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

Report on gender identity at the San Sebastian Festival 2025

sansebastianfestival.com



 #73SSIFF

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Introduction

At the opening gala of the San Sebastián Festival's 73rd edition, on collecting the Donostia Award honouring her extraordinary contribution to the film world, the producer Esther García cast her eyes back to her complicated early days in the profession as "a very young woman in a world of men, with limited training and eagerly looking for references", amongst whom she mentioned Pilar Miró, Josefina Molina, Patricia Ferreira and Cristina Huete. "There weren't many of us, but we fought and continued to find our space in this beloved profession. There's still a lot to do. Not one step backwards ladies!", she proclaimed. The seventh report drawn up by the San Sebastián Festival from the gender point of view confirms the impression of the producer of *Acción mutante / Mutant Action*, *Todo sobre mi madre / All About My Mother*, *La vida secreta de las palabras / The Secret Life of Words* and *Relatos salvajes / Wild Tales*.

The annual nature of this report, intended to compile an x-ray giving an idea as precise as possible of the participation of women professionals in the film industry, requires us to focus on rises of less than 10%, to make a detailed examination of comparisons between years and sections in order to draw conclusions revealing what in fact show themselves to be disappointing figures year after year. The document, which refers to all of the films viewed by the Festival selection committee (more than 3,200), analyses the presence of women filmmakers in eight categories: directing, production, screenplay, cinematography, music, editing, sound and art direction. The average participation of women professionals stands at 15-39%. The presence of the female gender is only in the majority in art direction. Production (39%), screenwriting (33%), directing (32%) and editing (31%) are, in this order, the areas showing the least balance.

If the overall number of films viewed is a matter dependent on general production, whether local or international, the responsibility for those selected falls upon the Festival. The 174 films programmed this year had a higher proportion of women screenwriters, directors, music composers and editors than the total number of films viewed. In the analysis by area, compared to the balance of New Directors, the section for the first and second films by their makers, the Official Selection showed a drop in the number of women directors (from 43% to 30%) when compared with last year's figures.

One of the sections to have experienced the highest growth with respect to the presence of women professionals is Made in Spain, where there are 55% of women screenwriters, 53% of women directors and 52% of women editors. This said, these figures do not correlate with the total number of films with Spanish production viewed, where male authorship is higher in all professions, with the exception of art direction. As far as Basque productions are concerned, while the trend of higher figures of participation by women than the overall average remains in place, their representation has dropped in 2025 with respect to all professions, except for production and editing.

For the first time since this report was drawn up, the retrospective focussed on the figure of a woman, the screenwriter Lillian Hellman. By comparison, in Klasikoak, the section featuring classics old and new from the universal history of film includes no women directors, producers, directors of cinematography, sound engineers or art directors.

However, in the immediate present and future, from the gender perspective, the new generation emerging in the film industry combined with the Festival's commitment to achieving parity from the early days of a career translate into the positive figures of the event's two project-oriented programmes. In the Europe-Latin America Co-Production Forum, the 15 selected projects had 52% of women producers, 46% of women directors and 45% of women screenwriters. In the Ikusmira Berriak residencies, there are 57% of women screenwriters and 50% of women directors and producers. Lastly, in Nest, the section for the works of students from film schools around the globe, there is a significant majority of women producers (72%), women directors (64%) and women screenwriters (60%). Lights on the road before us.



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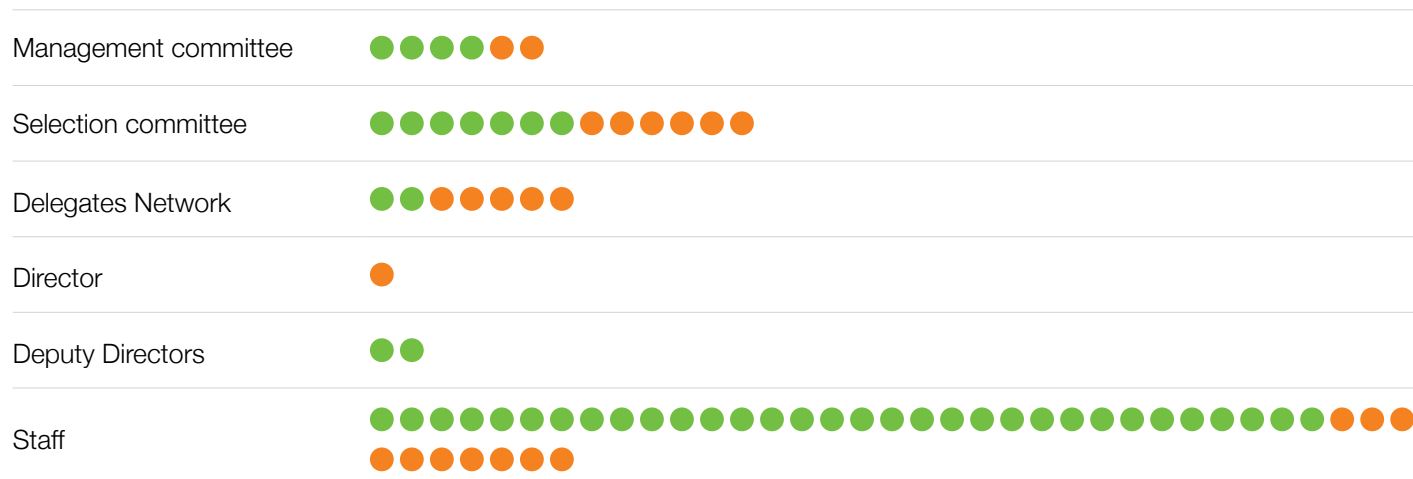
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The Festival organisation structure

The Festival organisation structure

42 people make up the regular Festival staff, counting all those who work for the event for ten to twelve months of the year. These are broken down into ten men and thirty-two women (76%). The Festival structure is divided into twelve areas, ten of which are directed by women. The executive committee has six members, four of whom are women. As far as the selection committee is concerned, it is made up of seven female and six male programmers. The network of delegates, on the other hand, has five members who identify with the male gender and two with the female gender (28%).

● = Female, ● = Male, ● = Non-binary



Department Heads





Festival accreditation holders

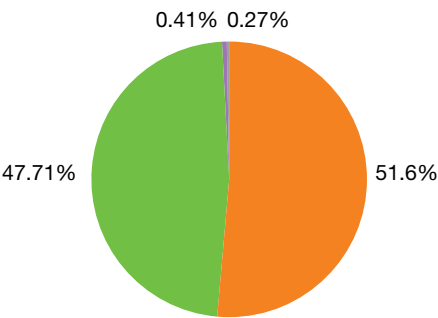


Festival accreditation holders



The San Sebastián Festival analyses the gender make-up of all professionals issued with an accreditation at its 73rd edition. Of the more than 5,500 accreditation holders – a rise of 4% compared to last year – the figures are fairly even from the gender point of view, with 47% who identify with the female gender. Referring to industry professionals and film crews, the percentage of women professionals is slightly higher (49% and 48% respectively), while the figure drops to 41% when referring to the press, although the distance has narrowed by two points compared to last year.

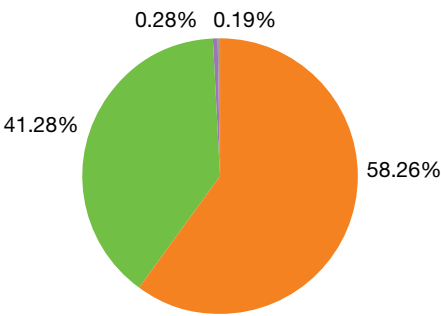
Festival accreditation holders at the 73rd edition

		 %
Male	2,867	51.6%
Female	2,651	47.71%
Non-binary	23	0.41%
Not specified	15	0.27%
	5,556	100%





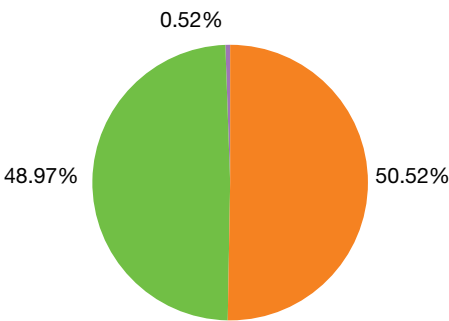
Press

		 %
Male	628	58.26%
Female	445	41.28%
Non-binary	3	0.28%
Not specified	2	0.19%
	1,078	100%




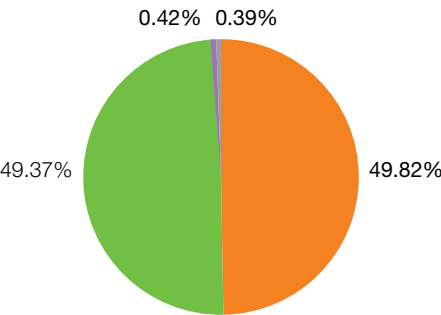
Films Delegations

		 %
Male	588	50.52%
Female	570	48.97%
Non-binary	6	0.52%
Not specified	0	0%
	1,164	100%



Film Industry, festivals, film schools...

		 %
Male	1,651	49.82%
Female	1,636	49.37%
Non-binary	14	0.42%
Not specified	13	0.39%
	3,314	100%





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Films viewed

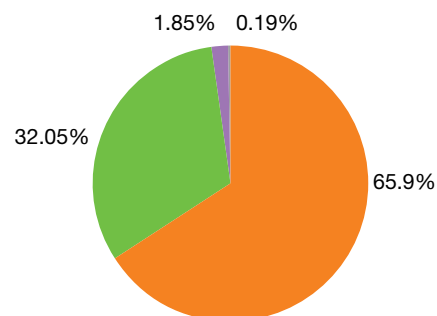


Films viewed




In 2025, the San Sebastián Festival selection committee viewed **3,249** films released during the year, a figure giving an overall idea of activity in the movie world. Analysed from the gender point of view, the eight categories examined (directing, production, screenwriting, cinematography, music, editing, sound and art direction) show that those who identify with the male gender are in the majority – between 57%-76% – in all categories, with the exception of art direction, where women professionals take the lead. The least balanced areas are found in the categories of sound, cinematography and music.

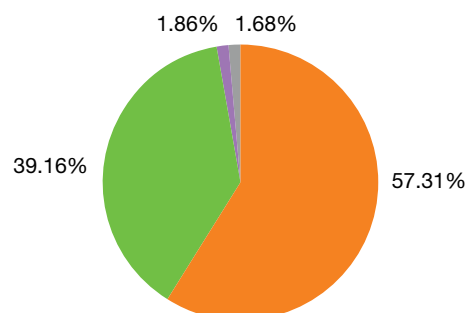
Direction

		 %	
Male	2,354	65.9%	2,220*
Female	1,145	32.05%	1,087*
Non-binary	66	1.85%	63
Not specified	7	0.19%	6
	3,572	100%	






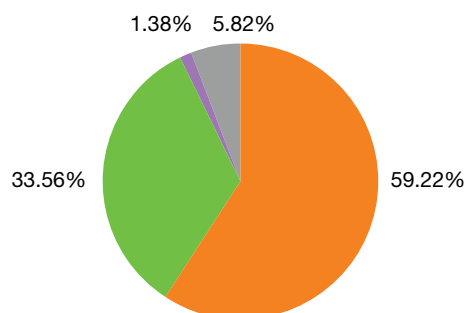
Production

		 %	
Male	3,769	57.31%	2,300*
Female	2,575	39.16%	1,792*
Non-binary	122	1.86%	102
Not specified	110	1.68%	93
	6,576	100%	






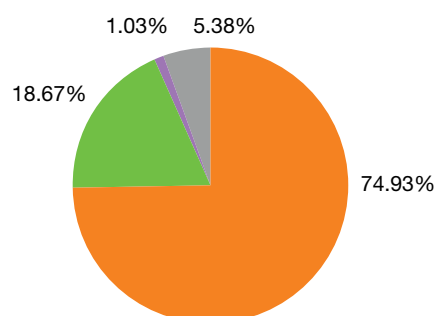
Screenwriting

		 %	
Male	2,652	59.22%	2,116*
Female	1,503	33.56%	1,260*
Non-binary	62	1.38%	57
Not specified	261	5.82%	261
	4,478	100%	



Cinematography

		 %	
Male	2,761	74.93%	2,481*
Female	688	18.67%	638*
Non-binary	38	1.03%	36
Not specified	198	5.38%	198
	3,685	100%	






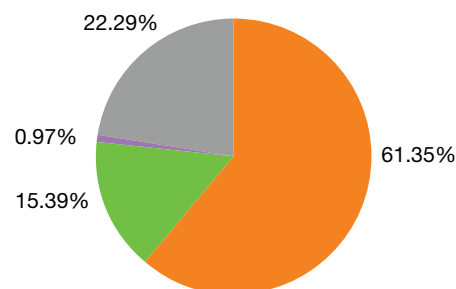


Films viewed




In these two pages, statistics for this edition are given, while the following two show the comparison made based on the figures for the previous edition.

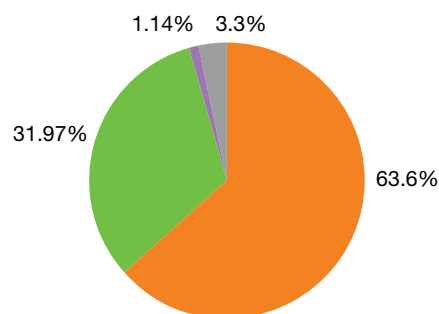
Music

		 %	
Male	2,332	61.35%	2,003*
Female	585	15.39%	547*
Non-binary	37	0.97%	34
Not specified	847	22.29%	826
	3,801	100%	






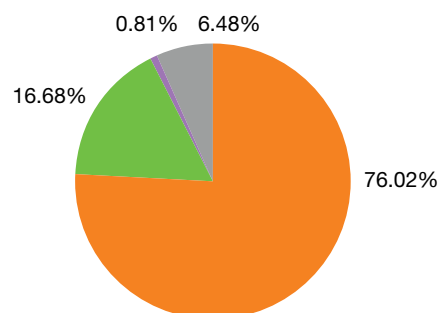
Editing

		 %	
Male	2,513	63.6%	2,203*
Female	1,263	31.97%	1,139*
Non-binary	45	1.14%	43
Not specified	130	3.3%	130
	3,951	100%	






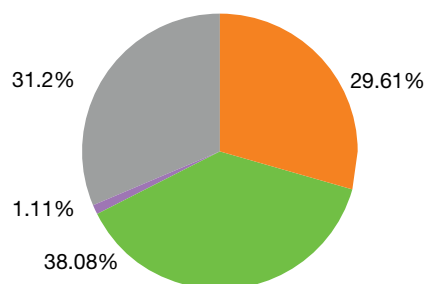
Sound

		 %	
Male	3,190	76.02%	2,545*
Female	700	16.68%	623*
Non-binary	34	0.81%	31
Not specified	272	6.48%	272
	4,196	100%	



Art direction

		 %	
Male	1,045	29.61%	973*
Female	1,344	38.08%	1,238*
Non-binary	39	1.11%	38
Not specified	1,101	31.2%	1,100
	3,529	100%	



(*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.

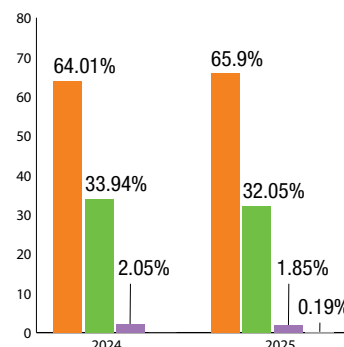


Comparison between films viewed

There are virtually no changes between the figures for 2024 and 2025. There is a slight drop of less than two percentage points in the participation of women in all categories except production and music composition, where it rises by between half and one point.

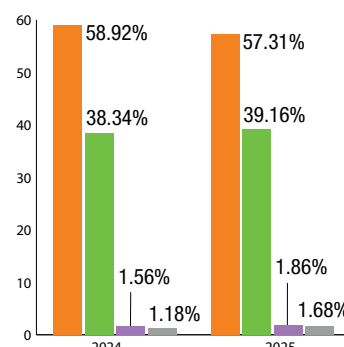
Direction

	2024			2025			Variation		
		%			%			%	
Male	3,216	64.01%	3,012	2,354	65.9%	2,220	-862	1.89%	-792
Female	1,705	33.94%	1,593	1,145	32.05%	1,087	-560	-1.89%	-506
Non-binary	103	2.05%	98	66	1.85%	63	-37	-0.2%	-35
Not specified	0	0%	0	7	0.19%	6	7	0.19%	6



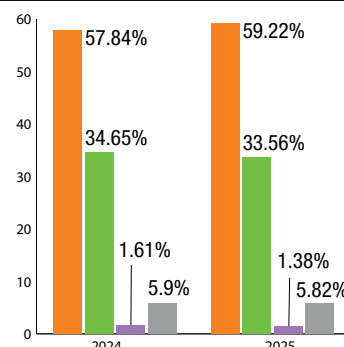
Production

	2024			2025			Variation		
		%			%			%	
Male	4,840	58.92%	3,149	3,769	57.31%	2,300	-1,071	-1.61%	-849
Female	3,150	38.34%	2,332	2,575	39.16%	1,792	-575	0.82%	-540
Non-binary	128	1.56%	117	122	1.86%	102	-6	0.3%	-15
Not specified	97	1.18%	85	110	1.68%	93	13	0.5%	8



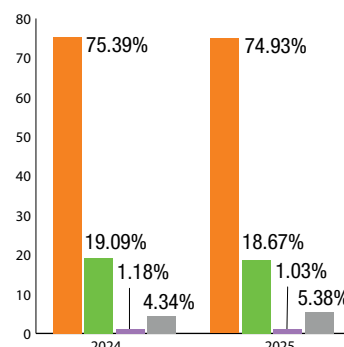
Screenwriting

	2024			2025			Variation		
		%			%			%	
Male	3,489	57.84%	2,841	2,652	59.22%	2,116	-837	1.38%	-725
Female	2,090	34.65%	1,739	1,503	33.56%	1,260	-587	-1.09%	-479
Non-binary	97	1.61%	90	62	1.38%	57	-35	-0.23%	-33
Not specified	356	5.9%	354	261	5.82%	261	-95	-0.08%	-93



Cinematography

	2024			2025			Variation		
		%			%			%	
Male	3,839	75.39%	3,499	2,761	74.93%	2,481	-1,078	-0.46%	-1,018
Female	972	19.09%	905	688	18.67%	638	-284	-0.42%	-267
Non-binary	60	1.18%	53	38	1.03%	36	-22	-0.15%	-17
Not specified	221	4.34%	221	198	5.38%	198	-23	1.04%	-23

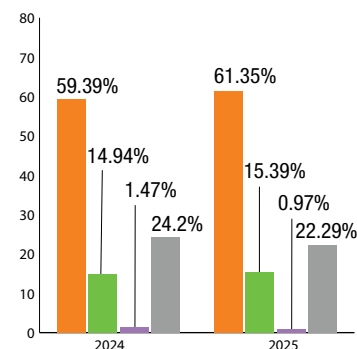




Comparison between films viewed

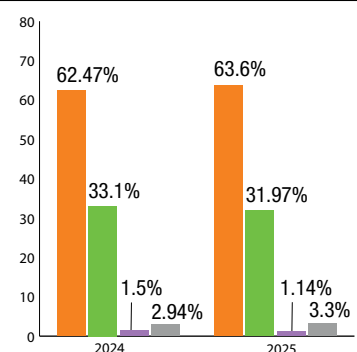
Music

	2024			2025			Variation		
		%			%			%	
Male	3,080	59.39%	2,698	2,332	61.35%	2,003	-748	1.96%	-695
Female	775	14.94%	727	585	15.39%	547	-190	0.45%	-180
Non-binary	76	1.47%	71	37	0.97%	34	-39	-0.5%	-37
Not specified	1,255	24.2%	1,230	847	22.29%	826	-408	-1.91%	-404



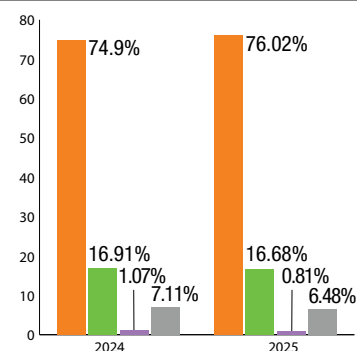
Editing

	2024			2025			Variation		
		%			%			%	
Male	3,422	62.47%	2,986	2,513	63.6%	2,203	-909	1.13%	-783
Female	1,813	33.1%	1,640	1,263	31.97%	1,139	-550	-1.13%	-501
Non-binary	82	1.5%	80	45	1.14%	43	-37	-0.36%	-37
Not specified	161	2.94%	161	130	3.3%	130	-31	0.36%	-31



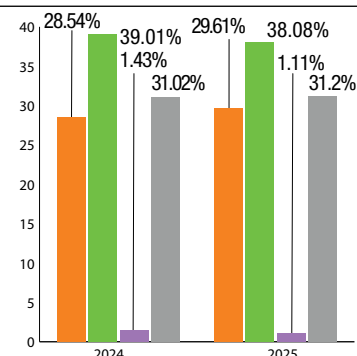
Sound

	2024			2025			Variation		
		%			%			%	
Male	4,256	74.9%	3,515	3,190	76.02%	2,545	-1,066	1.12%	-970
Female	961	16.91%	846	700	16.68%	623	-261	-0.23%	-223
Non-binary	61	1.07%	57	34	0.81%	31	-27	-0.26%	-26
Not specified	404	7.11%	403	272	6.48%	272	-132	-0.63%	-131



Art direction

	2024			2025			Variation		
		%			%			%	
Male	1,401	28.54%	1,325	1,045	29.61%	973	-356	1.07%	-352
Female	1,915	39.01%	1,750	1,344	38.08%	1,238	-571	-0.93%	-512
Non-binary	70	1.43%	66	39	1.11%	38	-31	-0.32%	-28
Not specified	1,523	31.02%	1,523	1,101	31.2%	1,100	-422	0.18%	-423





