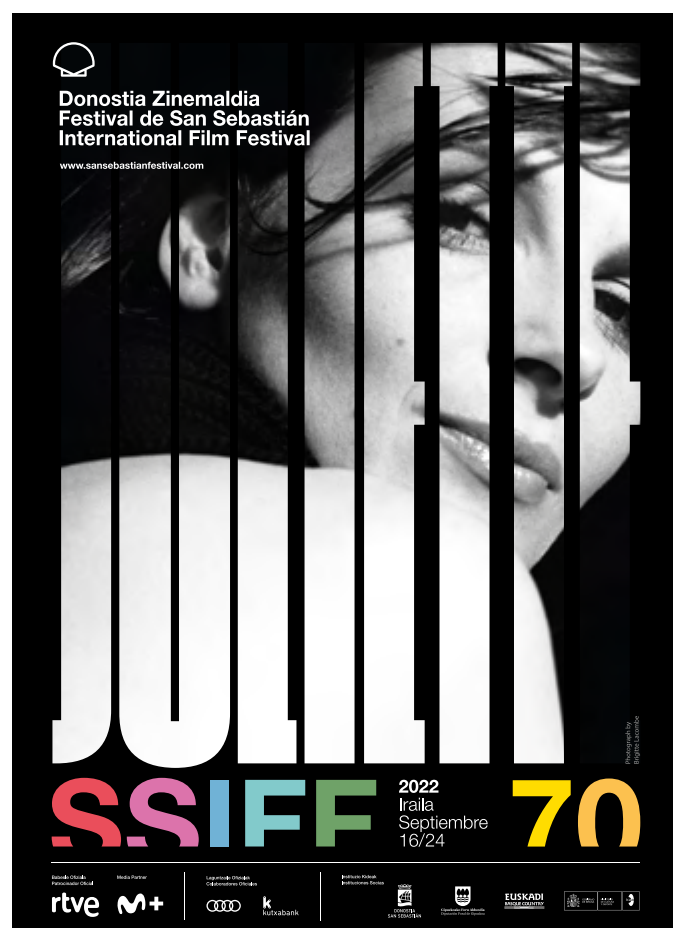
www.sansebastianfestival.com

Appendix II: List of films selected for the 70th edition



Appendix II: List of films selected for the 70th edition

Official Selection



In competition

- **El suplente / The Substitute** (Argentina - Spain - Italy - Mexico - France) / Diego Lerman (Argentina) **EUROPE-LATIN AMERICA CO-PRODUCTION FORUM 2019**
- **Girasoles silvestres / Wild Flowers** (Spain - France) / Jaime Rosales (Spain)
- **Great Yarmouth - Provisional Figures** (Portugal - France - UK) / Marco Martins (Portugal)
- **Hyakka / A Hundred Flowers** (Japan) / Genki Kawamura (Japan)
- **Il Boemo** (Czech Republic - Italy - Slovakia) / Petr Václav (Czech Republic)
- **Kong Xiu / A Woman** (China) / Wang Chao (China)
- **La consagración de la primavera / The Rite of Spring** (Spain) / Fernando Franco (Spain)
- **La Maternal** (Spain) / Pilar Palomero (Spain)
- **Le lycéen / Winter Boy** (France) / Christophe Honoré (France)
- **Los reyes del mundo / The Kings of the World** (Colombia - Luxembourg - France - Mexico - Norway) / Laura Mora (Colombia)
- **Pornomelancolía** (Argentina - France - Brazil - Mexico) / Manuel Abramovich (Argentina) **IKUSMIRA BERRIAK 2018 - WIP LATAM 2021**
- **Resten af livet / Forever** (Denmark) / Frelle Petersen (Denmark)
- **Runner** (USA - Germany - France) / Marian Mathias (USA)
- **Sparta** (Austria - France - Germany) / Ulrich Seidl (Austria)
- **Suro** (Spain) / Mikel Gurrea (Spain) **IKUSMIRA BERRIAK 2016**
- **The Wonder** (UK - Ireland) / Sebastián Lelio (Chile)
- **Walk Up** (South Korea) / Hong Sangsoo (South Korea)

Not in competition

- **Modelo 77 / Prison 77** (Spain) / Alberto Rodríguez (Spain) **OPENING NIGHT FILM**
- **Marlowe** (Spain - Ireland - France) / Neil Jordan (Ireland) **CLOSING NIGHT FILM**
- **Apagón / Offworld** (Spain) / Rodrigo Sorogoyen (Spain), Raúl Arévalo (Spain), Isa Campo (Spain), Alberto Rodríguez (Spain), Isaki Lacuesta (Spain) **TV SERIES (COMPLETE. 5 EPISODES)**

Special Screenings

- **El sostre groc** (Spain) / Isabel Coixet (Spain)
- **La (très) grande évasion / Tax Me If You Can** (France) / Yannick Kergoat (France)