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Films selected

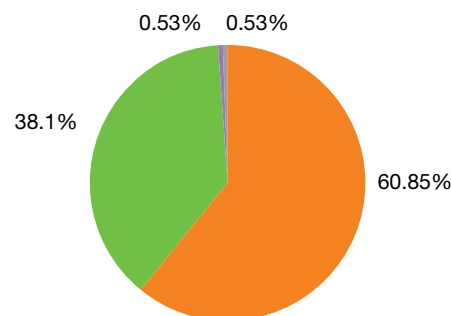


Films selected




In the **174** films selected for the Official Selection, New Directors, Horizontes Latinos, Zabaltegi-Tabakalera, Perlak, Nest, Culinary Zinema, Eusko Label, Loterías Shorts, Made in Spain, Zinemira, the Velodrome, the Donostia Award Screenings and the Surprise Film at the Festival's 73rd edition¹, the percentages of authorship broken down by gender are similar to those of the films viewed; however, the selected films show a greater presence of professionals who identify with the female gender. The increase is especially important in the case of women screenwriters (up by eleven percentage points),

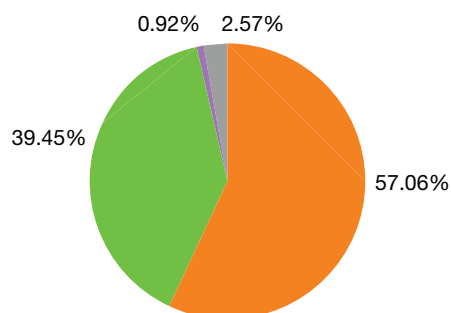
Direction

		 %	
Male	115	60.85%	109*
Female	72	38.1%	70*
Non-binary	1	0.53%	1
Not specified	1	0.53%	1
	189	100%	






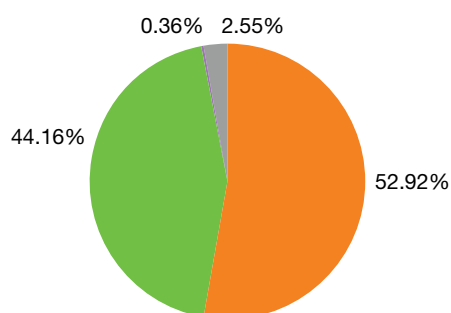
Production

		 %	
Male	311	57.06%	134*
Female	215	39.45%	118*
Non-binary	5	0.92%	3
Not specified	14	2.57%	7
	545	100%	






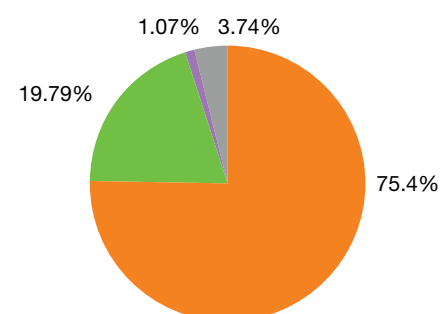
Screenwriting

		 %	
Male	145	52.92%	109*
Female	121	44.16%	87*
Non-binary	1	0.36%	1
Not specified	7	2.55%	7
	274	100%	



Cinematography

		 %	
Male	141	75.4%	132*
Female	37	19.79%	36*
Non-binary	2	1.07%	2
Not specified	7	3.74%	7
	187	100%	



(1) This analysis does not include films in whose selection the Festival committee has had no part (RTVE and EITB galas, FIPRESCI Grand Prix) or which have not been made in the last year (Klasikoak, Retrospective, Youth, cinema, memory and democracy, Movies for Kids, Ikastetxeak Belodromoan, Zinemaldia+ Plus). Nor does the section-by-section analysis include sections showing only one or two films (Velodrome, Donostia Award Screenings, Surprise Film), although these are accounted for in the total number of films selected.






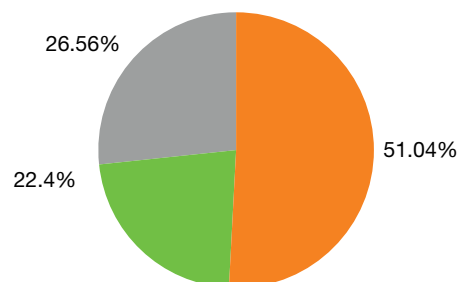
Films selected

and is also significant in the case of women directors, composers and editors, who have risen by between six and seven percentage points. There are no significant variations in cinematography, sound and production.




Below we give the statistics for 2025, while the following two pages show the comparison made based on the figures for 2024.

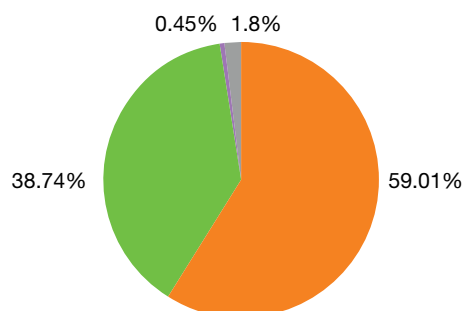
Music

		 %	
Male	98	51.04%	89*
Female	43	22.4%	41*
Non-binary	0	0%	0
Not specified	51	26.56%	51
	192	100%	






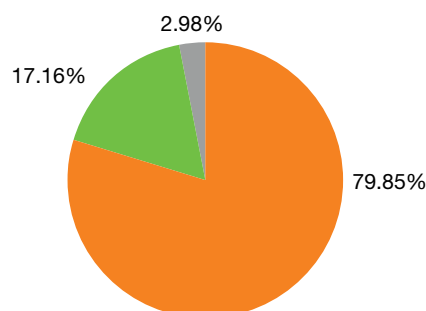
Editing

		 %	
Male	131	59.01%	112*
Female	86	38.74%	77*
Non-binary	1	0.45%	1
Not specified	4	1.8%	4
	222	100%	






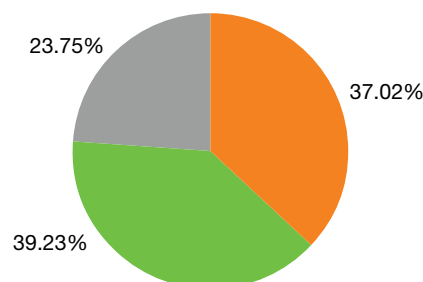
Sound

		 %	
Male	214	79.85%	148*
Female	46	17.16%	44*
Non-binary	0	0%	0
Not specified	8	2.98%	8
	268	100%	



Art direction

		 %	
Male	67	37.02%	65*
Female	71	39.23%	68*
Non-binary	0	0%	0
Not specified	43	23.75%	43
	181	100%	



(*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.

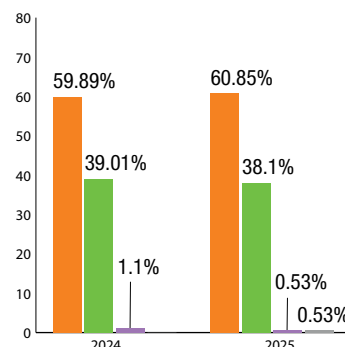


Comparison between films selected

Nor are there any major differences between last year's selection and this year's in terms of the films chosen. It is worth mentioning the increase in female producers (six percentage points), female screenwriters (five percentage points) and female music composers (six percentage points).

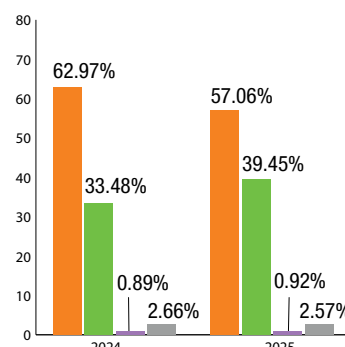
Direction

	2024			2025			Variation		
		%			%			%	
Male	109	59.89%	101	115	60.85%	109	6	0.96%	8
Female	71	39.01%	66	72	38.1%	70	1	-0.91%	4
Non-binary	2	1.1%	2	1	0.53%	1	-1	-0.57%	-1
Not specified	0	0%	0	1	0.53%	1	1	0.53%	1



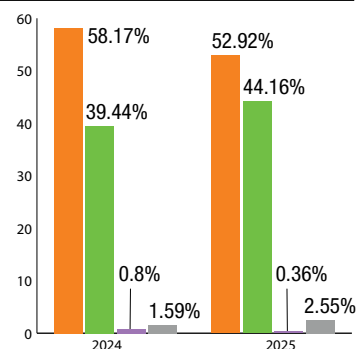
Production

	2024			2025			Variation		
		%			%			%	
Male	284	62.97%	128	311	57.06%	134	27	-5.91%	6
Female	151	33.48%	93	215	39.45%	118	64	5.97%	25
Non-binary	4	0.89%	4	5	0.92%	3	1	0.03%	-1
Not specified	12	2.66%	8	14	2.57%	7	2	-0.09%	-1



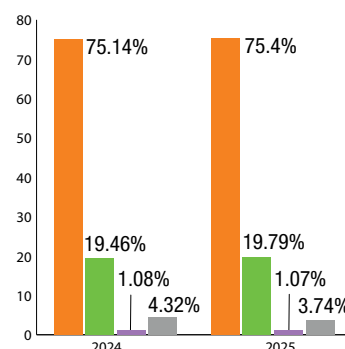
Screenwriting

	2024			2025			Variation		
		%			%			%	
Male	146	58.17%	106	145	52.92%	109	-1	-5.25%	3
Female	99	39.44%	78	121	44.16%	87	22	4.72%	9
Non-binary	2	0.8%	2	1	0.36%	1	-1	-0.44%	-1
Not specified	4	1.59%	4	7	2.55%	7	3	0.96%	3



Cinematography

	2024			2025			Variation		
		%			%			%	
Male	139	75.14%	123	141	75.4%	132	2	0.26%	9
Female	36	19.46%	32	37	19.79%	36	1	0.33%	4
Non-binary	2	1.08%	2	2	1.07%	2	0	-0.01%	0
Not specified	8	4.32%	8	7	3.74%	7	-1	-0.58%	-1

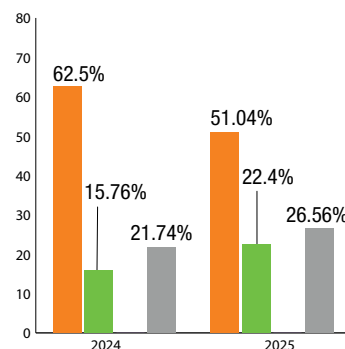




Comparison between films selected

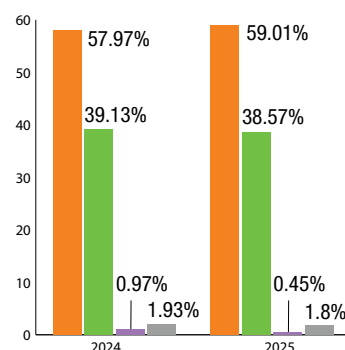
Music

	2024			2025			Variation		
		%			%			%	
Male	115	62.5%	98	98	51.04%	89	-17	-11.46%	-9
Female	29	15.76%	28	43	22.4%	41	14	6.64%	13
Non-binary	0	0%	0	0	0%	0	0	0%	0
Not specified	40	21.74%	40	51	26.56%	51	11	4.82%	11



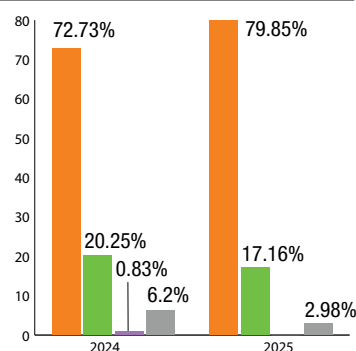
Editing

	2024			2025			Variation		
		%			%			%	
Male	120	57.97%	99	131	59.01%	112	11	1.04%	13
Female	81	39.13%	69	86	38.57%	77	5	-0.56%	8
Non-binary	2	0.97%	2	1	0.45%	1	-1	-0.52%	-1
Not specified	4	1.93%	4	4	1.8%	4	0	-0.13%	0



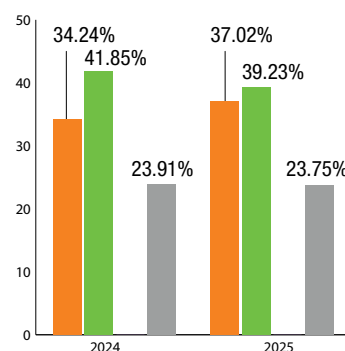
Sound

	2024			2025			Variation		
		%			%			%	
Male	176	72.73%	125	214	79.85%	148	38	7.12%	23
Female	49	20.25%	42	46	17.16%	44	-3	-3.09%	2
Non-binary	2	0.83%	2	0	0%	0	-2	-0.83%	-2
Not specified	15	6.2%	15	8	2.98%	8	-7	-3.22%	-7



Art direction

	2024			2025			Variation		
		%			%			%	
Male	63	34.24%	54	67	37.02%	65	4	2.78%	11
Female	77	41.85%	71	71	39.23%	68	-6	-2.62%	-3
Non-binary	0	0%	0	0	0%	0	0	0%	0
Not specified	44	23.91%	44	43	23.75%	43	-1	-0.16%	-1





SSIFF

Donostia Zinemaldia
Festival de San Sebastián
International Film Festival

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Films by sections

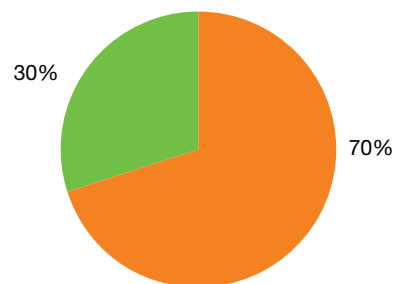


Official Selection




In 2025 the Official Selection was made up of **26** titles (23 feature films and 3 series) which had neither been released outside their country of origin nor competed at another festival recognised as competitive by the FIAPF (International Federation of Film Producers Associations). In the Official Selection, the percentage of participation by professionals identifying with the female gender stands at between 15% and 41%. Production and screenwriting are the categories closest to parity.

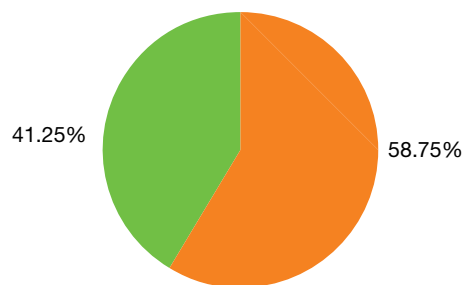
Direction

		 %	
Male	21	70%	18*
Female	9	30%	9*
Non-binary	0	0%	0
Not specified	0	0%	0
	30	100%	






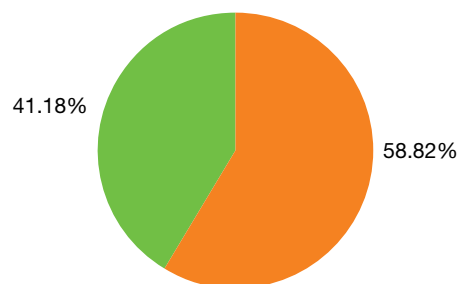
Production

		 %	
Male	47	58.75%	23*
Female	33	41.25%	16*
Non-binary	0	0%	0
Not specified	0	0%	0
	80	100%	






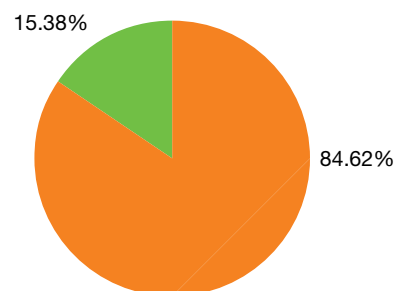
Screenwriting

		 %	
Male	30	58.82%	20*
Female	21	41.18%	15*
Non-binary	0	0%	0
Not specified	0	0%	0
	51	100%	



Cinematography

		 %	
Male	22	84.62%	22*
Female	4	15.38%	4*
Non-binary	0	0%	0
Not specified	0	0%	0
	26	100%	



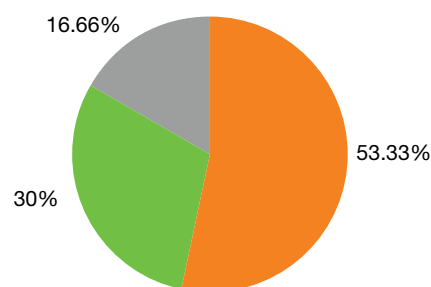


Official Selection

With respect to last year, the number of women directors and art directors in the Official Selection films has dropped by 13 percentage points, while the number of women producers has risen by the same amount.

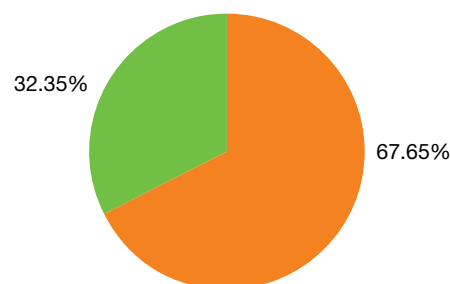
Music

		%	
Male	16	53.33%	15*
Female	9	30%	8*
Non-binary	0	0%	0
Not specified	5	16.66%	5
	30	100%	



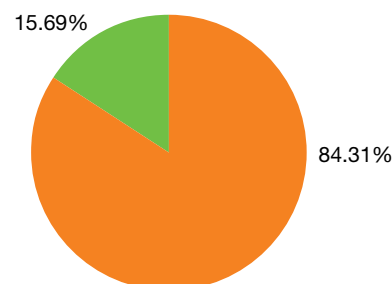
Editing

		%	
Male	23	67.65%	21*
Female	11	32.35%	9*
Non-binary	0	0%	0
Not specified	0	0%	0
	34	100%	



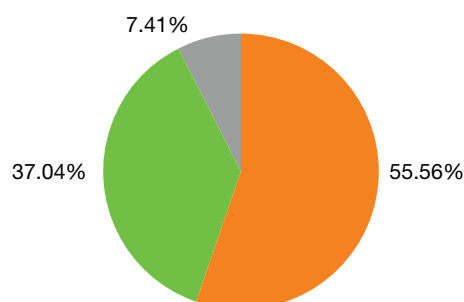
Sound

		%	
Male	43	84.31%	23*
Female	8	15.69%	7*
Non-binary	0	0%	0
Not specified	0	0%	0
	51	100%	



Art direction

		%	
Male	15	55.56%	14*
Female	10	37.04%	10*
Non-binary	0	0%	0
Not specified	2	7.41%	2
	27	100%	



(*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.

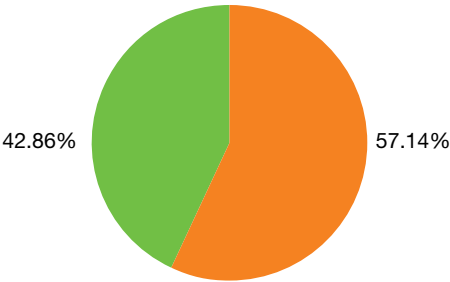


New Directors

New Directors is the Festival's second most important section after the Official Selection, having represented San Sebastián's commitment to new talents for more than 50 years. In the **13** films selected for 2025, percentages from the gender perspective are balanced except in the category of sound (20% of women professionals). There are more women art directors (53%) and producers (51%) and parity in the categories of screenwriting and music composition, with an almost similar situation in the categories of directing (eight men and six women directors) and editing (twelve men and eight women editors).

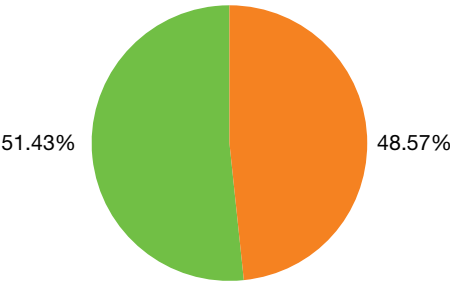
Direction

		%	
Male	8	57.14%	7*
Female	6	42.86%	6*
Non-binary	0	0%	0
Not specified	0	0%	0
	14	100%	



Production

		%	
Male	17	48.57%	9*
Female	18	51.43%	9*
Non-binary	0	0%	0
Not specified	0	0%	0
	35	100%	



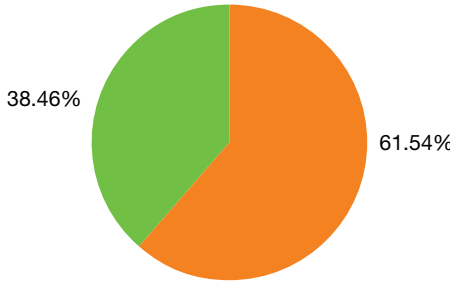
Screenwriting

		%	
Male	10	50%	7*
Female	10	50%	8*
Non-binary	0	0%	0
Not specified	0	0%	0
	20	100%	



Cinematography

		%	
Male	8	61.54%	8*
Female	5	38.46%	5*
Non-binary	0	0%	0
Not specified	0	0%	0
	13	100%	






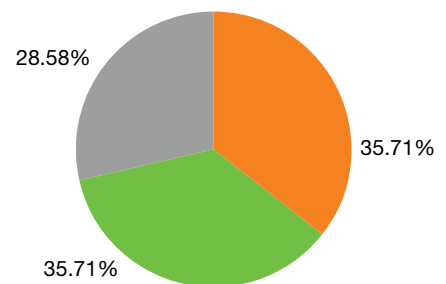


New Directors




With respect to the previous edition, there has been a very strong rise in the number of women directors of cinematography, up by more than 32 percentage points.

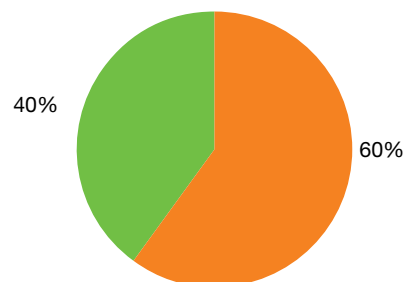
Music

		 %	
Male	5	35.71%	5*
Female	5	35.71%	5*
Non-binary	0	0%	0
Not specified	4	28.58%	4
	14	100%	






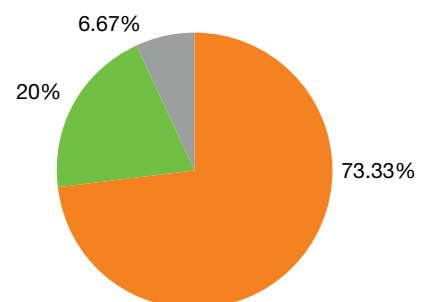
Editing

		 %	
Male	12	60%	9*
Female	8	40%	8*
Non-binary	0	0%	0
Not specified	0	0%	0
	20	100%	






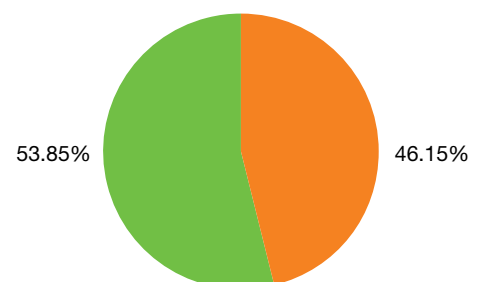
Sound

		 %	
Male	11	73.33%	11*
Female	3	20%	3*
Non-binary	0	0%	0
Not specified	1	6.67%	1
	15	100%	



Art direction

		 %	
Male	6	46.15%	6*
Female	7	53.85%	7*
Non-binary	0	0%	0
Not specified	0	0%	0
	13	100%	



(*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.

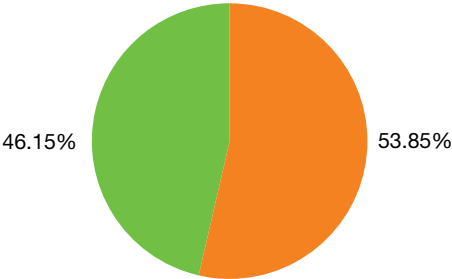


Horizontes Latinos

Horizontes Latinos showcases a selection of films produced in Latin America, directed by filmmakers of Latin origin or taking the Latino community as their backdrop. It reflects the San Sebastián Festival’s historical ties to Latin American cinema. The **12** films programmed in 2025 show a slight predominance of women art directors, the same number of women screenwriters and an approximation to parity in the directing category (seven men and six women directors). The categories of music and sound are the least balanced.

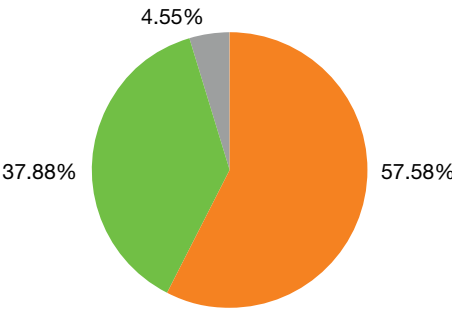
Direction

		%	
Male	7	53.85%	7*
Female	6	46.15%	6*
Non-binary	0	0%	0
Not specified	0	0%	0
	13	100%	



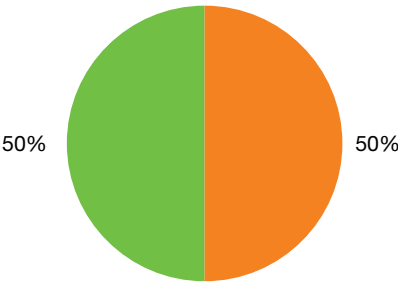
Production

		%	
Male	38	57.58%	12*
Female	25	37.88%	10*
Non-binary	0	0%	0
Not specified	3	4.55%	1
	66	100%	



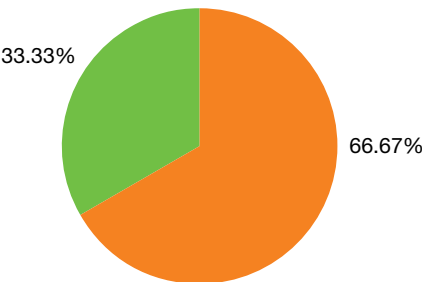
Screenwriting

		%	
Male	10	50%	7*
Female	10	50%	7*
Non-binary	0	0%	0
Not specified	0	0%	0
	20	100%	



Cinematography

		%	
Male	8	66.67%	8*
Female	4	33.33%	4*
Non-binary	0	0%	0
Not specified	0	0%	0
	12	100%	



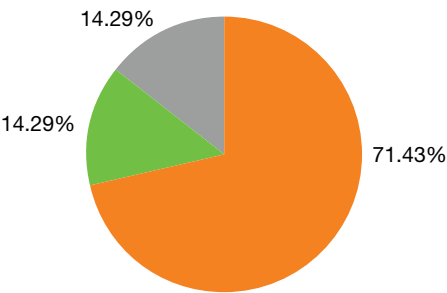


Horizontes Latinos

With respect to last year, there is a steep drop in the number of women directors (in 2024 they represented 62% of the selection) and women editors, with a rise in women directors in the fields of art and cinematography and in women sound engineers.

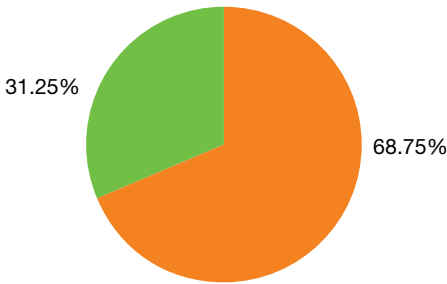
Music

		%	
Male	10	71.43%	9*
Female	2	14.29%	2*
Non-binary	0	0%	0
Not specified	2	14.29%	2
	14	100%	



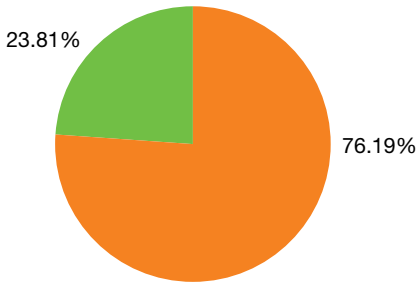
Editing

		%	
Male	11	68.75%	8*
Female	5	31.25%	5*
Non-binary	0	0%	0
Not specified	0	0%	0
	16	100%	



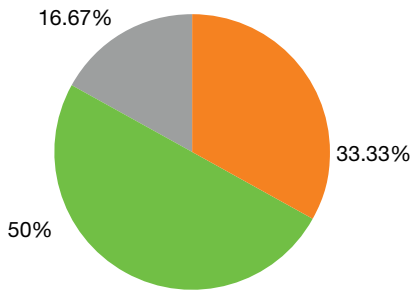
Sound

		%	
Male	16	76.19%	10*
Female	5	23.81%	5*
Non-binary	0	0%	0
Not specified	0	0%	0
	21	100%	



Art direction

		%	
Male	4	33.33%	4*
Female	6	50%	6*
Non-binary	0	0%	0
Not specified	2	16.67%	2
	12	100%	






(*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.

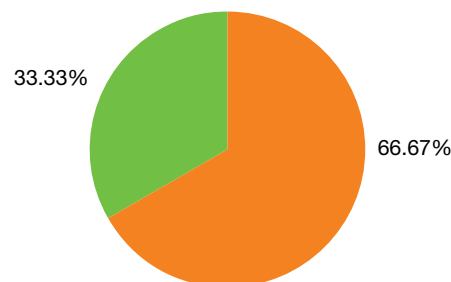


Zabaltegi-Tabakalera




In the **23** titles (15 full-length, 2 medium-length and 6 short films) programmed in Zabaltegi-Tabakalera, the Festival's most open section, with neither rules nor limits of style or runtime, male authorship holds the upper hand in all professions analysed, except in art direction, where there are more women directors. Editing and screenwriting are the most balanced categories from the gender point of view (43% and 38% of female representation respectively).

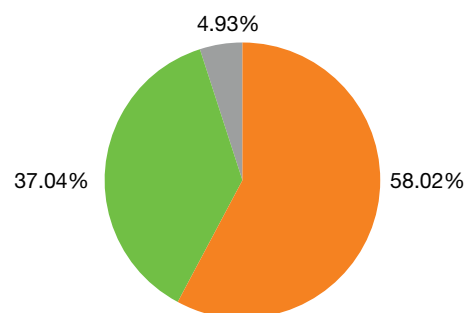
Direction

		 %	
Male	16	66.67%	16*
Female	8	33.33%	8*
Non-binary	0	0%	0
Not specified	0	0%	0
	24	100%	






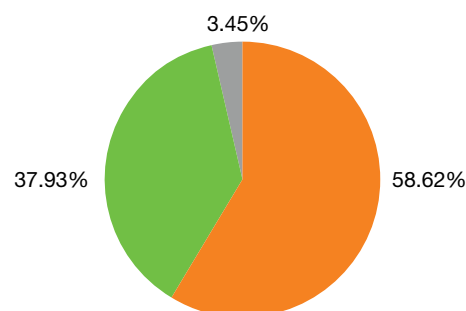
Production

		 %	
Male	47	58.02%	17*
Female	30	37.04%	14*
Non-binary	0	0%	0
Not specified	4	4.93%	2
	81	100%	






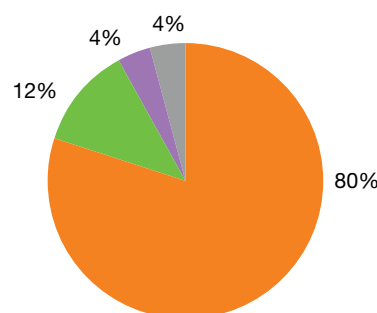
Screenwriting

		 %	
Male	17	58.62%	17*
Female	11	37.93%	9*
Non-binary	0	0%	0
Not specified	1	3.45%	1
	29	100%	



Cinematography

		 %	
Male	20	80%	18*
Female	3	12%	3*
Non-binary	1	4%	1
Not specified	1	4%	1
	25	100%	



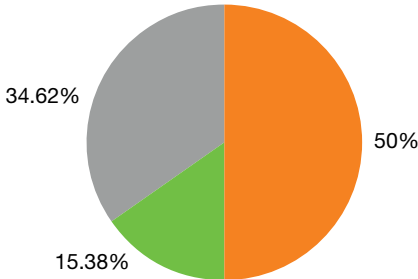


Zabaltegi-Tabakalera

With respect to the 2024 edition, there is no major change in figures, except for the increase in women art directors. We must also mention that there are more women music composers (up by seven percentage points) and fewer women directors of cinematography (down by eight percentage points).

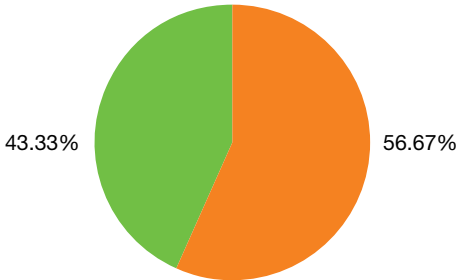
Music

		%	
Male	13	50%	12*
Female	4	15.38%	3*
Non-binary	0	0%	0
Not specified	9	34.62%	9
	26	100%	



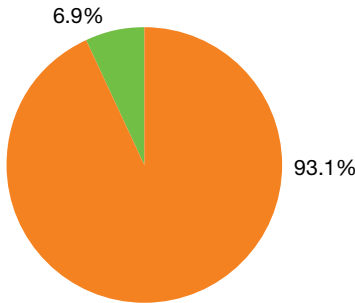
Editing

		%	
Male	17	56.67%	13*
Female	13	43.33%	11*
Non-binary	0	0%	0
Not specified	0	0%	0
	30	100%	



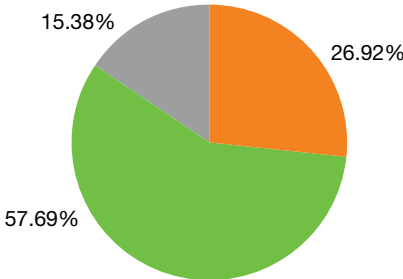
Sound

		%	
Male	27	93.1%	22*
Female	2	6.9%	2*
Non-binary	0	0%	0
Not specified	0	0%	0
	29	100%	



Art direction

		%	
Male	7	26.92%	7*
Female	15	57.69%	12*
Non-binary	0	0%	0
Not specified	4	15.38%	4
	26	100%	






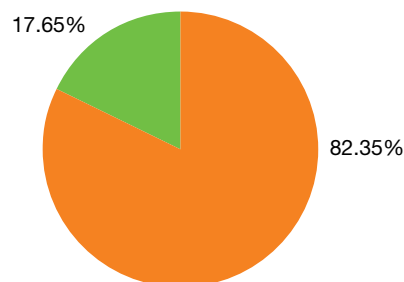
(*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.

Perlak




Perlak, which in 2025 came with a selection of **16** feature films as yet unseen in Spain to have received critical acclaim and/or to have received awards at other international festivals, tends to be one of the competitive sections to show the least balance with respect to percentages considered from the gender point of view. At the 73rd edition, male authorship once again took the upper hand in all categories except art direction.

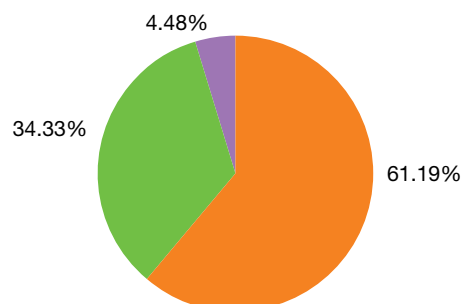
Direction

		 %	
Male	14	82.35%	14*
Female	3	17.65%	3*
Non-binary	0	0%	0
Not specified	0	0%	0
	17	100%	






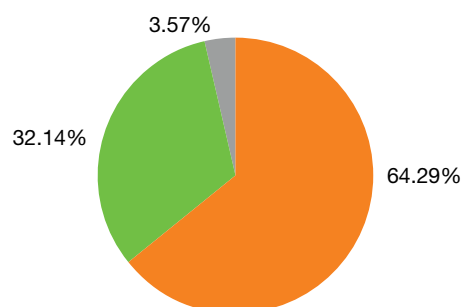
Production

		 %	
Male	41	61.19%	14*
Female	23	34.33%	12*
Non-binary	3	4.48%	1
Not specified	0	0%	0
	67	100%	






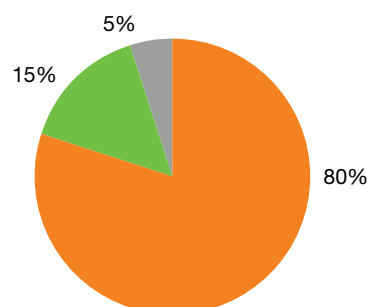
Screenwriting

		 %	
Male	18	64.29%	13*
Female	9	32.14%	5*
Non-binary	0	0%	0
Not specified	1	3.57%	1
	28	100%	



Cinematography

		 %	
Male	16	80%	13*
Female	3	15%	3*
Non-binary	0	0%	0
Not specified	1	5%	1
	20	100%	






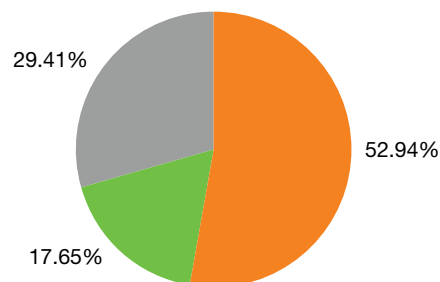


Perlak




With respect to last year, women directors come out at three percentage points lower, bringing the percentage down to 17%, with slight increases in production (34%), screenwriting (32%), music (17%) and cinematography (15%).

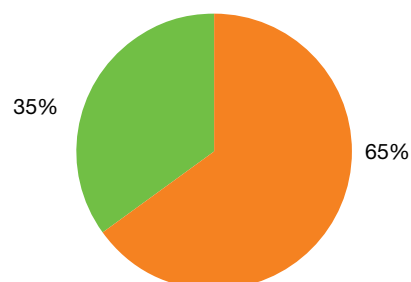
Music

		 %	
Male	9	52.94%	8*
Female	3	17.65%	3*
Non-binary	0	0%	0
Not specified	5	29.41%	5
	17	100%	






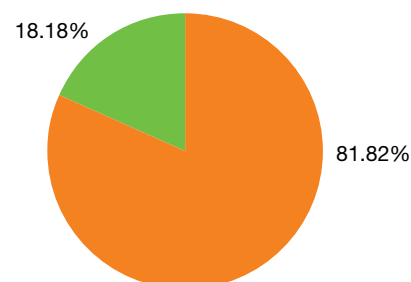
Editing

		 %	
Male	13	65%	11*
Female	7	35%	7*
Non-binary	0	0%	0
Not specified	0	0%	0
	20	100%	






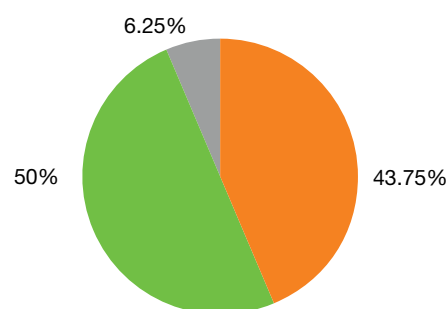
Sound

		 %	
Male	27	81.82%	16*
Female	6	18.18%	5*
Non-binary	0	0%	0
Not specified	0	0%	0
	33	100%	



Art direction

		 %	
Male	7	43.75%	7*
Female	8	50%	8*
Non-binary	0	0%	0
Not specified	1	6.25%	1
	16	100%	






(*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.

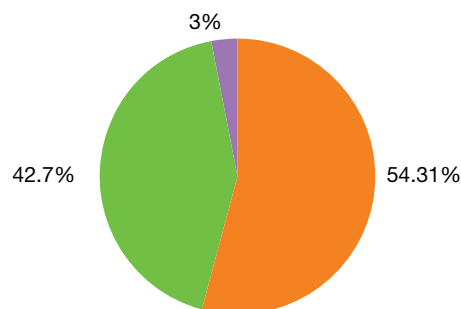
Nest

In the total number of films submitted (**473**) for the Nest section, featuring works by students from film schools all over the world, male authorship prevails in all categories except art direction and production. However, the differences are smaller than in other sections: the presence of women filmmakers in directing and screenwriting is more than 40%¹.




Films submitted to Nest

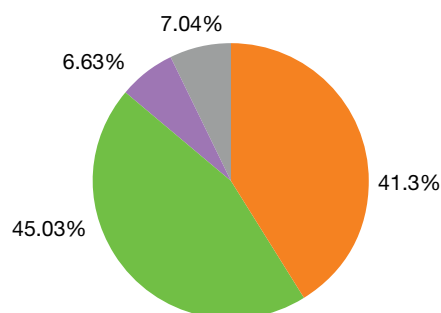
Direction

		 %	
Male	290	54.31%	264*
Female	228	42.7%	211*
Non-binary	16	3%	14
Not specified	0	0%	0
	534	100%	






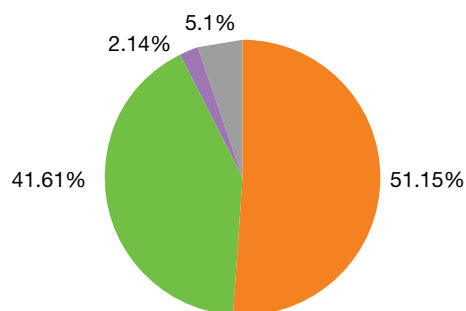
Production

		 %	
Male	299	41.3%	246*
Female	326	45.03%	264*
Non-binary	48	6.63%	42
Not specified	51	7.04%	46
	724	100%	






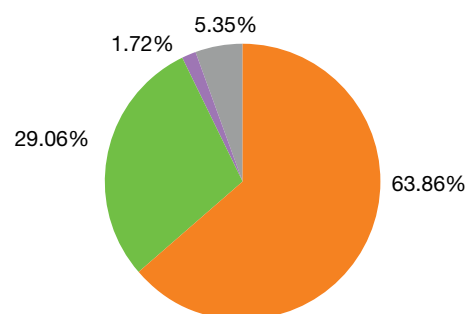
Screenwriting

		 %	
Male	311	51.15%	259*
Female	253	41.61%	218*
Non-binary	13	2.14%	11
Not specified	31	5.1%	31
	608	100%	



Cinematography

		 %	
Male	334	63.86%	313*
Female	152	29.06%	141*
Non-binary	9	1.72%	8
Not specified	28	5.35%	28
	523	100%	






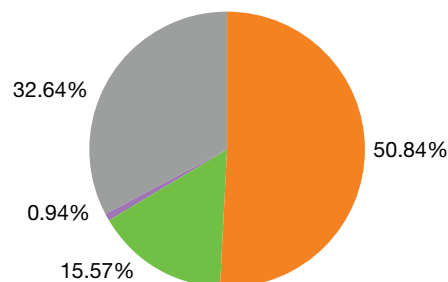
(1) The comparison between films submitted and those selected is only possible in Nest and the Films-to-Be programmes (WIP Latam, WIP Europa, Europe-Latin America Co-Production Forum, Ikusmira Berriak), due to the fact that they have their own calls for submissions, thereby enabling the comparison.






Nest

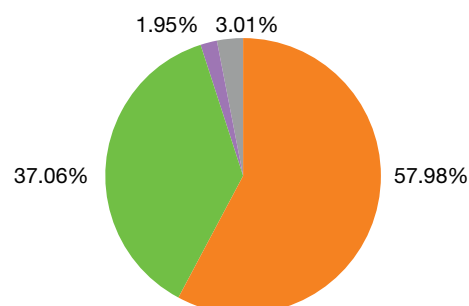
Music

		 %	
Male	271	50.84%	238*
Female	83	15.57%	79*
Non-binary	5	0.94%	5
Not specified	174	32.64%	172
	533	100%	






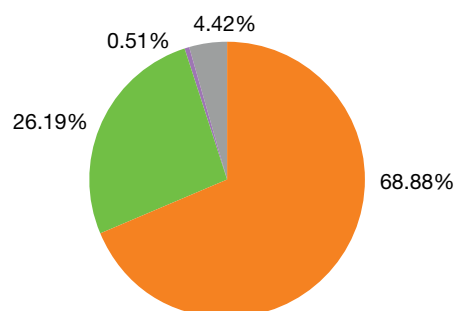
Editing

		 %	
Male	327	57.98%	285*
Female	209	37.06%	188*
Non-binary	11	1.95%	10
Not specified	17	3.01%	17
	564	100%	






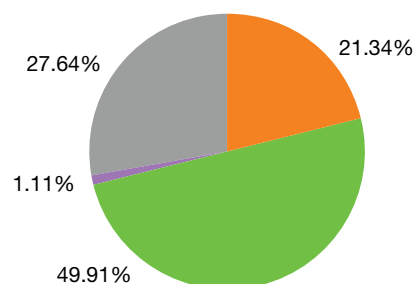
Sound

		 %	
Male	405	68.88%	334*
Female	154	26.19%	138*
Non-binary	3	0.51%	3
Not specified	26	4.42%	26
	588	100%	



Art direction

		 %	
Male	115	21.34%	105*
Female	269	49.91%	231*
Non-binary	6	1.11%	6
Not specified	149	27.64%	149
	539	100%	



(*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.