Appendix II: List of films selected for the 70th edition

New Directors



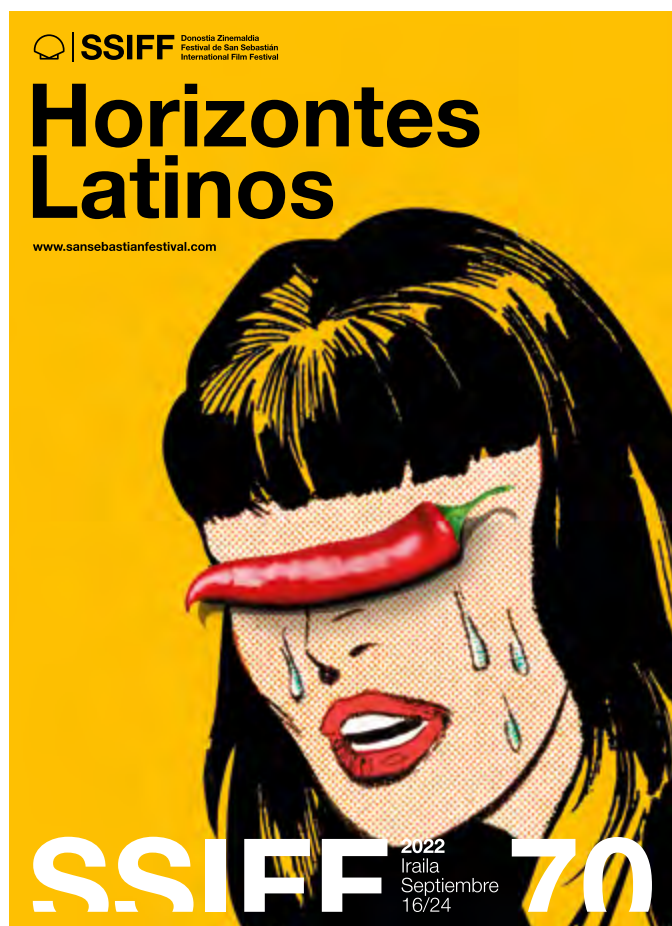
In competition

- **Jeong-sun** (South Korea) / Jeong Ji-hye (South Korea)
OPENING NIGHT FILM
- **Garbura / Carbide** (Croatia - Serbia) / Josip Žuvan (Croatia)
CLOSING NIGHT FILM
- **A los libros y a las mujeres canto / To Books and Women I Sing** (Spain) / Maria Elorza (Spain)
- **Carbon** (Republic of Moldova - Romania - Spain) / Ion Borș (Republic of Moldova) **WIP EUROPA 2021**
- **Chevalier Noir / A Tale of Shemroon** (France - Germany - Italy - Iran) / Emad Aleebrahim Dehkordi (Iran)
- **Den Store Stilhed / The Great Silence** (Denmark) / Katrine Brocks (Denmark)
- **Fifi / Spare Keys** (France) / Jeanne Aslan (Turkey), Paul Saintillan (France)
- **Foudre / Thunder** (Switzerland) / Carmen Jaquier (Switzerland)
- **Grand Marin** (France) / Dinara Drukarova (Russia)
- **La hija de todas las rabias / Daughter of Rage** (Nicaragua - Mexico - Netherlands - Germany - France - Norway - Spain) / Laura Baumeister (Nicaragua)
EUROPE-LATIN AMERICA CO-PRODUCTION FORUM 2019 - WIP LATAM 2021
- **Miyamatsu to Yamashita / Roleless** (Japan) / Masahiko Sato (Japan), Yutaro Seki (Japan), Kentaro Hirase (USA)
- **Nagisa** (Japan) / Takeshi Kogahara (Japan)
- **Pokhar ke dunu paar / On Either Sides of the Pond** (India) / Parth Saurabh (India)
- **Secaderos / Tobacco Barns** (Spain - USA) / Rocío Mesa (Spain)
- **Something You Said Last Night** (Canada - Switzerland) / Luis De Filippis (Canada)