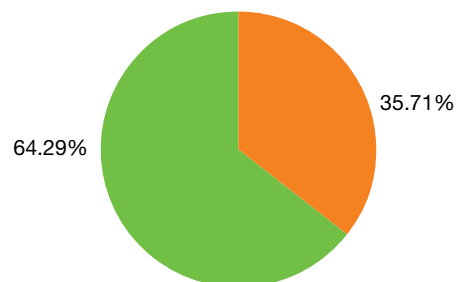
Nest

In the **14** short films selected for Nest, confirming the trend of earlier years and bucking that of the other sections and of the overall data, there is a significant majority of women producers (72%), women directors (64%) and women screenwriters (60%) as well as balanced figures in editing and art direction. There are fewer women composers, sound engineers and directors of cinematography.




Films selected for Nest

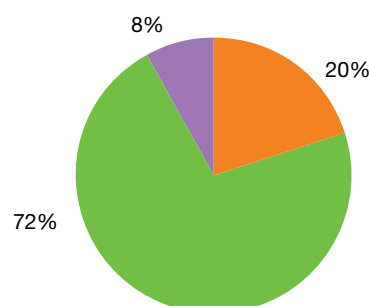
Direction

		 %	
Male	5	35.71%	5*
Female	9	64.29%	9*
Non-binary	0	0%	0
Not specified	0	0%	0
	14	100%	






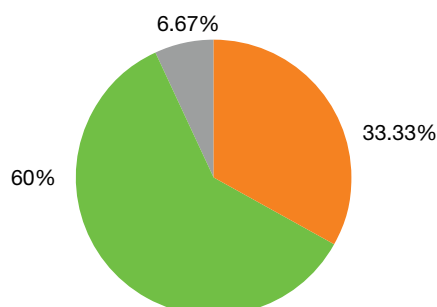
Production

		 %	
Male	5	20%	4*
Female	18	72%	12*
Non-binary	2	8%	2
Not specified	0	0%	0
	25	100%	






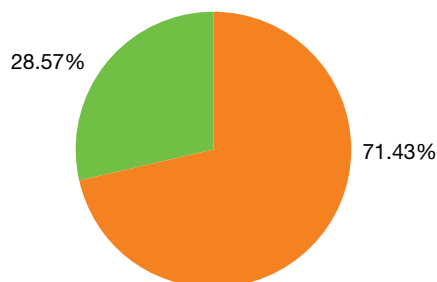
Screenwriting

		 %	
Male	5	33.33%	4*
Female	9	60%	9*
Non-binary	0	0%	0
Not specified	1	6.67%	1
	15	100%	



Cinematography




		 %	
Male	10	71.43%	10*
Female	4	28.57%	4*
Non-binary	0	0%	0
Not specified	0	0%	0
	14	100%	

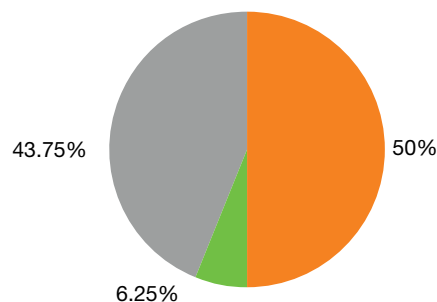







Nest

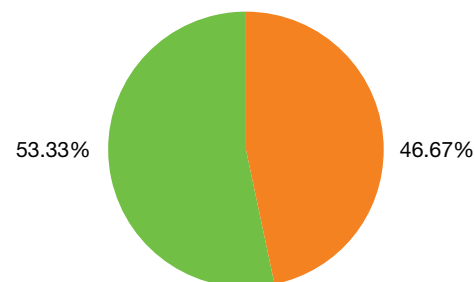
Music

		 %	
Male	8	50%	6*
Female	1	6.25%	1*
Non-binary	0	0%	0
Not specified	7	43.75%	7
	16	100%	






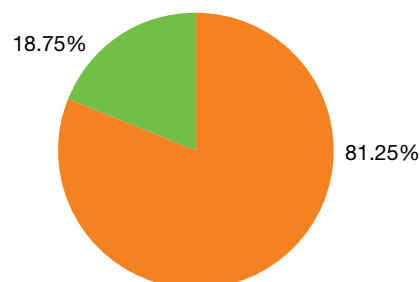
Editing

		 %	
Male	7	46.67%	7*
Female	8	53.33%	8*
Non-binary	0	0%	0
Not specified	0	0%	0
	15	100%	





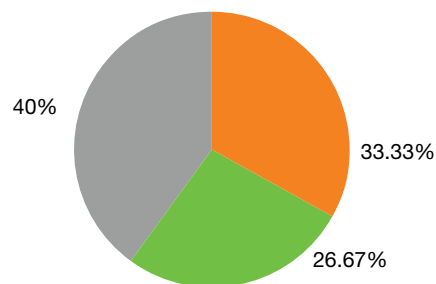
Sound

		 %	
Male	13	81.25%	11*
Female	3	18.75%	3*
Non-binary	0	0%	0
Not specified	0	0%	0
	16	100%	



Art direction

		 %	
Male	5	33.33%	4*
Female	4	26.67%	4*
Non-binary	0	0%	0
Not specified	6	40%	6
	15	100%	






(*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.

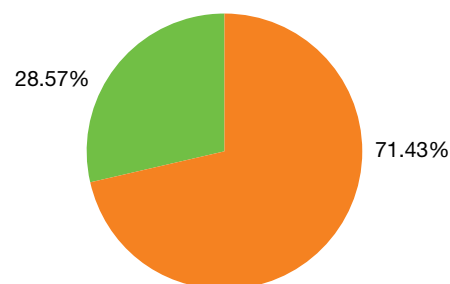


Culinary Zinema




In Culinary Zinema, with its selection of **5** feature films related to the world of gastronomy, male authorship holds the majority in all categories, except for production and editing. There is also an increased female representation of more than ten points with respect to 2024 in screenplay and cinematography.

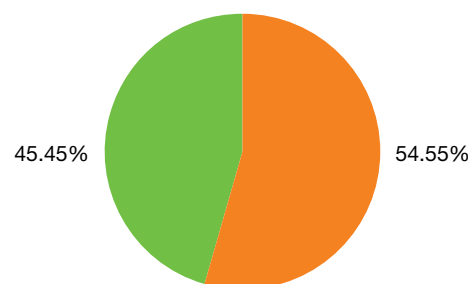
Direction

		 %	
Male	5	71.43%	5*
Female	2	28.57%	2*
Non-binary	0	0%	0
Not specified	0	0%	0
	7	100%	






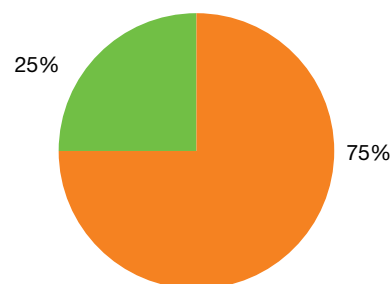
Production

		 %	
Male	6	54.55%	4*
Female	5	45.45%	4*
Non-binary	0	0%	0
Not specified	0	0%	0
	11	100%	






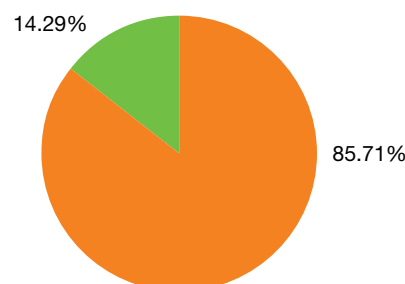
Screenwriting

		 %	
Male	6	75%	5*
Female	2	25%	2*
Non-binary	0	0%	0
Not specified	0	0%	0
	8	100%	



Cinematography




		 %	
Male	6	85.71%	5*
Female	1	14.29%	1*
Non-binary	0	0%	0
Not specified	0	0%	0
	7	100%	

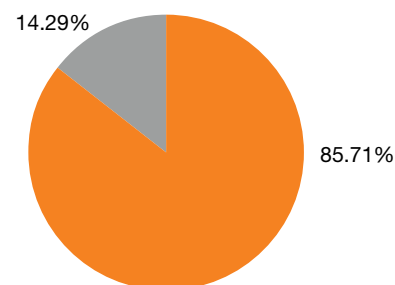







Culinary Zinema

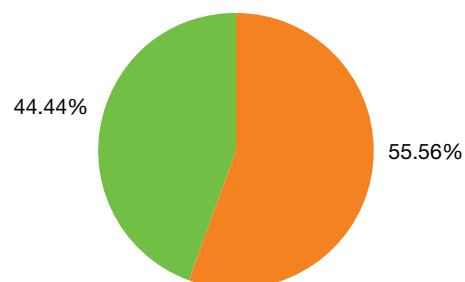
Music

		 %	
Male	6	85.71%	4*
Female	0	0%	0*
Non-binary	0	0%	0
Not specified	1	14.29%	1
	7	100%	






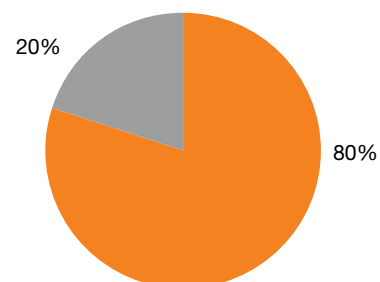
Editing

		 %	
Male	5	55.56%	3*
Female	4	44.44%	3*
Non-binary	0	0%	0
Not specified	0	0%	0
	9	100%	






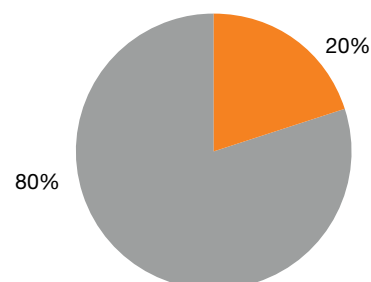
Sound

		 %	
Male	4	80%	4*
Female	0	0%	0*
Non-binary	0	0%	0
Not specified	1	20%	1
	5	100%	



Art direction

		 %	
Male	1	20%	1*
Female	0	0%	0*
Non-binary	0	0%	0
Not specified	4	80%	4
	5	100%	






(*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.

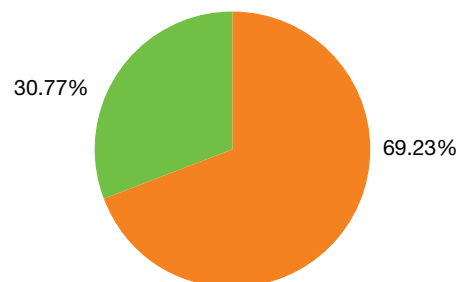


Eusko Label




Eusko Label is a competitive section of the San Sebastián Festival including a selection of works submitted for the Eusko Label micro shorts competition. It aims to promote and back locally-sourced produce through the cinema, while encouraging and drawing attention to all sustainability issues in the world of agriculture, livestock and fishing.

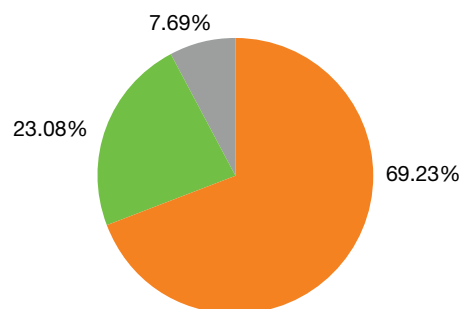
Direction

		 %	
Male	9	69.23%	9*
Female	4	30.77%	4*
Non-binary	0	0%	0
Not specified	0	0%	0
	13	100%	






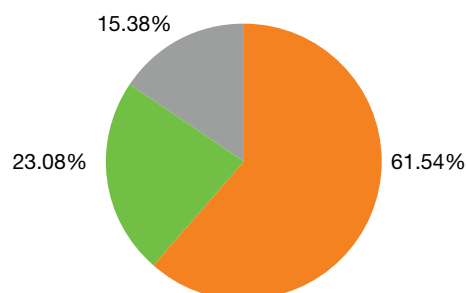
Production

		 %	
Male	9	69.23%	9*
Female	3	23.08%	3*
Non-binary	0	0%	0
Not specified	1	7.69%	1
	13	100%	






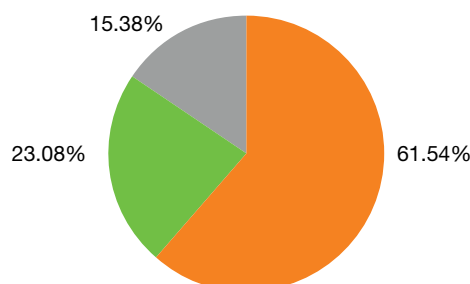
Screenwriting

		 %	
Male	8	61.54%	8*
Female	3	23.08%	3*
Non-binary	0	0%	0
Not specified	2	15.38%	2
	13	100%	



Cinematography

		 %	
Male	8	61.54%	8*
Female	3	23.08%	3*
Non-binary	0	0%	0
Not specified	2	15.38%	2
	13	100%	






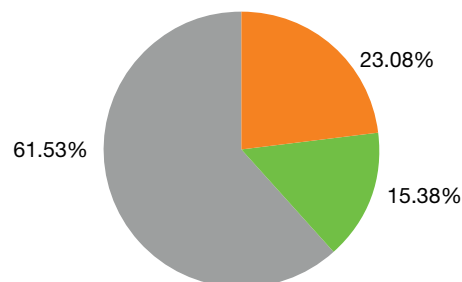


Eusko Label




From the gender perspective, the **13** shorts programmed show that male authorship prevails in all categories. Compared to the previous edition, there is a drop in the number of professionals of the female gender in all areas, with the exception of music composition.

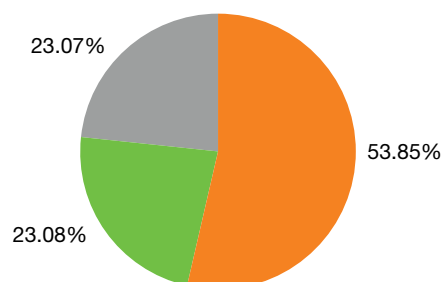
Music

		 %	
Male	3	23.08%	3*
Female	2	15.38%	2*
Non-binary	0	0%	0
Not specified	8	61.53%	8
	13	100%	






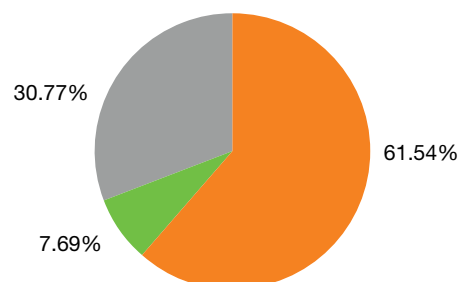
Editing

		 %	
Male	7	53.85%	7*
Female	3	23.08%	3*
Non-binary	0	0%	0
Not specified	3	23.07%	3
	13	100%	






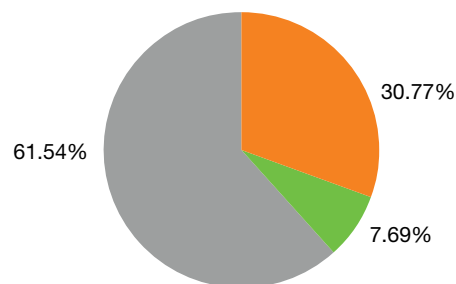
Sound

		 %	
Male	8	61.54%	8*
Female	1	7.69%	1*
Non-binary	0	0%	0
Not specified	4	30.77%	4
	13	100%	



Art direction

		 %	
Male	4	30.77%	4*
Female	1	7.69%	1*
Non-binary	0	0%	0
Not specified	8	61.54%	8
	13	100%	






(*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.

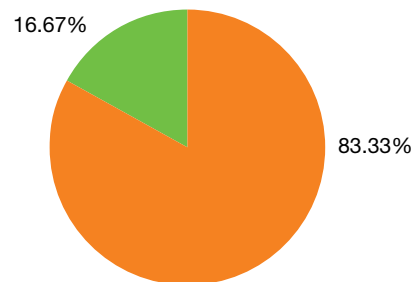


Loterías Short Films




The San Sebastián Festival and the Sociedad Estatal Loterías y Apuestas del Estado (SELAE) organised the 2nd year of the competition for short films on social issues, aiming to use audiovisuals to send positive and encouraging messages seeking to achieve the redistribution of wealth, eliminate inequalities and foster social justice.

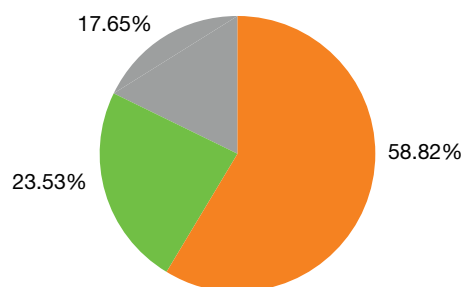
Direction

		 %	
Male	5	83.33%	5*
Female	1	16.67%	1*
Non-binary	0	0%	0
Not specified	0	0%	0
	6	100%	






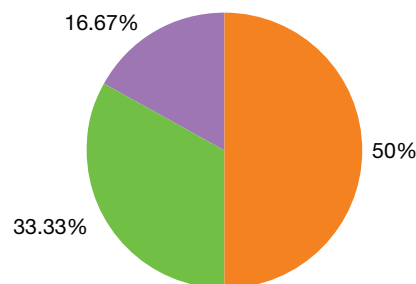
Production

		 %	
Male	10	58.82%	5*
Female	4	23.53%	4*
Non-binary	0	0%	0
Not specified	3	17.65%	2
	17	100%	






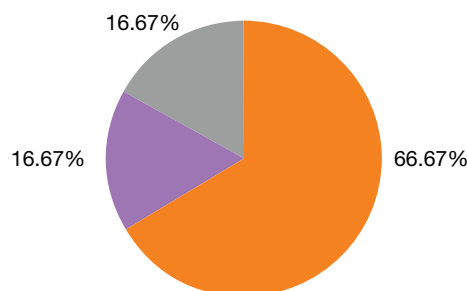
Screenwriting

		 %	
Male	3	50%	3*
Female	2	33.33%	2*
Non-binary	1	16.67%	1
Not specified	0	0%	0
	6	100%	



Cinematography

		 %	
Male	4	66.67%	4*
Female	0	0%	0*
Non-binary	1	16.67%	1
Not specified	1	16.67%	1
	6	100%	



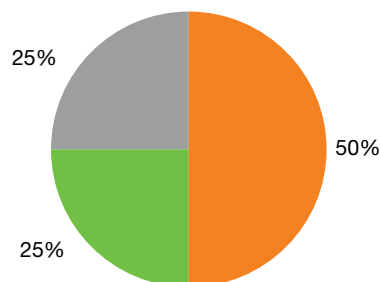


Loterías Short Films

In the **6** short films selected male authorship prevails in all categories, except for art direction, the only profession showing an increased representation of women professionals compared to the first edition.

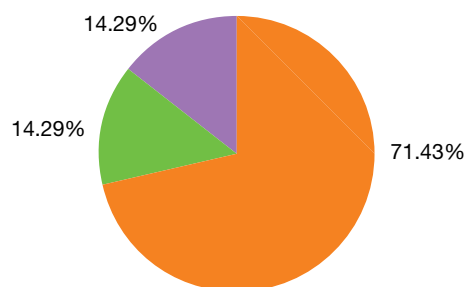
Music

		%	
Male	4	50%	3*
Female	2	25%	2*
Non-binary	0	0%	0
Not specified	2	25%	2
	8	100%	



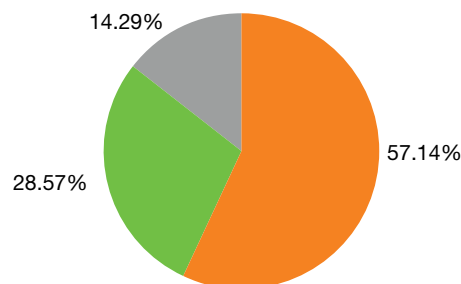
Editing

		%	
Male	5	71.43%	4*
Female	1	14.29%	1*
Non-binary	1	14.29%	1
Not specified	0	0%	0
	7	100%	



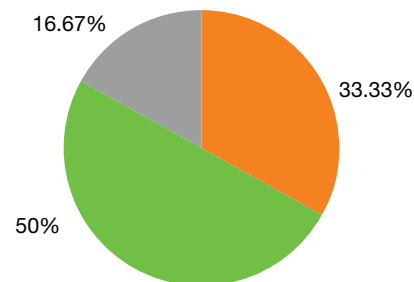
Sound

		%	
Male	4	57.14%	3*
Female	2	28.57%	2*
Non-binary	0	0%	0
Not specified	1	14.29%	1
	7	100%	



Art direction

		%	
Male	2	33.33%	2*
Female	3	50%	3*
Non-binary	0	0%	0
Not specified	1	16.67%	1
	6	100%	






(*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.

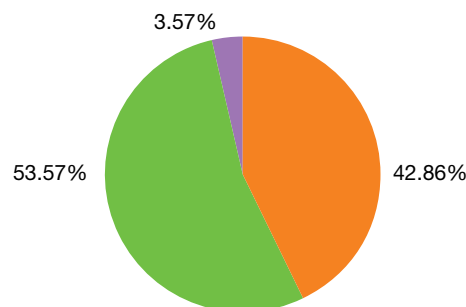


Made in Spain




In Made in Spain, a selection of the year's films to which the Festival offers a platform for their international launch, in the **28** films programmed (27 feature films and one short), and in a reversal of trend, there are more women screenwriters (55%), more women directors (53%) and more women editors (52%). Compared to the previous edition, women increased their presence by more than fifteen percentage points in directing, production, screenwriting, cinematography and music composition.