Appendix II: List of films selected for the 70th edition

Horizontes Latinos



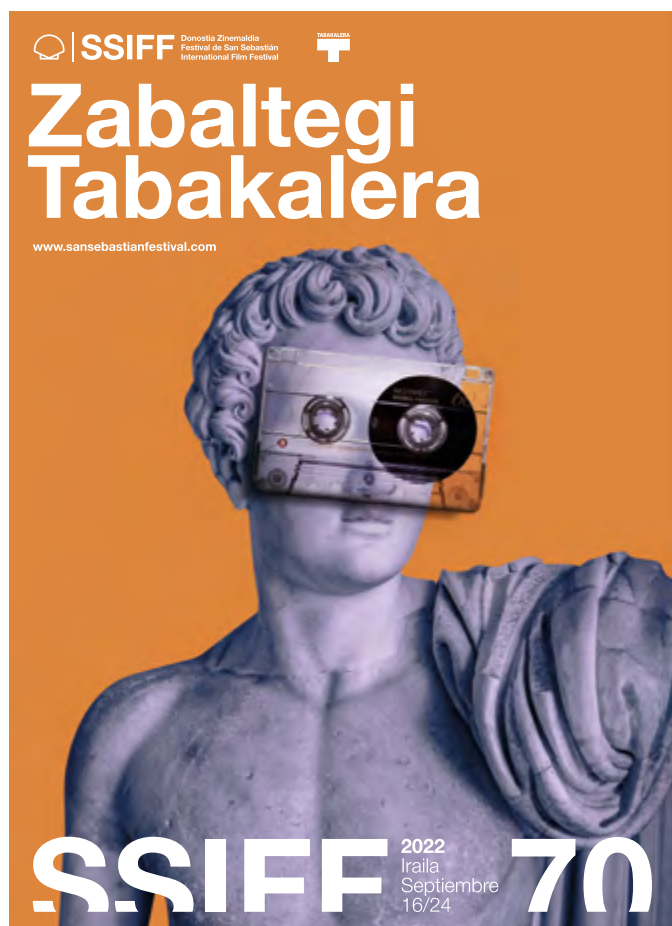
In competition

- **Mi país imaginario / My Imaginary Country** (France - Chile) / Patricio Guzmán (Chile) **OPENING NIGHT FILM**
- **La piel pulpo / Octopus Skin** (Ecuador - Greece - Mexico - Germany - France) / Ana Cristina Barragán (Ecuador) **CLOSING NIGHT FILM - WIP LATAM 2021**
- **1976** (Chile) / Manuela Martelli (Chile) **PROYECTA 2018**
- **Carvão / Charcoal** (Brazil - Argentina) / Carolina Markowicz (Brazil)
- **Dos estaciones** (Mexico - France - USA) / Juan Pablo González (Mexico) **EUROPE-LATIN AMERICA CO-PRODUCTION FORUM 2019 - WIP LATAM 2021**
- **El caso Padilla / The Padilla Affair** (Spain - Cuba) / Pavel Giroud (Cuba)
- **La jauría** (France - Colombia) / Andrés Ramírez Pulido (Colombia)
- **Ruido / Noise** (Mexico) / Natalia Beristain (Mexico)
- **Sublime** (Argentina) / Mariano Biasin (Argentina)
- **Tengo sueños eléctricos** (Belgium - France - Costa Rica) / Valentina Maurel (Costa Rica) **PROYECTA 2020**
- **Un varón** (Colombia - France - Netherlands - Germany) / Fabián Hernández (Colombia) **WIP LATAM 2021**
- **Vicenta B.** (Cuba - France - USA - Colombia - Norway) / Carlos Lechuga (Cuba) **WIP LATAM 2021**



Appendix II: List of films selected for the 70th edition

Zabaltegi - Tabakalera



In competition

- **La montagne / The Mountain** (France) / Thomas Salvador (France) **OPENING NIGHT FILM**
- **Las criaturas que se derriten bajo el sol / The melting creatures** (Chile - France) / Diego Céspedes (Chile) **OPENING NIGHT FILM - SHORT FILM**
- **Trenque Lauquen** (Argentina - Germany) / Laura Citarella (Argentina) **CLOSING NIGHT FILM**
- **A Human Position** (Norway) / Anders Emblem (Norway)
- **Amigas en un camino de campo / Friends on a Country Road** (Argentina) / Santiago Loza (Argentina)
- **Blank Narcissus (Passion of the Swamp)** (UK - Australia) / Peter Strickland (UK) **SHORT FILM**
- **Cerdita / Piggy** (Spain - France) / Carlota Pereda (Spain)
- **Cuerdas / Chords** (Spain) / Estibaliz Urresola (Spain) **SHORT FILM**
- **Diarios** (Argentina) / Andrés Di Tella (Argentina)
- **El agua / The Water** (Switzerland - France - Spain) / Elena López Riera (Spain) **IKUSMIRA BERRIAK 2018**
- **Godland** (Denmark - Iceland - France - Sweden) / Hlynur Pálmason (Iceland)
- **Heartbeat** (South Korea) / Lee Changdong (South Korea) **SHORT FILM**
- **Manto de gemas / Robe of Gems** (Mexico - Argentina) / Natalia López Gallardo (Mexico)
- **Meet Me in the Bathroom** (UK) / Dylan Southern (UK), Will Lovelace (UK)
- **Mutzenbacher** (Austria) / Ruth Beckermann (Austria)
- **Naname no rouka / Itchan and Satchan** (Japan) / Takayuki Fukata (Japan) **MEDIUM-LENGTH FILM**
- **Nest** (Denmark - Iceland) / Hlynur Pálmason (Iceland) **SHORT FILM**
- **Nowhere to Go but Everywhere** (Japan) / Erik Shirai (USA), Masako Tsumura (Japan) **SHORT FILM**
- **Piaffe** (Germany) / Ann Oren (Israel)
- **Po sui tai yang zhi xin / A Short Story** (China) / Bi Gan (China) **SHORT FILM**
- **Unrueh / Unrest** (Switzerland) / Cyril Schäublin (Switzerland)

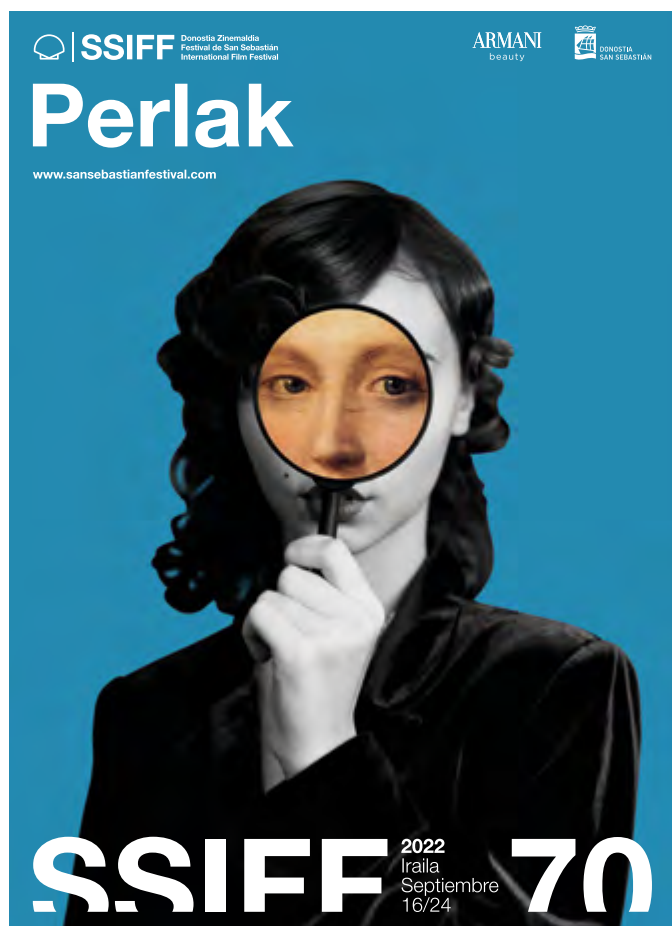
Not in competition

- **Carta a mi madre para mi hijo / Letter to My Mother for My Son** (Spain) / Carla Simón (Spain) **SHORT FILM**
- **Hirugarren koaderno / The Third Notebook** (Spain) / Lur Olaizola (Spain) **SHORT FILM**



Appendix II: List of films selected for the 70th edition

Perlak



In competition

- **Peter von Kant** (France) / François Ozon (France)
OPENING NIGHT FILM
- **Argentina, 1985** (Argentina - USA) / Santiago Mitre (Argentina)
- **As bestas / The Beasts** (Spain - France) / Rodrigo Sorogoyen (Spain)
- **BARDO, Falsa crónica de unas cuantas verdades / BARDO, False Chronicle of a Handful of Truths** (Mexico) / Alejandro G. Iñárritu (Mexico)
- **Broker** (South Korea) / Hirokazu Koreeda (Japan)
- **Corsage** (Austria - France - Germany - Luxembourg) / Marie Kreutzer (Austria)
- **Don't Worry Darling** (USA) / Olivia Wilde (USA)
- **En los márgenes / On the Fringe** (Spain - Belgium) / Juan Diego Botto (Argentina)
- **L'innocent / The Innocent** (France) / Louis Garrel (France)
- **Living** (UK) / Oliver Hermanus (South Africa)
- **R.M.N.** (Romania - France - Belgium) / Cristian Mungiu (Romania)
- **Tori et Lokita / Tori and Lokita** (Belgium - France) / Jean-Pierre Dardenne (Belgium), Luc Dardenne (Belgium)
- **Triangle of Sadness** (Sweden) / Ruben Östlund (Sweden)
- **Un año, una noche / One Year, One Night** (Spain - France) / Isaki Lacuesta (Spain)
- **Un beau matin / One Fine Morning** (France) / Mia Hansen-Løve (France)

Not in competition

- **Moonage Daydream** (USA) / Brett Morgen (USA)
CLOSING FILM

Special Screenings

- **Los renglones torcidos de Dios / God's Crooked Lines** (Spain) / Oriol Paulo (Spain)



Appendix II: List of films selected for the 70th edition

Nest



In competition

- **Allen Zweifeln zum Trotz / Against All Odds** (Germany) / Laurenz Otto (Indonesia)
IFS Internationale Filmschule Köln (Germany)
- **Anabase** (Switzerland) / Benjamin Goubet (France)
HEAD - Genève (Switzerland)
- **Après le rouge / After the Red** (France) / Marie Sizorn (France)
Université de Corse Pasquale Paoli (France)
- **Buxiaodema / Pass in Situ** (China) / Zhang Fengyi (China)
Academy of Film HKBU (Hong Kong / China)
- **Erro bi** (Spain) / Nagore Muriel Letamendia (Spain)
Gizarte eta Komunikazio Zientzien Fakultatea EHU/UPV (Spain)
- **Heart Fruit** (Switzerland) / Kim Allamand (Switzerland)
Zurich University of Arts (Switzerland)
- **Ilanga Alikho / The Sun Is Missing** (South Africa) / Advik Beni (South Africa)
California Institute of the Arts (CalArts) (USA)
- **Les hommes de la nuit / Men of the Night** (France) / Judith Auffray (France)
Le Fresnoy, Studio National des Arts Contemporains (France)
- **Montaña azul / Blue Mountain** (Colombia) / Sofía Salinas (Colombia), Juan David Bohórquez (Colombia)
Universidad Central (Colombia)
- **Noizko basoa / When Does a Forest Begin (Cuando el bosque)** (Spain) / Mikele Landa Eiguren (Spain)
Elías Querejeta Zine Eskola - EQZE (Spain)
- **Quem de direito / The Rightful** (Brazil) / Ana Galizia (Brazil)
Universidade Federal do Rio de Janeiro (Brazil)
- **Tropicalía** (Dominican Republic) / Rodney Llaverías (USA)
Columbia University (USA)
- **Tsuki no yoru / Moon Night** (Germany) / Manaka Nagai (Japan)
HFBK Academy of Fine Arts Hamburg (Germany)