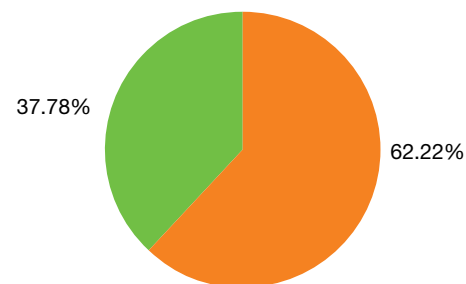
Direction

		 %	
Male	12	42.86%	12*
Female	15	53.57%	15*
Non-binary	1	3.57%	1
Not specified	0	0%	0
	28	100%	






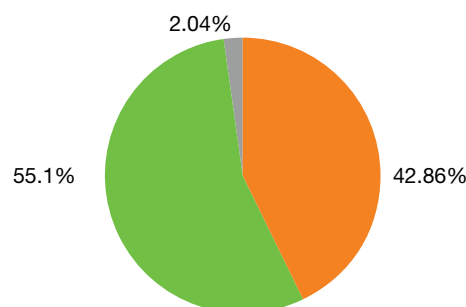
Production

		 %	
Male	56	62.22%	20*
Female	34	37.78%	23*
Non-binary	0	0%	0
Not specified	0	0%	0
	90	100%	






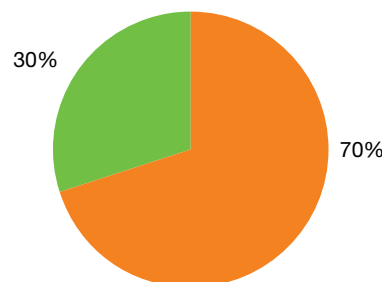
Screenwriting

		 %	
Male	21	42.86%	13*
Female	27	55.1%	18*
Non-binary	0	0%	0
Not specified	1	2.04%	1
	49	100%	



Cinematography




		 %	
Male	21	70%	21*
Female	9	30%	8*
Non-binary	0	0%	0
Not specified	0	0%	0
	30	100%	

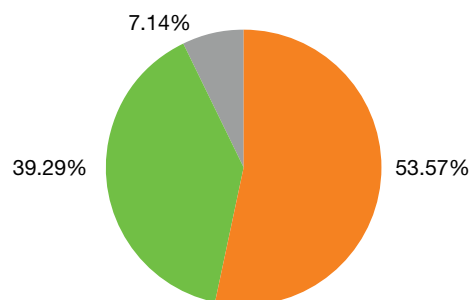







Made in Spain

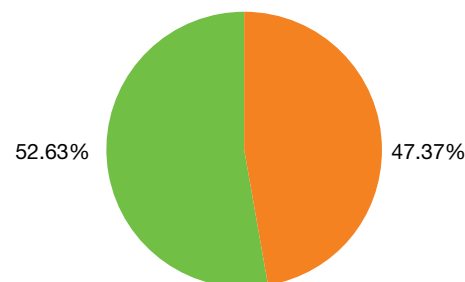
Music

		 %	
Male	15	53.57%	15*
Female	11	39.29%	11*
Non-binary	0	0%	0
Not specified	2	7.14%	2
	28	100%	






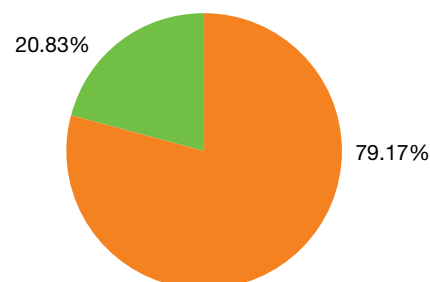
Editing

		 %	
Male	18	47.37%	17*
Female	20	52.63%	17*
Non-binary	0	0%	0
Not specified	0	0%	0
	38	100%	






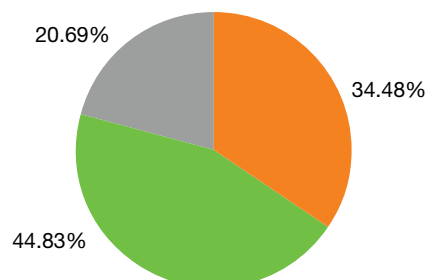
Sound

		 %	
Male	38	79.17%	25*
Female	10	20.83%	10*
Non-binary	0	0%	0
Not specified	0	0%	0
	48	100%	



Art direction

		 %	
Male	10	34.48%	10*
Female	13	44.83%	13*
Non-binary	0	0%	0
Not specified	6	20.69%	6
	29	100%	






(*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.

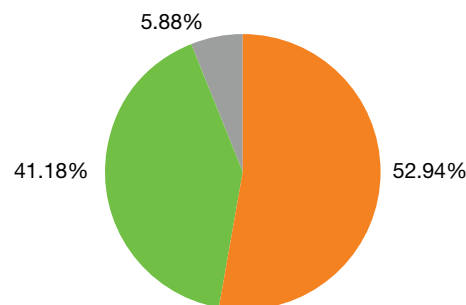


Zinemira




In the **13** films selected (11 features, one medium-length and one short) for Zinemira, the section dedicated to Basque films organised by the San Sebastián Festival and the Basque Government Department of Culture, there are more women screenwriters (52%), parity in art direction and balanced proportions in editing, directing and production. This is also the section with the highest number of women sound engineers (31%) along with WIP Latam.

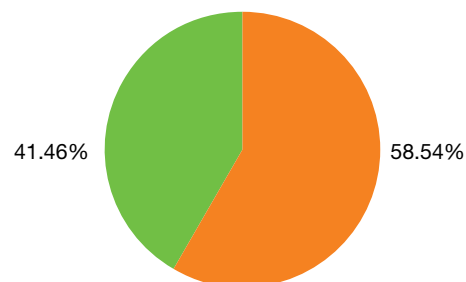
Direction

		 %	
Male	9	52.94%	8*
Female	7	41.18%	5*
Non-binary	0	0%	0
Not specified	1	5.88%	1
	17	100%	






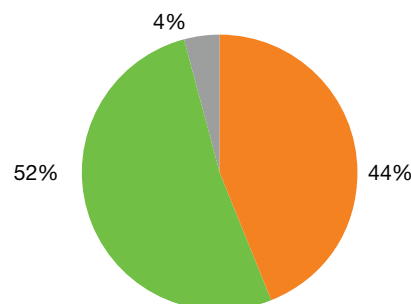
Production

		 %	
Male	24	58.54%	12*
Female	17	41.46%	9*
Non-binary	0	0%	0
Not specified	0	0%	0
	41	100%	






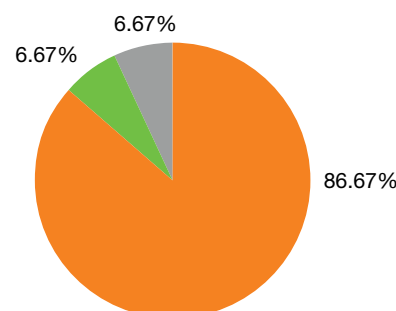
Screenwriting

		 %	
Male	11	44%	7*
Female	13	52%	7*
Non-binary	0	0%	0
Not specified	1	4%	1
	25	100%	



Cinematography




		 %	
Male	13	86.67%	11*
Female	1	6.67%	1*
Non-binary	0	0%	0
Not specified	1	6.67%	1
	15	100%	

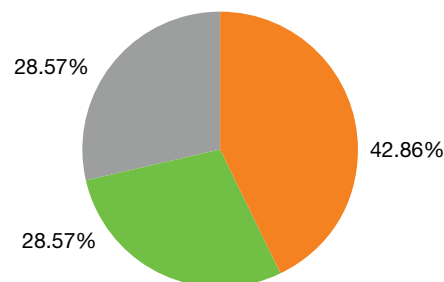







Zinemira

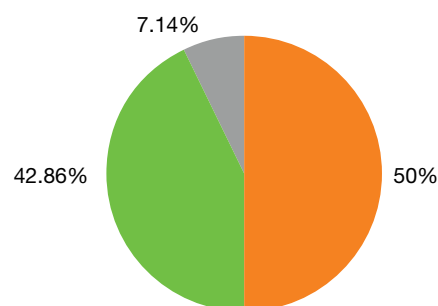
Music

		 %	
Male	6	42.86%	6*
Female	4	28.57%	4*
Non-binary	0	0%	0
Not specified	4	28.57%	4
	14	100%	






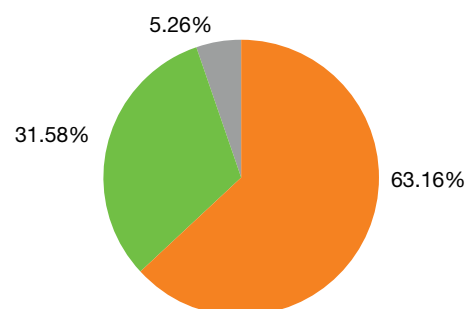
Editing

		 %	
Male	7	50%	7*
Female	6	42.86%	5*
Non-binary	0	0%	0
Not specified	1	7.14%	1
	14	100%	






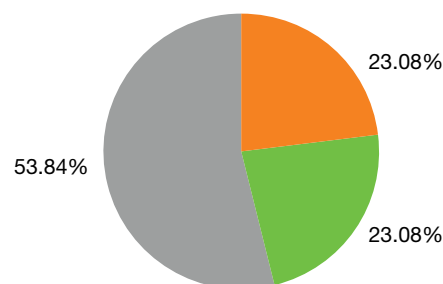
Sound

		 %	
Male	12	63.16%	10*
Female	6	31.58%	6*
Non-binary	0	0%	0
Not specified	1	5.26%	1
	19	100%	



Art direction

		 %	
Male	3	23.08%	3*
Female	3	23.08%	3*
Non-binary	0	0%	0
Not specified	7	53.84%	7
	13	100%	






(*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.

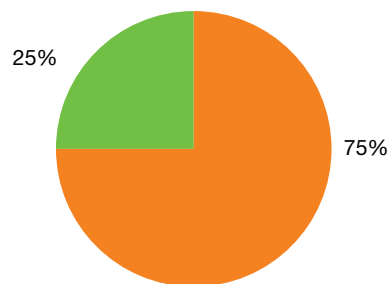


Velodrome




In the **3** proposals (two films and one series) shown in the Velodrome, the section featuring major releases on its 400m2 screen for an audience of almost 3,000 people, there is a prevalence of male authorship in all categories. Women professionals only beat the 30% mark in screenwriting.

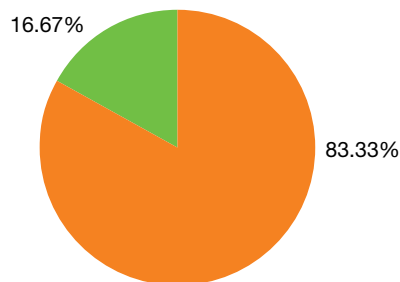
Direction

		 %	
Male	3	75%	2*
Female	1	25%	1*
Non-binary	0	0%	0
Not specified	0	0%	0
	4	100%	






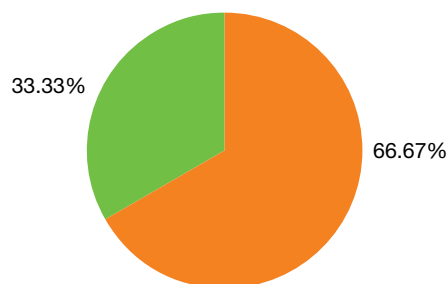
Production

		 %	
Male	5	83.33%	3*
Female	1	16.67%	1*
Non-binary	0	0%	0
Not specified	0	0%	0
	6	100%	






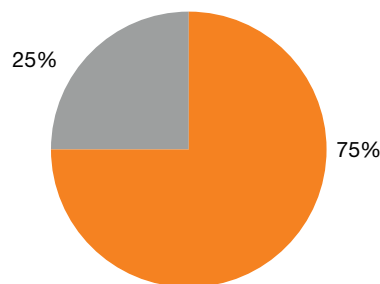
Screenwriting

		 %	
Male	4	66.67%	3*
Female	2	33.33%	1*
Non-binary	0	0%	0
Not specified	0	0%	0
	6	100%	



Cinematography




		 %	
Male	3	75%	2*
Female	0	0%	0*
Non-binary	0	0%	0
Not specified	1	25%	1
	4	100%	

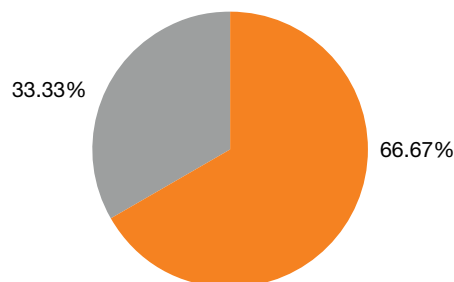







Velodrome

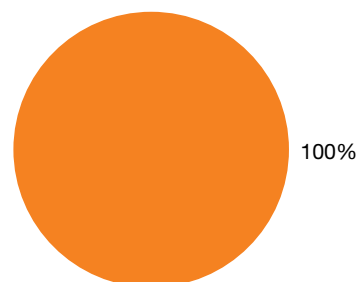
Music

		 %	
Male	2	66.67%	2*
Female	0	0%	0*
Non-binary	0	0%	0
Not specified	1	33.33%	1
	3	100%	






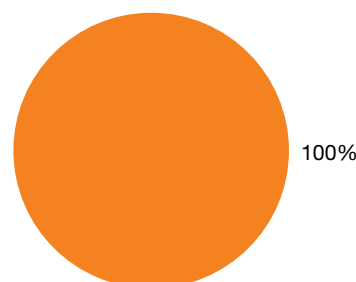
Editing

		 %	
Male	4	100%	3*
Female	0	0%	0*
Non-binary	0	0%	0
Not specified	0	0%	0
	4	100%	






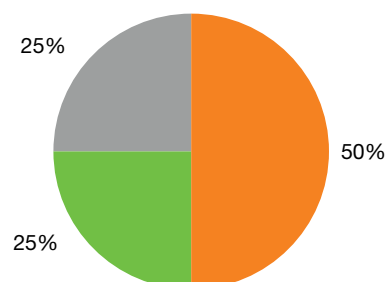
Sound

		 %	
Male	4	100%	3*
Female	0	0%	0*
Non-binary	0	0%	0
Not specified	0	0%	0
	4	100%	



Art direction

		 %	
Male	2	50%	2*
Female	1	25%	1*
Non-binary	0	0%	0
Not specified	1	25%	1
	4	100%	



(*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.

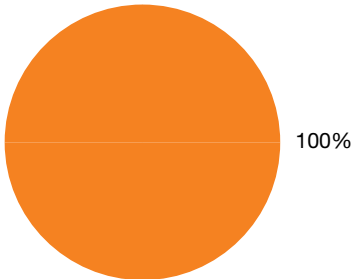


Klasikoak

Given that this report analyses the gender perspective of contemporary cinema, it excludes the sections that do not screen films released during the year. That said, this report also analyses the Klasikoak section to obtain a gender picture of the selection featuring classics old and new from the annals of global film history. However, these results are not included in the overall figures.

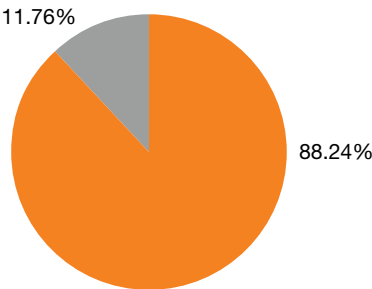
Direction

		%	
Male	12	100%	12*
Female	0	0%	0*
Non-binary	0	0%	0
Not specified	0	0%	0
	12	100%	



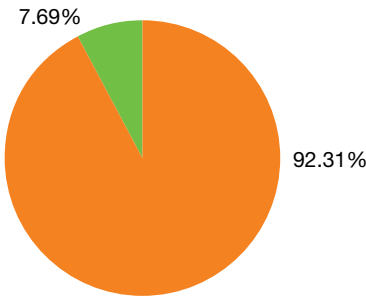
Production

		%	
Male	15	88.24%	12*
Female	0	0%	0*
Non-binary	0	0%	0
Not specified	2	11.76%	1
	17	100%	



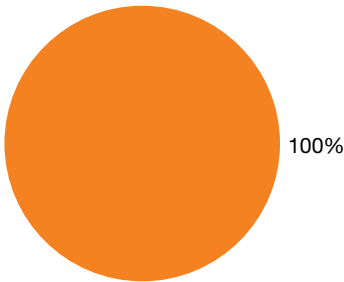
Screenwriting

		%	
Male	12	92.31%	11*
Female	1	7.69%	1*
Non-binary	0	0%	0
Not specified	0	0%	0
	13	100%	



Cinematography

		%	
Male	12	100%	12*
Female	0	0%	0*
Non-binary	0	0%	0
Not specified	0	0%	0
	12	100%	






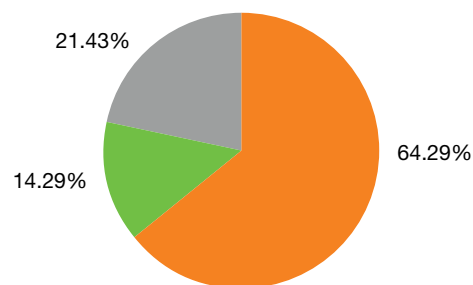


Klasikoak




Male authorship strongly prevails in all categories of the **12** feature films screened in Klasikoak. The presence of women filmmakers is no higher than 15% in any profession and there are no women directors, producers, directors of cinematography, sound engineers or art directors.

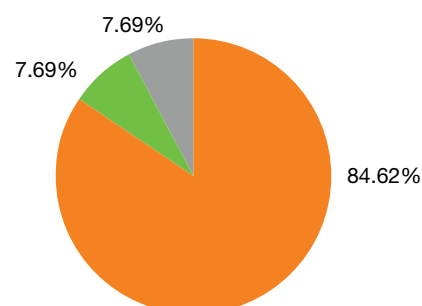
Music

		 %	
Male	9	64.29%	8*
Female	2	14.29%	2*
Non-binary	0	0%	0
Not specified	3	21.43%	3
	14	100%	






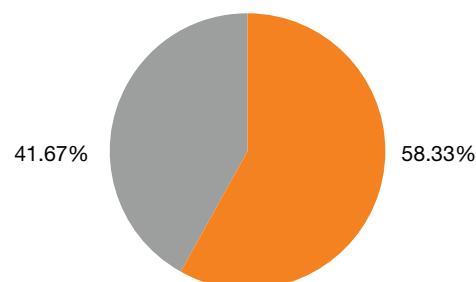
Editing

		 %	
Male	11	84.62%	10*
Female	1	7.69%	1*
Non-binary	0	0%	0
Not specified	1	7.69%	1
	13	100%	






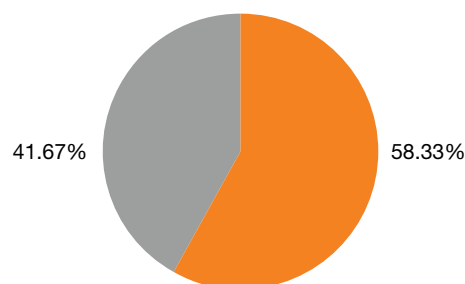
Sound

		 %	
Male	7	58.33%	7*
Female	0	0%	0*
Non-binary	0	0%	0
Not specified	5	41.67%	5
	12	100%	



Art direction

		 %	
Male	7	58.33%	7*
Female	0	0%	0*
Non-binary	0	0%	0
Not specified	5	41.67%	5
	12	100%	



(*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.



Retrospective

Based on the same criteria as Klasikoak, the report includes an overview of the retrospectives organised by the current executive due to the fact that they are part of the Festival's editorial decisions:

● = Female, ● = Male, ● = Non-binary

2025 Lillian Hellman

2024 Violent Italy. Italian Crime Films



2023 Hiroshi Teshigahara

2022 Claude Sautet

2021 Flowers in the Hell. The Golden Age of Korean Cinema *



2020 There was no retrospective because of the reduction of sessions due to Covid-19.

2019 Roberto Gavaldón

2018 Muriel Box

2017 Joseph Losey

2016 Jacques Becquer

2016 The Act of Killing. Cinema and global violence *



2015 Merian C. Cooper and Ernest B. Schoedsack

2015 New Japanese independent cinema 2000-2015 *



2014 Dorothy Arzner

2014 Eastern Promises. Portrait of Eastern Europe in 50 films *



2013 Nagisa Oshima

2013 Animatopia. New Paths of Animation Cinema *



2012 Georges Franju

2012 Very Funny Things. New American Comedy *



2012 In Progress. Ten years with Latin American Cinema *



2011 Jacques Demy

2011 American Way of Death: American Film Noir 1920-2010 *



2011 Digital Shadows: Last Generation Chinese Film *



(*) Thematic retrospectives with films by female and male directors.



SSIFF

Donostia Zinemaldia
Festival de San Sebastián
International Film Festival

www.sansebastianfestival.com

Films-to-Be



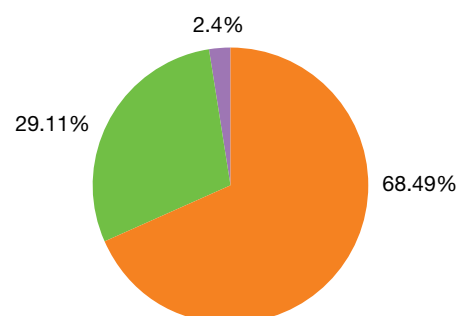
WIP Latam

The Festival has two programmes for films at the post-production stage: WIP Latam for Latin American productions, and WIP Europa for European productions.