Appendix II: List of films selected for the 70th edition

Culinary Zinema



- **Mibu. La luna en un plato / Mibu. The Moon on a Dish** (Spain) / Roger Zanuy (Spain) **OPENING NIGHT FILM**
- **Virgilio** (Argentina - Uruguay) / Alfred Oliveri (Argentina) **CLOSING NIGHT FILM**
- **La Huella, historia de un parador de playa / La Huella. The Story of a Beach Bar/Resto** (Argentina) / Alessio Rigo de Righi (USA)
- **Tsuchi wo kurau junikagetsu / The Zen Diary** (Japan) / Yuji Nakae (Japan)
- **Xiao shan he / Nostalgia** (China) / Peng Chen (China)



Appendix II: List of films selected for the 70th edition

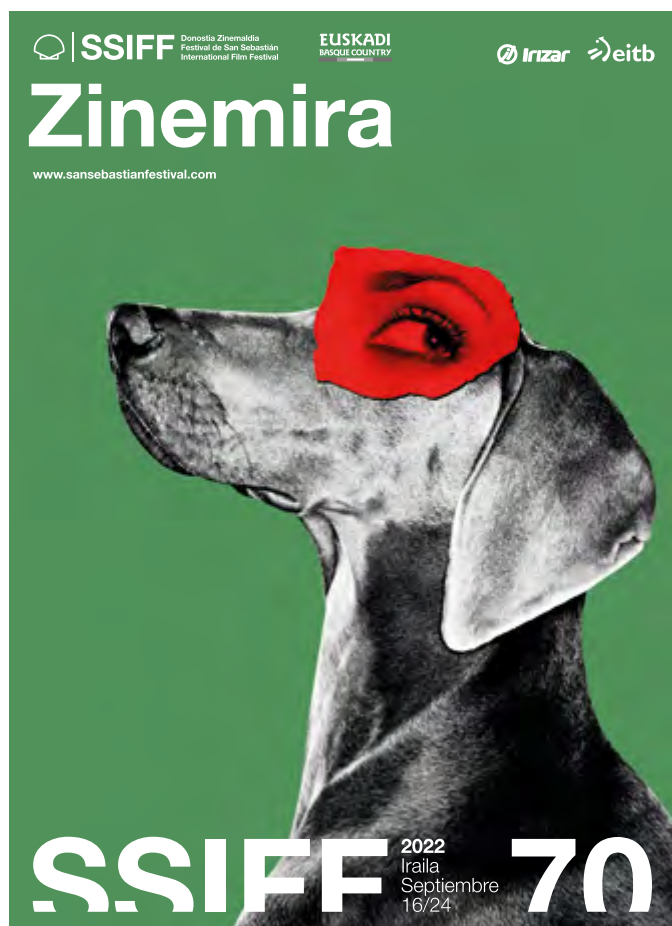
Made in Spain

- **El color del cielo / Color of Heaven** (Spain - Switzerland) / Joan-Marc Zapata (Spain)
OPENING NIGHT FILM
- **La casa entre los cactus / The House Among the Cactuses** (Spain) / Carlota González-Adrio (Spain) **CLOSING NIGHT FILM**
- **Alcarràs** (Spain - Italy) / Carla Simón (Spain)
- **El amor en su lugar / Love Gets a Room** (Spain) / Rodrigo Cortés (Spain)
- **El crítico / The Critic** (Spain) / Juan Zavala (Spain), Javier Morales (Spain)
- **Entre montañas / Alone in the Mountains** (Spain) / Unai Canela (Spain)
- **La amiga de mi amiga / Girlfriends and Girlfriends** (Spain) / Zaida Carmona (Spain)
- **La maniobra de la tortuga / Unfinished Affairs** (Spain - Argentina) / Juan Miguel del Castillo (Spain)
- **Llenos de gracia / Full of Grace** (Spain) / Roberto Bueso (Spain)
- **Mi vacío y yo / My Emptiness and I** (Spain) / Adrián Silvestre (Spain)
- **Tenéis que venir a verla / You Have to Come and See It** (Spain) / Jonás Trueba (Spain)
- **Tequila. Sexo, drogas y rock and roll / Tequila. Sex, Drugs and Rock and Roll** (Spain) / Alvaro Longoria (Spain)
- **Tourment sur les îles / Pacifiction** (Spain) / Albert Serra (Spain)



Appendix II: List of films selected for the 70th edition

Zinemira



- **El vasco / Dear Grandma** (Spain - Argentina) / Jabi Elortegi (Spain) **OPENING NIGHT FILM**
- **Cinco lobitos / Lullaby** (Spain) / Alauda Ruiz de Azúa (Spain) **CLOSING FILM - OUT OF COMPETITION**
- **918 gau / 918 Nights** (Spain) / Arantza Santesteban (Spain) **WIP EUROPA 2020 - IKUSMIRA BERRIAK 2018**
- **Bi arnas** (Spain) / Jon Mikel Fernandez Elorz (Spain) **MEDIUM-LENGTH FILM**
- **Gesto** (Spain) / Xuban Intxausti (Spain)
- **Karpeta urdinak / Blue Files** (Spain - France) / Ander Iriarte (Spain)
- **My Way Out** (Spain) / Izaskun Arandia (Spain)



Appendix II: List of films selected for the 70th edition

Surprise film

- **Blonde** (USA) / Andrew Dominik (Australia)
-

Velodrome

- **Black is Beltza II: Ainhoa** (Spain - Argentina) / Fermin Muguruza (Spain)
 - **Rainbow** (Spain) / Paco León (Spain)
 - **Sintiéndolo mucho / Feeling It** (Spain - Mexico) / Fernando León de Aranoa (Spain)
-

Donostia Award Screenings

- **Avec amour et acharnement / Both Sides of the Blade** (France) / Claire Denis (France)
 - **Crimes of the Future** (Canada - Greece) / David Cronenberg (Canada)
-

Basque Cinema Gala

- **Gelditasuna ekaitzean / Stillness in the Storm** (Spain) / Alberto Gastesi (Spain)



Appendix II: List of films selected for the 70th edition

Films-to-Be

WIP Latam

- **Casa no campo / A House in the Country**
(Brazil - France - Argentina). Davi Pretto (Brazil)
- **El castillo / The Castle** (Argentina - France)
Martín Benchimol (Argentina)
- **Estranho caminho / A Strange Path** (Brazil - Portugal). Guto Parente (Brazil)
- **Penal Cordillera** (Chile - Brazil)
Felipe Carmona (Chile)
- **Sandra** (Colombia - Chile)
Yennifer Uribe Alzate (Colombia)
- **Sueño mexicano / Mexican Dream** (Mexico - UK)
Laura Plancarte (Mexico)

WIP Europa

- **Klopka / The Trap** (Bulgaria - Germany)
Nadejda Koseva (Bulgaria)
- **Tereddüt çizgisi / Hesitation Wound** (Turkey - France - Romania)
Selman Nacar (Turkey)
- **Ty mene lyubysh? / Do You Love Me?** (Ukraine)
Tonia Noyabrova (Ukraine)
- **Varvara** (Republic of Moldova - Romania)
Anatol Durbala (Republic of Moldova)

XI Europe-Latin America Co-production Forum

- **Bajo el mismo sol** (Dominican Republic)
Ulises Porra (Spain)
Production: Wooden Boat Productions
- **Inspección en la tierra / Inspection on Earth**
(Argentina)
Mariano Luque (Argentina)
Production: El Carro
- **La hija del general / The General's Daughter**
(Mexico)
Rodrigo Ruiz Patterson (Mexico)
Production: La corriente del Golfo México, S.A.
- **La muñeca de fuego / The Fire Doll** (Chile - France)
Niles Atallah (USA)
Production: Globo Rojo Films
- **Leche condensada / Condensed Milk** (Argentina)
Anahí Berneri (Argentina)
Production: Dukkah Producciones
- **Lovers Go Home!** (Colombia - France)
Juan Sebastián Mesa (Colombia)
Production: Rhayuela Films
- **Madre pájaro** (Costa Rica - Argentina)
Sofía Quirós Ubeda (Costa Rica)
Production: Sputnik Films S.A.
- **Morir de pie / To Die on Your Feet** (Chile - Argentina)
María Paz González (Chile)
Production: Audiovisual Don Quijote Films LTDA
- **Nosotros / Us** (Spain)
Helena Taberna (Spain)
Production: Lamia Producciones Audiovisuales, SL
- **Rona** (Argentina - Italy)
Emiliano Torres (Argentina)
Production: Gaman Cine
- **Se queman de la misma forma / They Burn in the Same Way** (Argentina)
Clarisa Navas (Argentina)
Production: Gentil Cine



Appendix II: List of films selected for the 70th edition

Films-to-Be

- **Seis meses en el edificio rosa con azul / Six Months in the Pink and Blue Building** (Mexico)
Bruno Santamaría Razo (Mexico)
Production: Ojo de Vaca
- **Todo el mundo** (Argentina)
Agustina San Martín (Argentina)
Production: Gualicho Cine
- **Voo do flamingo / The Blue Flamingo** (Brazil - France)
Beatriz Seigner (Brazil)
Production: Abrolhos Filmes

VIII Ikusmira Berriak

- **Anekumen** (Spain)
Irati Gorostidi Agirretxe (Spain)
- **Bandeira** (Brazil - France)
João Paulo Miranda Maria (Brazil)
- **Estrany riu / Strange River** (Spain)
Jaume Claret Muxart (Spain)
- **Frankenstein** (Argentina)
Maximiliano Schonfeld (Argentina)
- **La hiedra / The Ivy** (Ecuador)
Ana Cristina Barragán (Ecuador)
- **Lejos de los árboles / Far from Trees** (Spain)
Meritxell Colell Aparicio (Spain)