Films submitted for WIP Latam

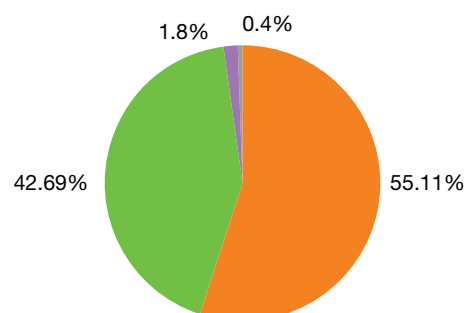
Direction

		%	
Male	200	68.49%	184*
Female	85	29.11%	81*
Non-binary	7	2.4%	7
Not specified	0	0%	0
	292	100%	



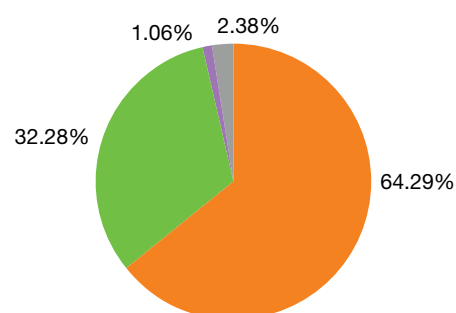
Production

		%	
Male	275	55.11%	183*
Female	213	42.69%	154*
Non-binary	9	1.8%	9
Not specified	2	0.4%	2
	499	100%	



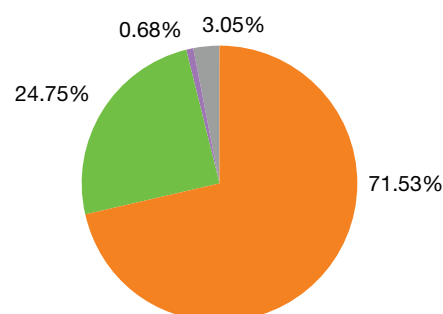
Screenwriting

		%	
Male	243	64.29%	184*
Female	122	32.28%	103*
Non-binary	4	1.06%	4
Not specified	9	2.38%	9
	378	100%	



Cinematography

		%	
Male	211	71.53%	193*
Female	73	24.75%	67*
Non-binary	2	0.68%	2
Not specified	9	3.05%	9
	295	100%	






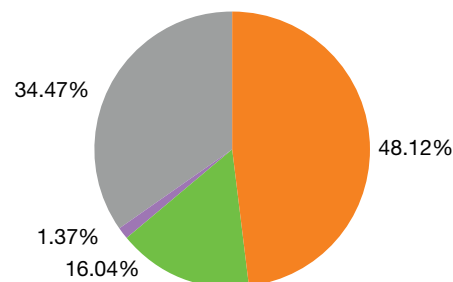


WIP Latam




WIP Latam received the submission of **259** unfinished films, in which male authorship prevails, except for the art direction category. In all other categories, the representation of people who identify with the female gender ranges from 16% in music composition to 42% in production.

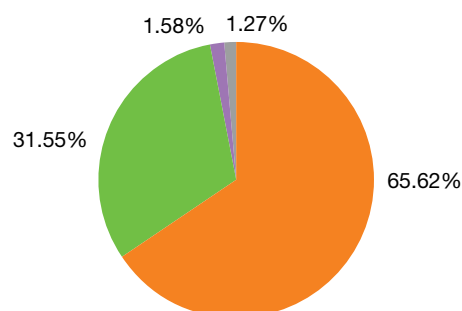
Music

		 %	
Male	141	48.12%	127*
Female	47	16.04%	44*
Non-binary	4	1.37%	4
Not specified	101	34.47%	97
	293	100%	






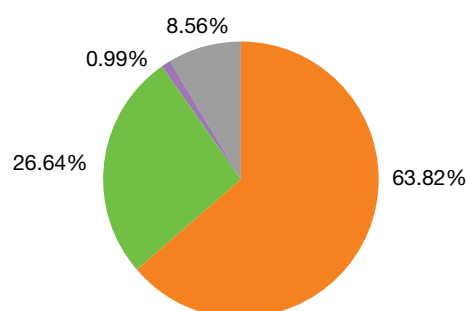
Editing

		 %	
Male	208	65.62%	180*
Female	100	31.55%	94*
Non-binary	5	1.58%	5
Not specified	4	1.27%	4
	317	100%	






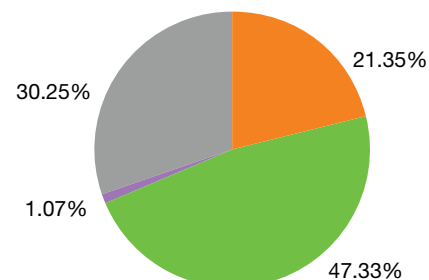
Sound

		 %	
Male	194	63.82%	174*
Female	81	26.64%	72*
Non-binary	3	0.99%	3
Not specified	26	8.56%	26
	304	100%	



Art direction

		 %	
Male	60	21.35%	58*
Female	133	47.33%	123*
Non-binary	3	1.07%	3
Not specified	85	30.25%	85
	281	100%	



(*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.






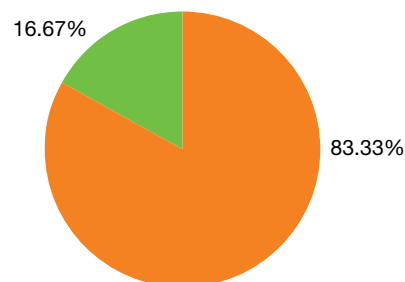
WIP Latam

In the 4 films selected for WIP Latam, from the gender point of view, there are more directors of cinematography (75%), with parity in sound and art direction, and a predominance of male authorship in all other categories, including production (35% of female representation) and directing (16%).




Films selected for WIP Latam

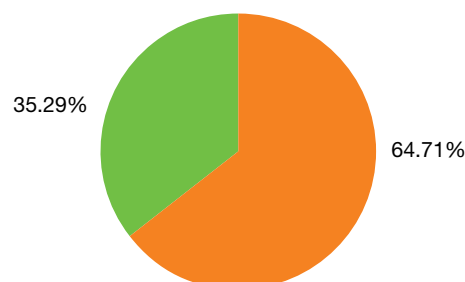
Direction

		 %	
Male	5	83.33%	3*
Female	1	16.67%	1*
Non-binary	0	0%	0
Not specified	0	0%	0
	6	100%	






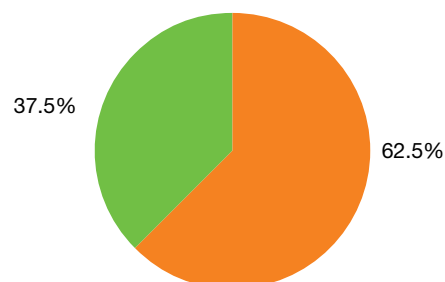
Production

		 %	
Male	11	64.71%	4*
Female	6	35.29%	3*
Non-binary	0	0%	0
Not specified	0	0%	0
	17	100%	






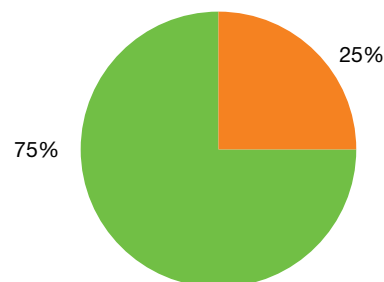
Screenwriting

		 %	
Male	5	62.5%	3*
Female	3	37.5%	3*
Non-binary	0	0%	0
Not specified	0	0%	0
	8	100%	



Cinematography




		 %	
Male	1	25%	1*
Female	3	75%	3*
Non-binary	0	0%	0
Not specified	0	0%	0
	4	100%	

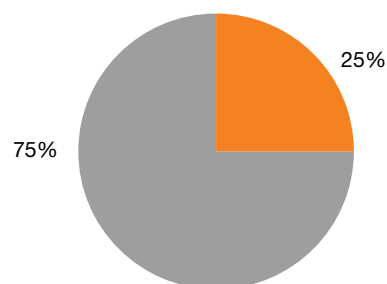







WIP Latam

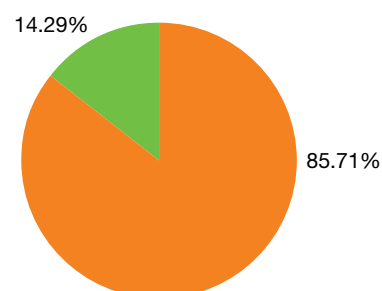
Music

		 %	
Male	1	25%	1*
Female	0	0%	0*
Non-binary	0	0%	0
Not specified	3	75%	3
	4	100%	






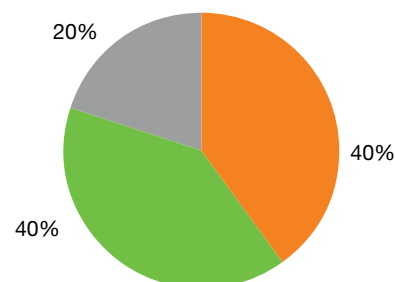
Editing

		 %	
Male	6	85.71%	4*
Female	1	14.29%	1*
Non-binary	0	0%	0
Not specified	0	0%	0
	7	100%	






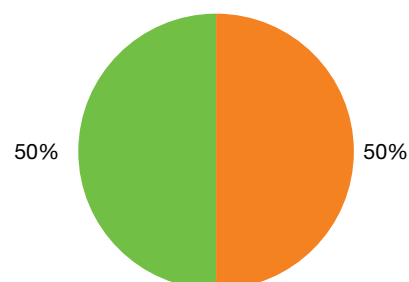
Sound

		 %	
Male	2	40%	2*
Female	2	40%	1*
Non-binary	0	0%	0
Not specified	1	20%	1
	5	100%	



Art direction

		 %	
Male	2	50%	2*
Female	2	50%	2*
Non-binary	0	0%	0
Not specified	0	0%	0
	4	100%	



(*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.

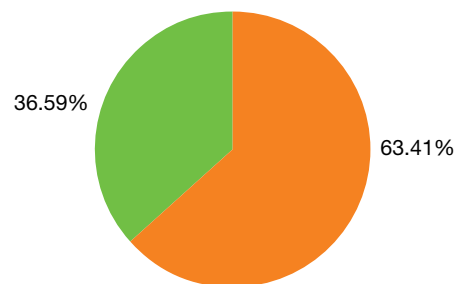
WIP Europa

WIP Europa is the San Sebastián Festival programme for all films with a majority of European production at the post-production stage. In all categories of the **75** films submitted male authorship predominates, with the exception of art direction.

Films submitted for WIP Europa

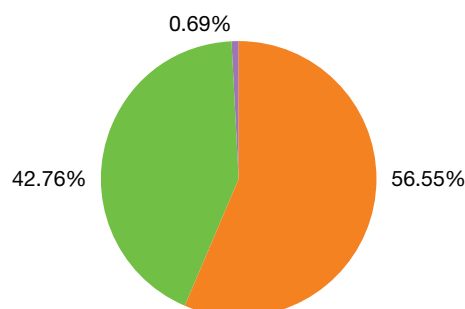
Direction

		%	
Male	52	63.41%	50*
Female	30	36.59%	28*
Non-binary	0	0%	0
Not specified	0	0%	0
	82	100%	



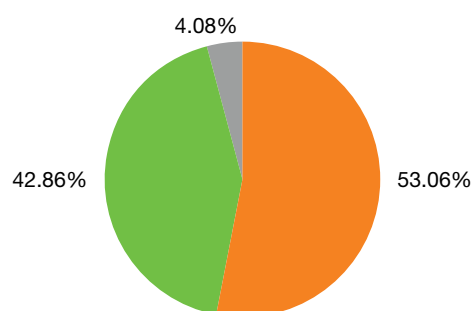
Production

		%	
Male	82	56.55%	57*
Female	62	42.76%	44*
Non-binary	1	0.69%	1
Not specified	0	0%	0
	145	100%	



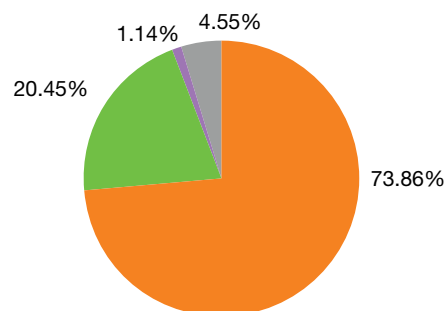
Screenwriting

		%	
Male	52	53.06%	45*
Female	42	42.86%	37*
Non-binary	0	0%	0
Not specified	4	4.08%	4
	98	100%	



Cinematography

		%	
Male	65	73.86%	57*
Female	18	20.45%	18*
Non-binary	1	1.14%	1
Not specified	4	4.55%	4
	88	100%	



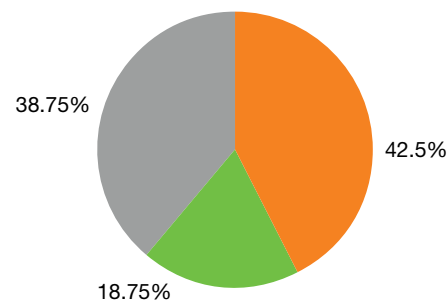


WIP Europa

Compared to last year's figures, there are more women directors (up by 9 percentage points) and editors (up by 14 percentage points).

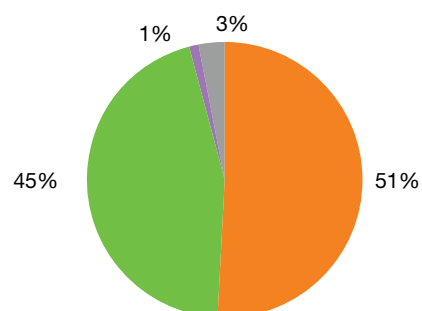
Music

		%	
Male	34	42.5%	31*
Female	15	18.75%	14*
Non-binary	0	0%	0
Not specified	31	38.75%	31
	80	100%	



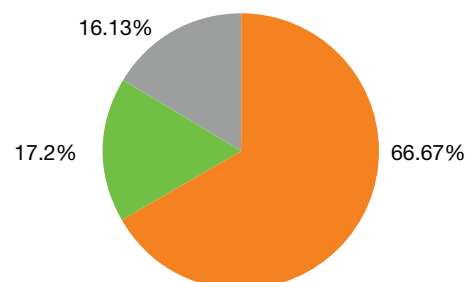
Editing

		%	
Male	51	51%	42*
Female	45	45%	38*
Non-binary	1	1%	1
Not specified	3	3%	3
	100	100%	



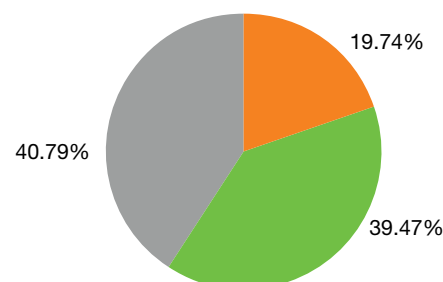
Sound

		%	
Male	62	66.67%	52*
Female	16	17.2%	14*
Non-binary	0	0%	0
Not specified	15	16.13%	15
	93	100%	



Art direction

		%	
Male	15	19.74%	15*
Female	30	39.47%	30*
Non-binary	0	0%	0
Not specified	31	40.79%	31
	76	100%	



(*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.






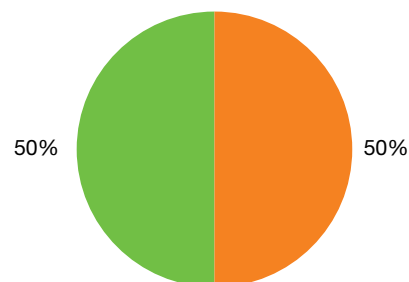
WIP Europa

In the 4 productions selected, the percentage of participation by professionals who identify with the female gender is greater than the average for films submitted, with the exception of cinematography and music composition: there are more women screenwriters and (60%) and parity in directing.




Films selected for WIP Europa

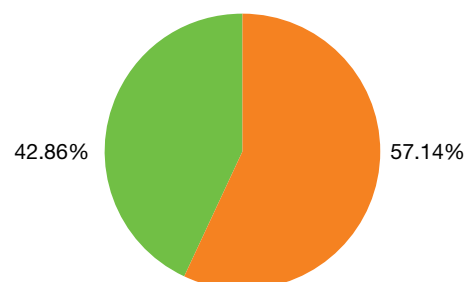
Direction

		 %	
Male	2	50%	2*
Female	2	50%	2*
Non-binary	0	0%	0
Not specified	0	0%	0
	4	100%	






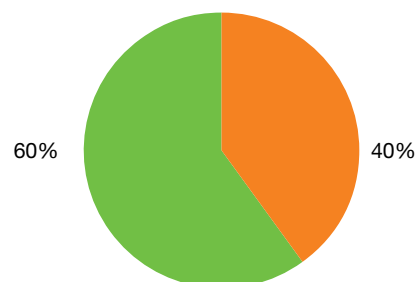
Production

		 %	
Male	8	57.14%	3*
Female	6	42.86%	4*
Non-binary	0	0%	0
Not specified	0	0%	0
	14	100%	






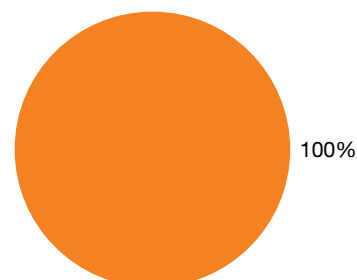
Screenwriting

		 %	
Male	2	40%	2*
Female	3	60%	3*
Non-binary	0	0%	0
Not specified	0	0%	0
	5	100%	



Cinematography




		 %	
Male	4	100%	4*
Female	0	0%	0*
Non-binary	0	0%	0
Not specified	0	0%	0
	4	100%	

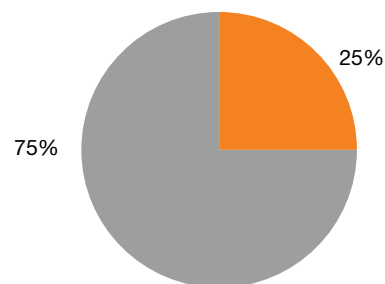







WIP Europa

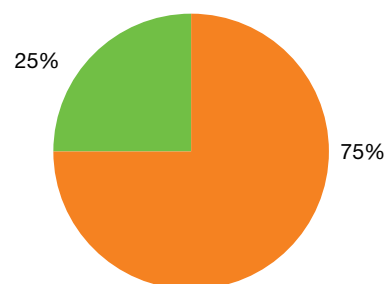
Music

		 %	
Male	1	25%	1*
Female	0	0%	0*
Non-binary	0	0%	0
Not specified	3	75%	3
	4	100%	






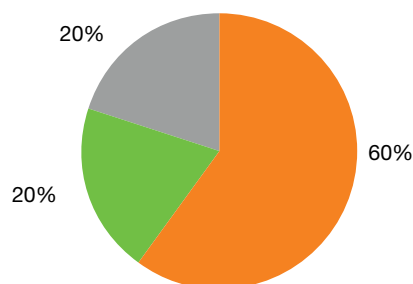
Editing

		 %	
Male	3	75%	3*
Female	1	25%	1*
Non-binary	0	0%	0
Not specified	0	0%	0
	4	100%	






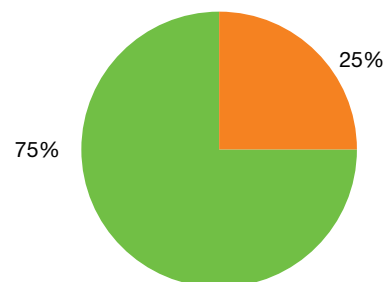
Sound

		 %	
Male	3	60%	3*
Female	1	20%	1*
Non-binary	0	0%	0
Not specified	1	20%	1
	5	100%	



Art direction

		 %	
Male	1	25%	1*
Female	3	75%	3*
Non-binary	0	0%	0
Not specified	0	0%	0
	4	100%	



(*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.



Europe-Latin America Co-Production Forum

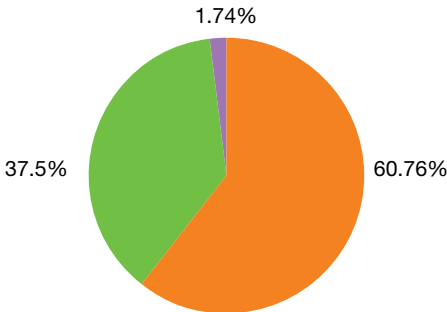
The San Sebastián Festival has two programmes for film projects: the Europe-Latin America Co-Production Forum and the Ikusmira Berriak residencies programme. In the case of the projects, only the categories of directing, production and screenwriting are assessed, given that the crews may not be fully formed at this stage.

In the **268** projects submitted to the Co-Production Forum in 2025 there are 46% of women producers, 39% of women screenwriters and 37% of women directors. These percentages of participation by the female gender are lower than last year.

Projects submitted to the Co-Production Forum

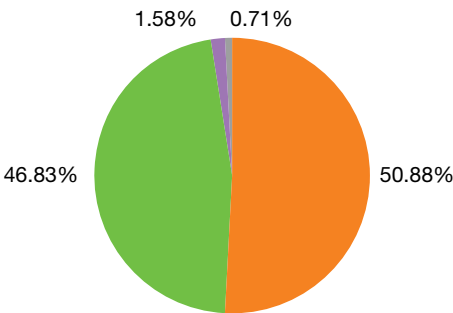
Direction

		%	
Male	175	60.76%	167*
Female	108	37.5%	108*
Non-binary	5	1.74%	5
Not specified	0	0%	0
	288	100%	



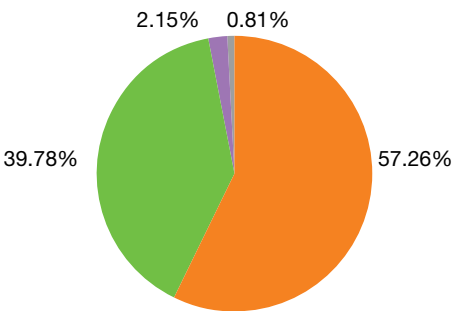
Production

		%	
Male	289	50.88%	195*
Female	266	46.83%	186*
Non-binary	9	1.58%	9
Not specified	4	0.71%	2
	568	100%	



Screenwriting

		%	
Male	213	57.26%	166*
Female	148	39.78%	128*
Non-binary	8	2.15%	8
Not specified	3	0.81%	3
	372	100%	



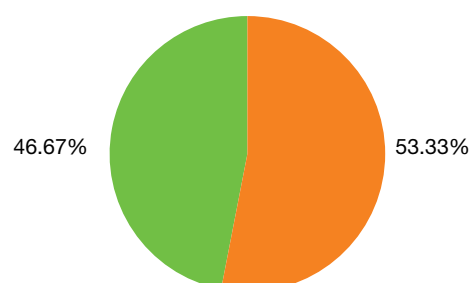
Europe-Latin America Co-Production Forum

Amongst the **15** projects selected for the Forum there are more women producers (52%), more women directors (46%) and more women screenwriters (45%) than in the average number of projects submitted.

Projects selected for the Co-Production Forum

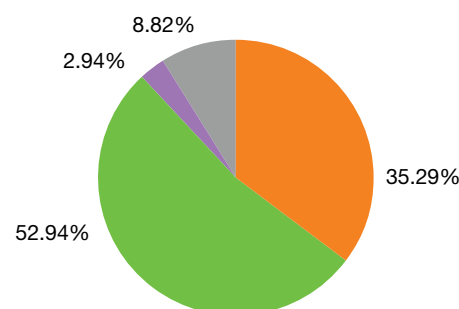
Direction

		%	
Male	8	53.33%	8*
Female	7	46.67%	7*
Non-binary	0	0%	0
Not specified	0	0%	0
	15	100%	



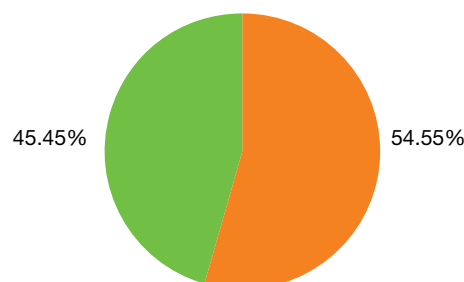
Production

		%	
Male	12	35.29%	9*
Female	18	52.94%	12*
Non-binary	1	2.94%	1
Not specified	3	8.82%	1
	34	100%	



Screenwriting

		%	
Male	12	54.55%	9*
Female	10	45.45%	8*
Non-binary	0	0%	0
Not specified	0	0%	0
	22	100%	



(*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.



Ikusmira Berriak

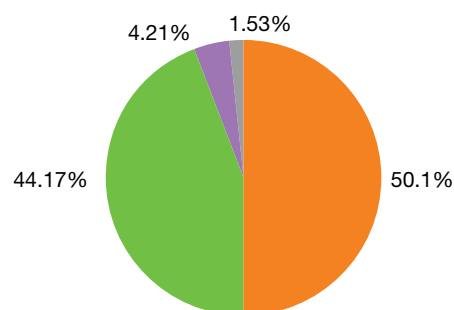
Ikusmira Berriak is the film project development residencies programme organised by the San Sebastián Festival, Tabakalera International Centre for Contemporary Culture and the Elías Querejeta Zine Eskola. Starting in springtime and ending in September to coincide with the Festival dates, it is structured into two stays running over a total of 8 weeks.

Amongst the **487** projects submitted for the 11th edition (34% more than last year), the percentages with respect to gender perspective show a higher balance than in other industry sections and activities: 44% of women directors, 43% of women screenwriters and 38% of women producers.

Projects submitted for Ikusmira Berriak

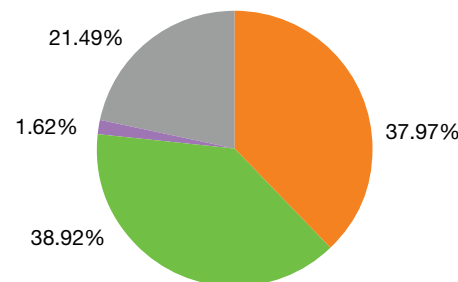
Direction

		%	
Male	262	50.1%	252*
Female	231	44.17%	219*
Non-binary	22	4.21%	22
Not specified	8	1.53%	8
	523	100%	



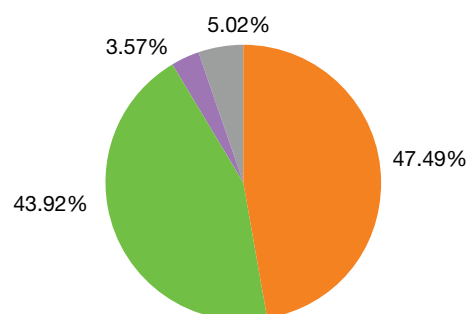
Production

		%	
Male	281	37.97%	206*
Female	288	38.92%	235*
Non-binary	12	1.62%	12
Not specified	159	21.49%	151
	740	100%	



Screenwriting

		%	
Male	293	47.49%	258*
Female	271	43.92%	241*
Non-binary	22	3.57%	21
Not specified	31	5.02%	29
	617	100%	








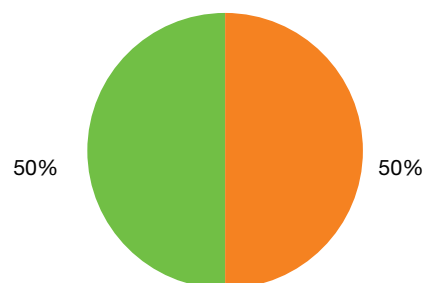
Ikusmira Berriak

In the case of the **6** projects selected, there are more women screenwriters (57%) and parity in directing (50%) and production (50%), translating into the highest percentages of participation by women professionals at the Festival, together with Nest and Made in Spain.




Projects selected for Ikusmira Berriak

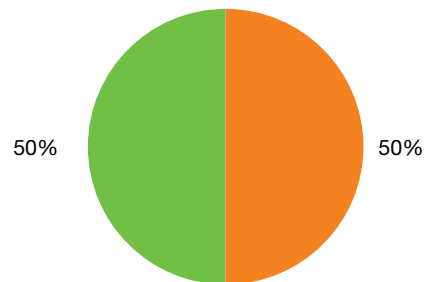
Direction

		 %	
Male	3	50%	3*
Female	3	50%	3*
Non-binary	0	0%	0
Not specified	0	0%	0
	6	100%	






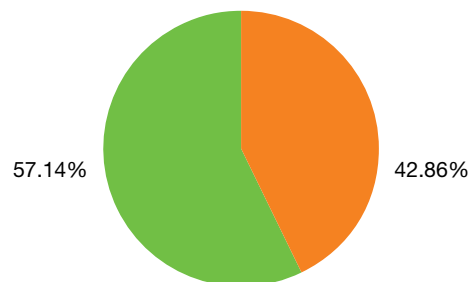
Production

		 %	
Male	6	50%	4*
Female	6	50%	4*
Non-binary	0	0%	0
Not specified	0	0%	0
	12	100%	



Screenwriting

		 %	
Male	3	42.86%	3*
Female	4	57.14%	3*
Non-binary	0	0%	0
Not specified	0	0%	0
	7	100%	



(*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.



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Film Talks

SSIFF

2025
Iraila
Septiembre
19/27



73

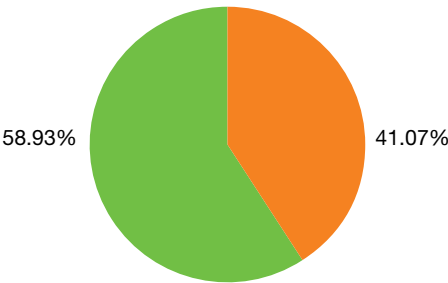


Film Talks



During the event itself, the San Sebastián Festival runs film talks with industry professionals related to the Thought & Discussion department, the Nest section and the industry activities. As part of the decisions and commitments undertaken by the Festival, an analysis is made of the participation of professionals who identify with the female, male or non-binary gender not only in the film crews, but also in the Festival spaces designed for the exchange of ideas.

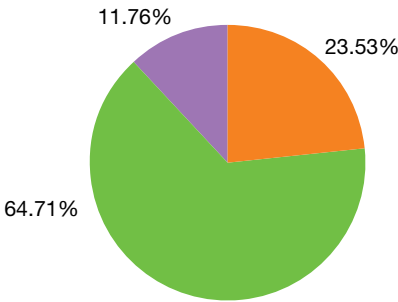
Speakers

		 %
Male	23	41.07%
Female	33	58.93%
Non-binary	0	0%
	56	100%





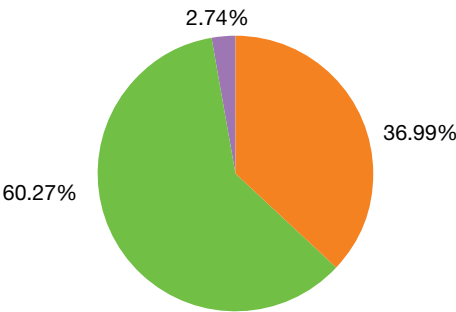
Moderation

		 %
Male	4	23.53%
Female	11	64.71%
Non-binary	2	11.76%
	17	100%



Total

		 %
Male	27	36.99%
Female	44	60.27%
Non-binary	2	2.74%
	73	100%





Film Talks

● = Female, ● = Male, ● = Non-binary

Film Talks

Nest Film Talk: Claire Denis - <i>Le Cri des Gardes</i>	● ●
Nest Film Talk: Gia Coppola	● ●
Nest Film Talk: Jaume Claret Muxart - <i>Estrany Riu</i>	● ●
Nest Film Talk: Jonás Trueba and José Luis Guerin - <i>Historias del buen valle</i>	● ●
Harris Dickinson and Archie Pearch (Devisio Pictures)	● ● ●
Alexandre Desplat and Alberto Iglesias	● ● ●
Joachim Trier	● ●

Feminist Analyses of the Current Audiovisual Industry

The traps of diversity: why not everything goes. ODA - Observatory of Diversity in the Audiovisual Media of Spain	● ●
Women filmmakers facing sexual violence: representation and reparation in <i>La Furia</i> (2025)	● ● ● ●
Uncomfortable content: who's afraid of diversity?	● ● ● ●
Associations: the collective as resistance	● ● ● ● ● ● ●
Supporting creation: an overview of residencies and laboratories in Spain	● ● ● ● ● ● ●

1st ACCIÓN Meeting of Film Directors from Spain

Creative Freedom of the Director	● ● ● ● ●
International Meeting. European Manifesto	● ● ● ● ●
The Role of the Director-Producer	● ● ● ●
Directing and Series	● ● ● ●
The Cinematic Writings of the Francoist Dictatorship	● ● ● ●
Series Conference: Y2K Effect. A portrait of a generation	● ● ● ●
LGBTIAQ+ Label. Distribution and internationalization of Latin American LGBTIQ+ films	● ● ● ●
ZINEMALDIA & TECHNOLOGY: Beyond AI. Inclusive Technologies in the Audiovisual Sector	● ● ● ●







Juries

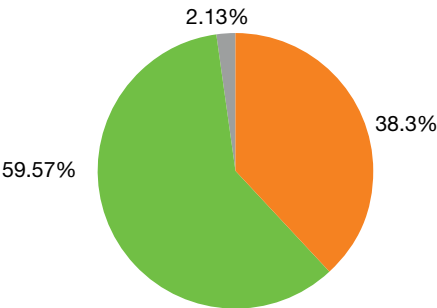


Juries

The San Sebastián Festival also analyses the gender perspective of juries in whose composition it had a part.

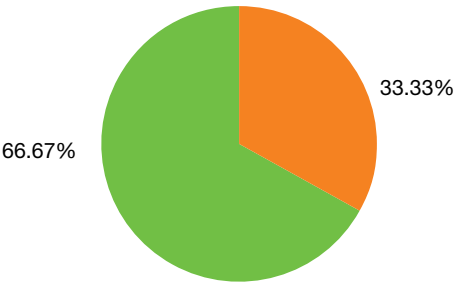
Juries

		 %
 Male	18	38.3%
 Female	28	59.57%
 Non-binary	0	0%
 Not specified	1	2.13%
	47	100%



Presidents

		 %
 Male	4	33.33%
 Female	8	66.67%
 Non-binary	0	0%
	12	100%





Juries

● = Female, ● = Male, ● = Non-binary ● = Not specified

Official Jury	● ● ● ● ● ● ●
Kutxabank-New Directors Award Jury	● ● ● ● ● ●
Horizontes Make & Mark Award Jury	● ● ● ●
Zabaltegi-Tabakalera Award Jury	● ●
Nest The Mediapro Studio Award Jury	● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ●
Culinary Zinema Award Jury	● ● ● ●
Eusko Label Award Jury	● ● ● ●
Loterías Award Jury	● ● ● ●
Irizar Basque Film Award Jury	● ● ● ●
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 Award Jury	● ● ● ●
Dunia Ayaso Award Jury	● ● ● ●



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



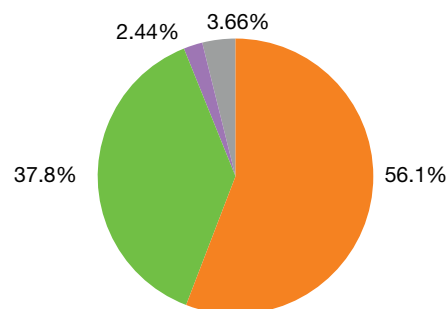
Appendix I: Films produced in the Basque Autonomous Community

Basque productions viewed

In 2025 the San Sebastián Festival selection committee viewed **72** films produced in the Basque Autonomous Community, 23% more than in 2024. Compared to previous editions, the participation of women has only risen in production; however, compared to the total number of films viewed, there are more women directors, screenwriters, producers, music composers and engineers in Basque productions than there are in the overall average.

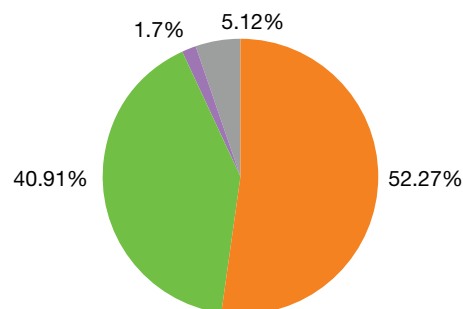
Direction

		%	
Male	46	56.1%	44*
Female	31	37.8%	28*
Non-binary	2	2.44%	2
Not specified	3	3.66%	2
	82	100%	



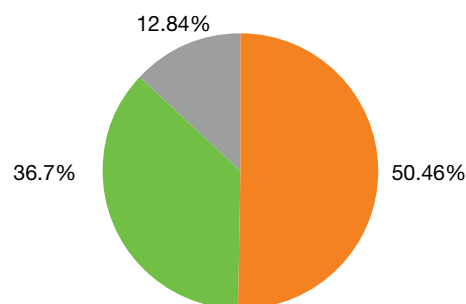
Production

		%	
Male	92	52.27%	45*
Female	72	40.91%	41*
Non-binary	3	1.7%	3
Not specified	9	5.12%	9
	176	100%	



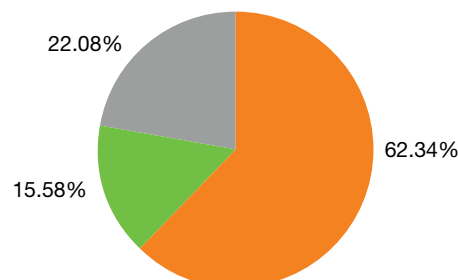
Screenwriting

		%	
Male	55	50.46%	38*
Female	40	36.7%	28*
Non-binary	0	0%	0
Not specified	14	12.84%	14
	109	100%	



Cinematography




		%	
Male	48	62.34%	45*
Female	12	15.58%	11*
Non-binary	0	0%	0
Not specified	17	22.08%	17
	77	100%	

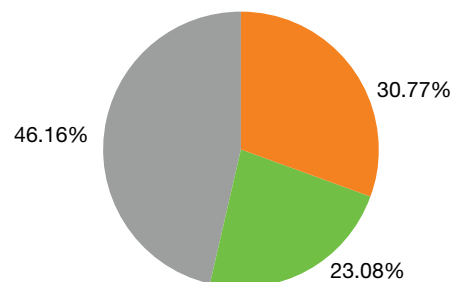







Appendix I: Films produced in the Basque Autonomous Community

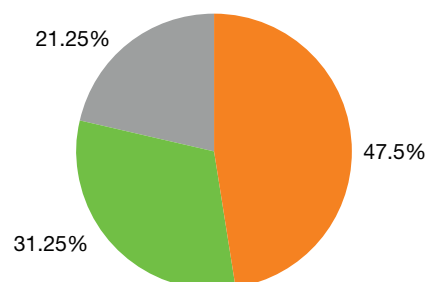
Music

		 %	
Male	24	30.77%	24*
Female	18	23.08%	18*
Non-binary	0	0%	0
Not specified	36	46.16%	34
	78	100%	






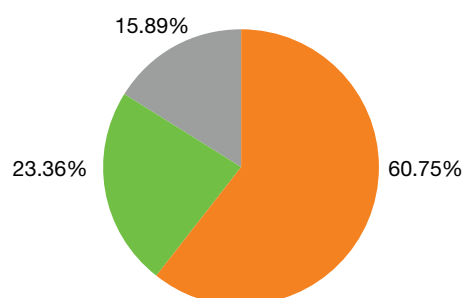
Editing

		 %	
Male	38	47.5%	34*
Female	25	31.25%	21*
Non-binary	0	0%	0
Not specified	17	21.25%	17
	80	100%	






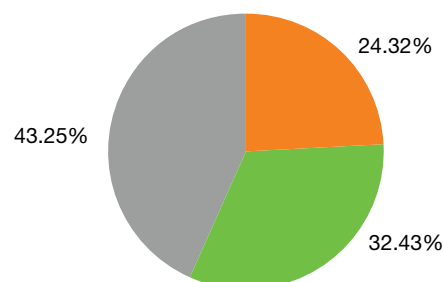
Sound

		 %	
Male	65	60.75%	45*
Female	25	23.36%	23*
Non-binary	0	0%	0
Not specified	17	15.89%	17
	107	100%	



Art direction

		 %	
Male	18	24.32%	18*
Female	24	32.43%	24*
Non-binary	0	0%	0
Not specified	32	43.25%	32
	74	100%	



(*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.



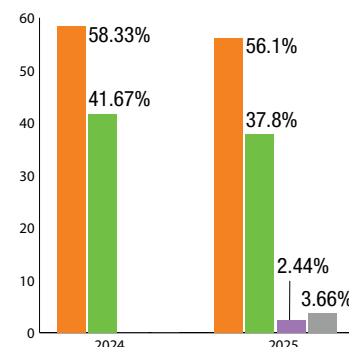
Appendix I: Films produced in the Basque Autonomous Community

Comparison between Basque productions viewed

Compared to last year, there has been a drop in the number of women professionals in all categories, with the exception of production (40%, up by six percentage points) and a little less in editing (31%, up by half a percentage point).