Spanish Screenings : Financing & Tech

- **Azahar Baby** (Spain)
Swel Nourzy Cazorla (Morocco)
Production: Two Flavours Productions
- **Baleazaleak / Whalemen (At The Ends Of The Earth)** (Spain - Iceland - UK)
Baltasar Kormákur (Iceland)
Production: Euskadi Movie A.I.E
- **El secreto de los Reyes Magos / The Secret of The Magi** (Spain)
Javier Dampierre, Nacho Sánchez (Spain)
Production: Arcadia Motion Pictures
- **Evolution** (Spain)
Julio Soto (Spain)
Production: The Thinklab Media
- **Karmele** (Spain - France)
Asier Altuna (Spain)
Production: Txintxua Films
- **La monstrea / Monsters** (Spain)
Lluís Danés Roca (Spain)
Production: Castelao Pictures (Filmax)
- **Oh Nora** (Spain)
Aina Clotet (Spain)
Production: Ikiru Films S.L.
- **Raqa / Raqqa** (Spain - Belgium)
Gerardo Herrero (Spain)
Production: Tornasol S.L.
- **Rock Bottom** (Spain - Poland)
María Trénor (Spain)
Production: Alba Sotorra S.L.
- **Una ballena / A Whale** (Spain - Italy)
Pablo Hernando (Spain)
Production: Señor y Señora S.L.



Appendix II: List of productions from the Basque Autonomous Community selected for the 70th edition

Official Selection

- **La consagración de la primavera / The Rite of Spring** (Spain) / Fernando Franco (Spain)
- **Suro** (Spain) / Mikel Gurrea (Spain) **IKUSMIRA BERRIAK 2016**

New Directors

- **A los libros y a las mujeres canto / To Books and Women I Sing** (Spain) / Maria Elorza (Spain)

Zabaltegi - Tabakalera

- **Cuerdas / Chords** (Spain) / Estibaliz Urresola (Spain) **SHORT FILM**
- **Hirugarren koaderno / The Third Notebook** (Spain) / Lur Olaizola (Spain) **SHORT FILM - NOT IN COMPETITION**

Nest

- **Erro bi** (Spain) / Nagore Muriel Letamendia (Spain) Gizarte eta Komunikazio Zientzien Fakultatea EHU/UPV (Spain)
- **Noizko basoa / When Does a Forest Begin** (Spain) / Mikele Landa Eiguren (Spain) Elías Querejeta Zine Eskola - EQZE (Spain)

Zinemira

- **El vasco / Dear Grandma** (Spain - Argentina) / Jabi Elortegi (Spain) **OPENING NIGHT FILM**
- **Cinco lobitos / Lullaby** (Spain) / Alauda Ruiz de Azúa (Spain) **CLOSING FILM - NOT IN COMPETITION**
- **918 gau / 918 Nights** (Spain) / Arantza Santesteban (Spain) **WIP EUROPA 2020 - IKUSMIRA BERRIAK 2018**
- **Bi arnas** (Spain) / Jon Mikel Fernandez Elorz (Spain) **MEDIUM-LENGTH FILM**
- **Gesto** (Spain) / Xuban Intxausti (Spain)
- **Karpeta urdinak / Blue Files** (Spain - France) / Ander Iriarte (Spain)
- **My Way Out** (Spain) / Izaskun Arandia (Spain)

Velodrome

- **Black is Beltza II: Ainhoa** (Spain - Argentina) / Fermin Muguruza (Spain)

Basque Cinema Gala

- **Gelditasuna ekaitzean / Stillness in the Storm** (Spain) / Alberto Gastesi (Spain)



Appendix II: List of Spanish productions selected for the 70th edition

Official Selection

- **Apagón / Offworld** (Spain) / Rodrigo Sorogoyen (Spain), Raúl Arévalo (Spain), Isa Campo (Spain), Alberto Rodríguez (Spain), Isaki Lacuesta (Spain) **TV SERIES (COMPLETE. 5 EPISODES) - NOT IN COMPETITION**
- **El sostre groc** (Spain) / Isabel Coixet (Spain) **SPECIAL SCREENINGS - NOT IN COMPETITION**
- **El suplente / The Substitute** (Argentina - Spain - Italia - Mexico - France) / Diego Lerman (Argentina) **EUROPE-LATIN AMERICA CO-PRODUCTION FORUM 2019**
- **Girasoles silvestres / Wild Flowers** (Spain - France) / Jaime Rosales (Spain)
- **La consagración de la primavera / The Rite of Spring** (Spain) / Fernando Franco (Spain)
- **La Maternal** (Spain) / Pilar Palomero (Spain)
- **Modelo 77 / Prison 77** (Spain) / Alberto Rodríguez (Spain) **OPENING NIGHT FILM - NOT IN COMPETITION**
- **Marlowe** (Spain - Ireland - France) / Neil Jordan (Ireland) **CLOSING NIGHT FILM - NOT IN COMPETITION**
- **Suro** (Spain) / Mikel Gurrea (Spain) **IKUSMIRA BERRIAK 2016**

New Directors

- **A los libros y a las mujeres canto / To Books and Women I Sing** (Spain) / Maria Elorza (Spain)
- **Carbon** (Republic of Moldova - Romania - Spain) / Ion Borș (Republic of Moldova) **WIP EUROPA 2021**
- **La hija de todas las rabias / Daughter of Rage** (Nicaragua - Mexico - Netherlands - Germany - France - Norway -Spain) / Laura Baumeister (Nicaragua) **EUROPE-LATIN AMERICA CO-PRODUCTION FORUM 2019 - WIP LATAM 2021**
- **Secaderos / Tobacco Barns** (Spain - USA) / Rocío Mesa (Spain)

Horizontes Latinos

- **El caso Padilla / The Padilla Affair** (Spain - Cuba) / Pavel Giroud (Cuba)

Zabaltegi - Tabakalera

- **Carta a mi madre para mi hijo / Letter to My Mother for My Son** (Spain) / Carla Simón (Spain) **SHORT FILM - NOT IN COMPETITION**
- **Cerdita / Piggy** (Spain - France) / Carlota Pereda (Spain)
- **Cuerdas / Chords** (Spain) / Estibaliz Urresola (Spain) **SHORT FILM**
- **Hirugarren koaderno / The Third Notebook** (Spain) / Lur Olaizola (Spain) **SHORT FILM - NOT IN COMPETITION**
- **El agua / The Water** (Switzerland - France - Spain) / Elena López Riera (Spain) **IKUSMIRA BERRIAK 2018**

Perlak

- **As bestas / The Beasts** (Spain - France) / Rodrigo Sorogoyen (Spain)
- **En los márgenes / On the Fringe** (Spain - Belgium) / Juan Diego Botto (Argentina)
- **Los renglones torcidos de Dios / God's Crooked Lines** (Spain) / Oriol Paulo (Spain) **SPECIAL SCREENINGS - NOT IN COMPETITION**
- **Un año, una noche / One Year, One Night** (Spain - France) / Isaki Lacuesta (Spain)

Nest

- **Erro bi** (Spain) / Nagore Muriel Letamendia (Spain) Gizarte eta Komunikazio Zientzien Fakultatean EHU/UPV (Spain)
- **Noizko basoa / When Does a Forest Begin** (Spain) / Mikele Landa Eiguren (Spain) Elías Querejeta Zine Eskola - EQZE (Spain)

Culinary Zinema

- **Mibu. La luna en un plato / Mibu. The Moon on a Dish** (Spain) / Roger Zanuy (Spain) **OPENING NIGHT FILM**



Appendix II: List of Spanish productions selected for the 70th edition

Made in Spain

- **El color del cielo / Color of Heaven**
(Spain - Switzerland) / Joan-Marc Zapata (Spain)
OPENING NIGHT FILM
- **La casa entre los cactus / The House Among the Cactuses** (Spain) / Carlota González-Adrio (Spain)
CLOSING NIGHT FILM
- **Alcarràs** (Spain - Italy) / Carla Simón (Spain)
- **El amor en su lugar / Love Gets a Room** (Spain) / Rodrigo Cortés (Spain)
- **El crítico / The Critic** (Spain) / Juan Zavala (Spain), Javier Morales (Spain)
- **Entre montañas / Alone in the Mountains** (Spain) / Unai Canela (Spain)
- **La amiga de mi amiga / Girlfriends and Girlfriends** (Spain) / Zaida Carmona (Spain)
- **La maniobra de la tortuga / Unfinished Affairs** (Spain - Argentina) / Juan Miguel del Castillo (Spain)
- **Llenos de gracia / Full of Grace** (Spain) / Roberto Bueso (Spain)
- **Mi vacío y yo / My Emptiness and I** (Spain) / Adrián Silvestre (Spain)
- **Tenéis que venir a verla / You Have to Come and See It** (Spain) / Jonás Trueba (Spain)
- **Tequila. Sexo, drogas y rock and roll / Tequila. Sex, Drugs and Rock and Roll** (Spain) / Alvaro Longoria (Spain)
- **Tourment sur les îles / Pacifiction** (Spain) / Albert Serra (Spain)

Zinemira

- **El vasco / Dear Grandma** (Spain - Argentina) / Jabi Elortegi (Spain) **OPENING NIGHT FILM**
- **Cinco lobitos / Lullaby** (Spain) / Alauda Ruiz de Azúa (Spain) **CLOSING FILM - NOT IN COMPETITION**
- **918 gau / 918 Nights** (Spain) / Arantza Santesteban (Spain) **WIP EUROPA 2020 - IKUSMIRA BERRIAK 2018**
- **Bi arnas** (Spain) / Jon Mikel Fernandez Elorz (Spain) - **MEDIUM-LENGTH FILM**
- **Gesto** (Spain) / Xuban Intxausti (Spain)
- **Karpeta urdinak / Blue Files** (Spain - France) / Ander Iriarte (Spain)
- **My Way Out** (Spain) / Izaskun Arandia (Spain)

Velodrome

- **Black is Beltza II: Ainhua** (Spain - Argentina) / Fermin Muguruza (Spain)
- **Rainbow** (Spain) / Paco León (Spain)
- **Sintiéndolo mucho / Feeling It** (Spain - Mexico) / Fernando León de Aranoa (Spain)

Basque Cinema Gala

- **Gelditasuna ekaitzean / Stillness in the Storm** (Spain) / Alberto Gastesi (Spain)