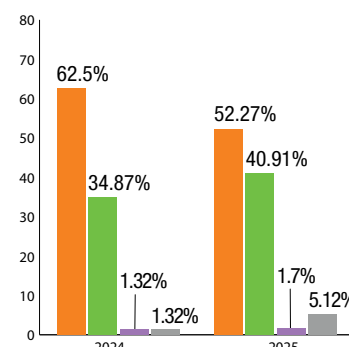
Direction

	2024			2025			Variation		
		%			%			%	
Male	42	58.33%	34	46	56.1%	44	4	-2.23%	10
Female	30	41.67%	29	31	37.8%	28	1	-3.87%	-1
Non-binary	0	0%	0	2	2.44%	2	2	2.44%	2
Not specified	0	0%	0	3	3.66%	2	3	3.66%	2



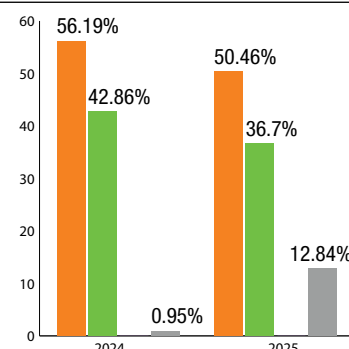
Production

	2024			2025			Variation		
		%			%			%	
Male	95	62.5%	45	92	52.27%	45	-3	-10.23%	0
Female	53	34.87%	33	72	40.91%	41	19	6.04%	8
Non-binary	2	1.32%	2	3	1.7%	3	1	0.38%	1
Not specified	2	1.32%	2	9	5.12%	9	7	3.8%	7



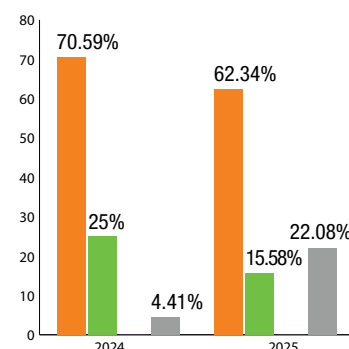
Screenwriting

	2024			2025			Variation		
		%			%			%	
Male	59	56.19%	40	55	50.46%	38	-4	-5.73%	-2
Female	45	42.86%	31	40	36.7%	28	-5	-6.16%	-3
Non-binary	0	0%	0	0	0%	0	0	0%	0
Not specified	1	0.95%	1	14	12.84%	14	13	11.89%	13



Cinematography

	2024			2025			Variation		
		%			%			%	
Male	48	70.59%	42	48	62.34%	45	0	-8.25%	3
Female	17	25%	16	12	15.58%	11	-5	-9.42%	-5
Non-binary	0	0%	0	0	0%	0	0	0%	0
Not specified	3	4.41%	3	17	22.08%	17	14	17.67%	14

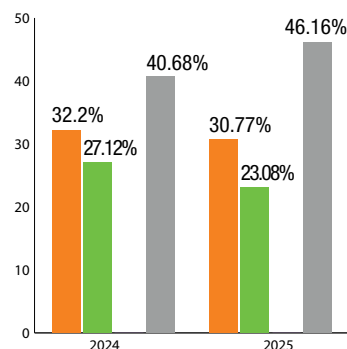




Appendix I: Films produced in the Basque Autonomous Community

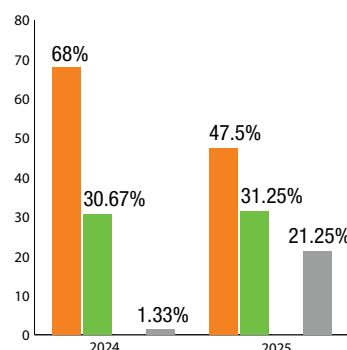
Music

	2024			2025			Variation		
		%			%			%	
Male	19	32.2%	19	24	30.77%	24	5	-1.43%	5
Female	16	27.12%	15	18	23.08%	18	2	-4.04%	3
Non-binary	0	0%	0	0	0%	0	0	0%	0
Not specified	24	40.68%	24	36	46.16%	34	12	5.48%	10



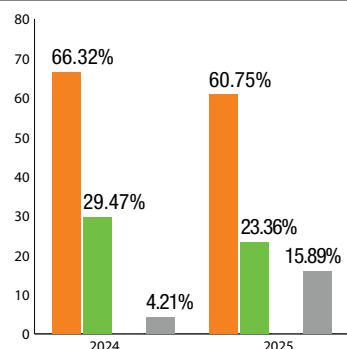
Editing

	2024			2025			Variation		
		%			%			%	
Male	51	68%	42	38	47.5%	34	-13	-20.5%	-8
Female	23	30.67%	19	25	31.25%	21	2	0.58%	2
Non-binary	0	0%	0	0	0%	0	0	0%	0
Not specified	1	1.33%	1	17	21.25%	17	16	19.92%	16



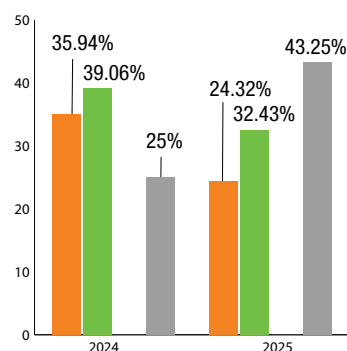
Sound

	2024			2025			Variation		
		%			%			%	
Male	63	66.32%	41	65	60.75%	45	2	-5.57%	4
Female	28	29.47%	24	25	23.36%	23	-3	-6.11%	-1
Non-binary	0	0%	0	0	0%	0	0	0%	0
Not specified	4	4.21%	4	17	15.89%	17	13	11.68%	13



Art direction

	2024			2025			Variation		
		%			%			%	
Male	23	35.94%	20	18	24.32%	18	-5	-11.62%	-2
Female	25	39.06%	25	24	32.43%	24	-1	-6.63%	-1
Non-binary	0	0%	0	0	0%	0	0	0%	0
Not specified	16	25%	16	32	43.25%	32	16	18.25%	16








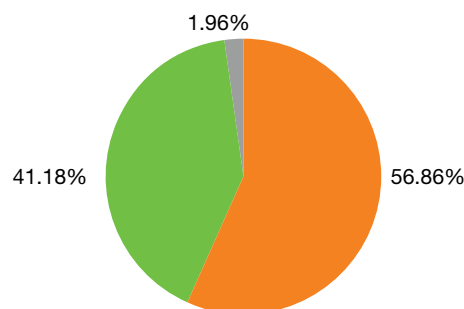
Appendix I: Films produced in the Basque Autonomous Community

Basque productions selected




Amongst the Basque productions selected for the Festival (45 films spread over the Official Selection, New Directors, Horizontes Latinos, Zabaltegi-Tabakalera, Nest, Culinary Zinema, Eusko Label, Lotería Shorts, Zinemira, Made in Spain and the Velodrome) in a year of relevant presence by Basque films at the Festival, with six productions in the Official Selection,

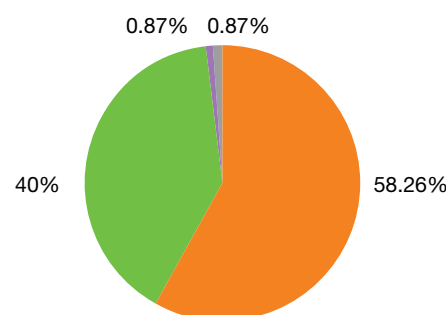
Direction

		 %	
Male	29	56.86%	27*
Female	21	41.18%	19*
Non-binary	0	0%	0
Not specified	1	1.96%	1
	51	100%	





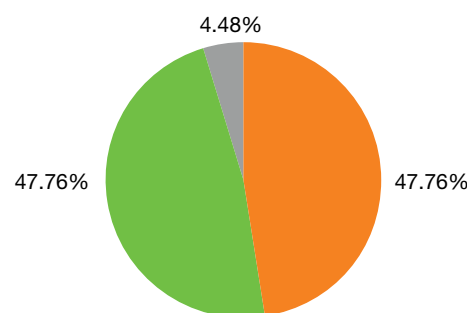
Production

		 %	
Male	67	58.26%	33*
Female	46	40%	28*
Non-binary	1	0.87%	1
Not specified	1	0.87%	1
	115	100%	




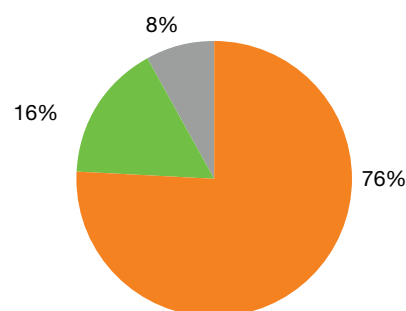
Screenwriting

		 %	
Male	32	47.76%	26*
Female	32	47.76%	21*
Non-binary	0	0%	0
Not specified	3	4.48%	3
	67	100%	



Cinematography

		 %	
Male	38	76%	35*
Female	8	16%	7*
Non-binary	0	0%	0
Not specified	4	8%	4
	50	100%	



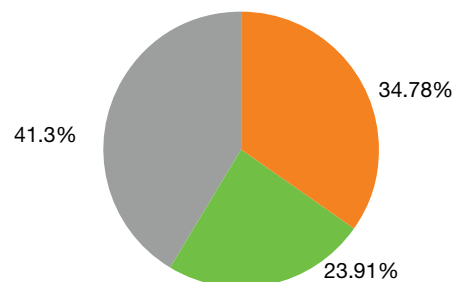


Appendix I: Films produced in the Basque Autonomous Community

the only category with more women professionals is art direction, although there is parity in screenwriting and more balanced percentages than the overall figures in directing (41%) and production (40%).

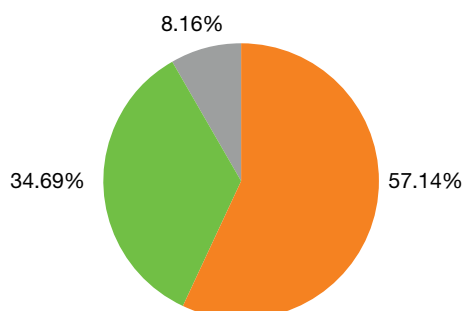
Music

		%	
Male	16	34.78%	16*
Female	11	23.91%	11*
Non-binary	0	0%	0
Not specified	19	41.3%	19
	46	100%	



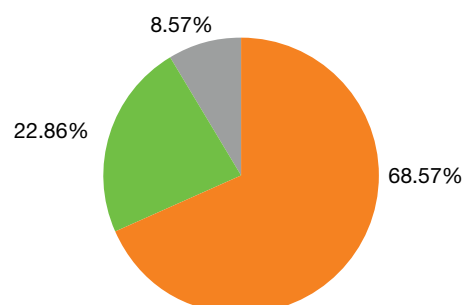
Editing

		%	
Male	28	57.14%	26*
Female	17	34.69%	15*
Non-binary	0	0%	0
Not specified	4	8.16%	4
	49	100%	



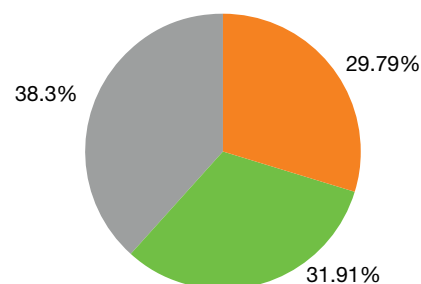
Sound

		%	
Male	48	68.57%	33*
Female	16	22.86%	15*
Non-binary	0	0%	0
Not specified	6	8.57%	6
	70	100%	



Art direction

		%	
Male	14	29.79%	14*
Female	15	31.91%	15*
Non-binary	0	0%	0
Not specified	18	38.3%	18
	47	100%	



(*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.



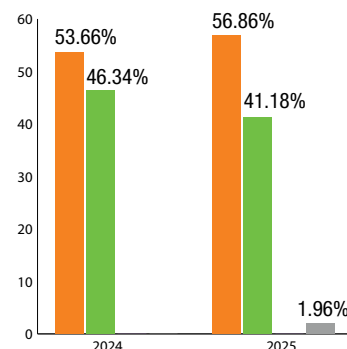
Appendix I: Films produced in the Basque Autonomous Community

Comparison between Basque productions selected

Comparison with the Basque productions selected last year shows a drop in women directors (by the same amount as they had risen the previous year in comparison to 2023), women directors of cinematography, sound engineers and art directors, while there were more women producers (up by eight percentage points) and women screenwriters (up by four percentage points).

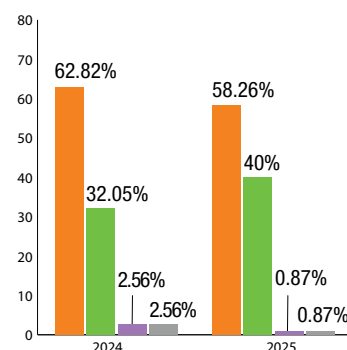
Direction

	2024			2025			Variation		
		%			%			%	
Male	22	53.66%	19	29	56.86%	27	7	3.2%	8
Female	19	46.34%	18	21	41.18%	19	2	-5.16%	1
Non-binary	0	0%	0	0	0%	0	0	0%	0
Not specified	0	0%	0	1	1.96%	1	1	1.96%	1



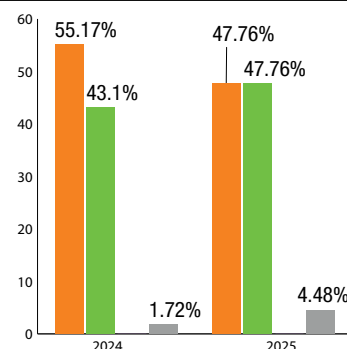
Production

	2024			2025			Variation		
		%			%			%	
Male	49	62.82%	24	67	58.26%	33	18	-4.56%	9
Female	25	32.05%	17	46	40%	28	21	7.95%	11
Non-binary	2	2.56%	2	1	0.87%	1	-1	-1.69%	-1
Not specified	2	2.56%	2	1	0.87%	1	-1	-1.69%	-1



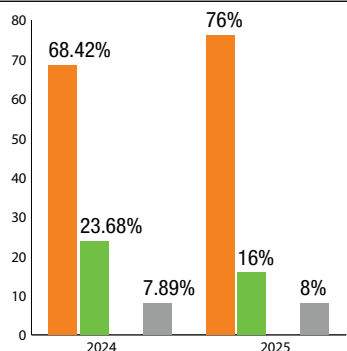
Screenwriting

	2024			2025			Variation		
		%			%			%	
Male	32	55.17%	22	32	47.76%	26	0	-7.41%	4
Female	25	43.1%	17	32	47.76%	21	7	4.66%	4
Non-binary	0	0%	0	0	0%	0	0	0%	0
Not specified	1	1.72%	1	3	4.48%	3	2	2.76%	2



Cinematography

	2024			2025			Variation		
		%			%			%	
Male	26	68.42%	22	38	76%	35	12	7.58%	13
Female	9	23.68%	9	8	16%	7	-1	-7.68%	-2
Non-binary	0	0%	0	0	0%	0	0	0%	0
Not specified	3	7.89%	3	4	8%	4	1	0.11%	1

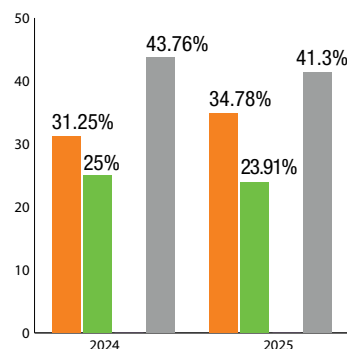




Appendix I: Films produced in the Basque Autonomous Community

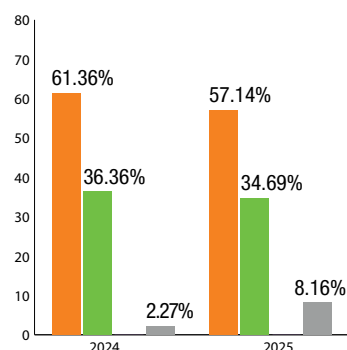
Music

	2024			2025			Variation		
		%			%			%	
Male	10	31.25%	10	16	34.78%	16	6	3.53%	6
Female	8	25%	8	11	23.91%	11	3	-1.09%	3
Non-binary	0	0%	0	0	0%	0	0	0%	0
Not specified	14	43.76%	14	19	41.3%	19	5	-2.46%	5



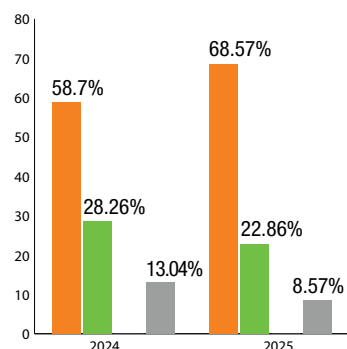
Editing

	2024			2025			Variation		
		%			%			%	
Male	27	61.36%	22	28	57.14%	26	1	-4.22%	4
Female	16	36.36%	13	17	34.69%	15	1	-1.67%	2
Non-binary	0	0%	0	0	0%	0	0	0%	0
Not specified	1	2.27%	1	4	8.16%	4	3	5.89%	3



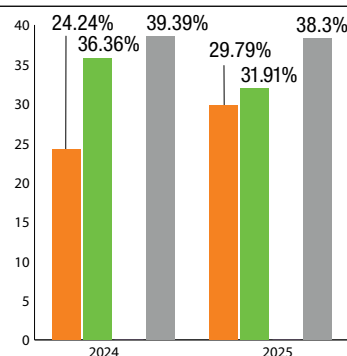
Sound

	2024			2025			Variation		
		%			%			%	
Male	27	58.7%	20	48	68.57%	33	21	9.87%	13
Female	13	28.26%	11	16	22.86%	15	3	-5.4%	4
Non-binary	0	0%	0	0	0%	0	0	0%	0
Not specified	6	13.04%	6	6	8.57%	6	0	-4.47%	0



Art direction

	2024			2025			Variation		
		%			%			%	
Male	8	24.24%	8	14	29.79%	14	6	5.55%	6
Female	12	36.36%	12	15	31.91%	15	3	-4.45%	3
Non-binary	0	0%	0	0	0%	0	0	0%	0
Not specified	13	39.39%	13	18	38.3%	18	5	-1.09%	5








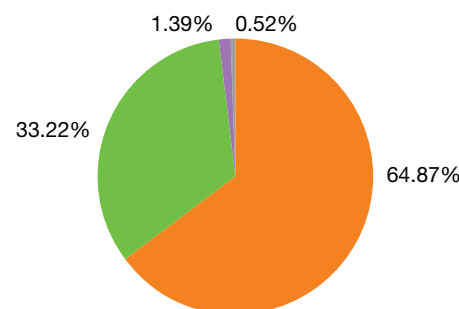
Appendix I: Films produced in Spain

Films of Spanish production viewed




Amongst the **480** films of Spanish production viewed by the San Sebastián Festival selection committee in 2025, male authorship prevails in all categories, except art direction. The categories with the highest presence of women professionals are, in this order, screenwriting (36%), production (35%), editing (34%) and directing (33%).

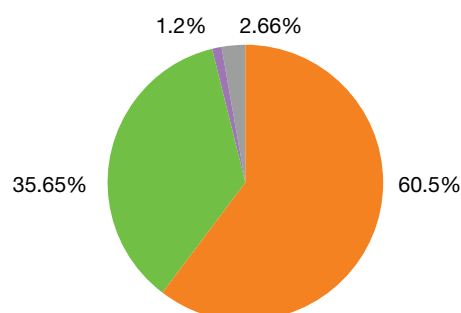
Direction

		 %	
Male	373	64.87%	335*
Female	191	33.22%	173*
Non-binary	8	1.39%	8
Not specified	3	0.52%	2
	575	100%	






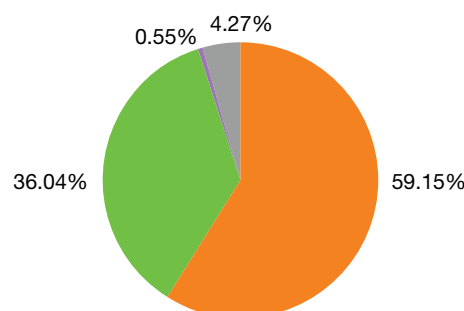
Production

		 %	
Male	706	60.5%	363*
Female	416	35.65%	268*
Non-binary	14	1.2%	14
Not specified	31	2.66%	26
	1.167	100%	






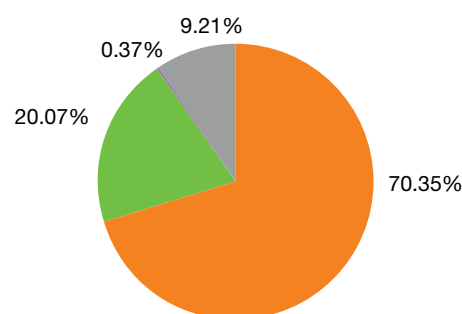
Screenwriting

		 %	
Male	430	59.15%	327*
Female	262	36.04%	205*
Non-binary	4	0.55%	4
Not specified	31	4.27%	31
	727	100%	



Cinematography

		 %	
Male	382	70.35%	338*
Female	109	20.07%	103*
Non-binary	2	0.37%	2
Not specified	50	9.21%	50
	543	100%	

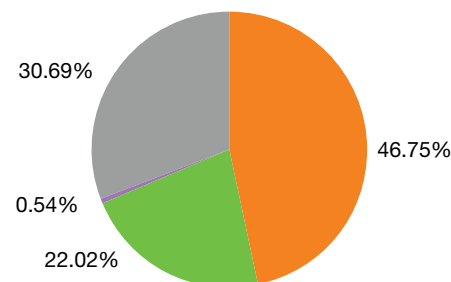




Appendix I: Films produced in Spain

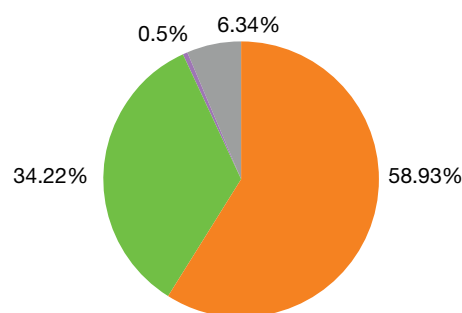
Music

		%	
Male	259	46.75%	227*
Female	122	22.02%	111*
Non-binary	3	0.54%	3
Not specified	170	30.69%	167
	554	100%	



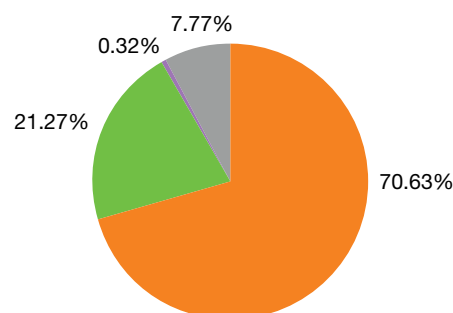
Editing

		%	
Male	353	58.93%	300*
Female	205	34.22%	182*
Non-binary	3	0.5%	3
Not specified	38	6.34%	38
	599	100%	



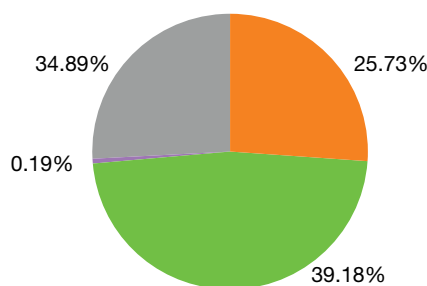
Sound

		%	
Male	445	70.63%	358*
Female	134	21.27%	121*
Non-binary	2	0.32%	2
Not specified	49	7.77%	49
	630	100%	



Art direction

		%	
Male	132	25.73%	125*
Female	201	39.18%	185*
Non-binary	1	0.19%	1
Not specified	179	34.89%	178
	513	100%	



(*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.



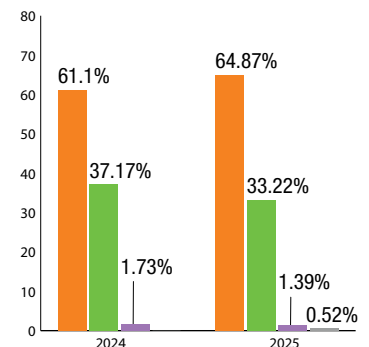
Appendix I: Films produced in Spain

Comparison between films of Spanish production viewed

If we compare the films of Spanish production viewed by the selection committee in 2025 with those of the previous edition, male authorship continues to predominate, added to a drop of three and four percentage points in the presence of women professionals in directing, cinematography and screenwriting.

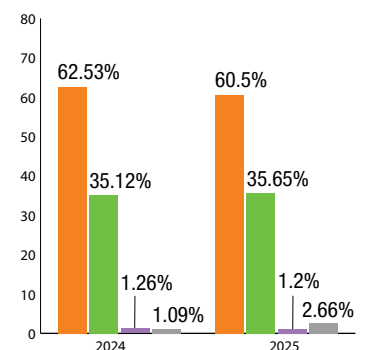
Direction

	2024			2025			Variation		
		%			%			%	
Male	388	61.1%	336	373	64.87%	335	-15	3.77%	-1
Female	236	37.17%	199	191	33.22%	173	-45	-3.95%	-26
Non-binary	11	1.73%	11	8	1.39%	8	-3	-0.34%	-3
Not specified	0	0%	0	3	0.52%	2	3	0.52%	2



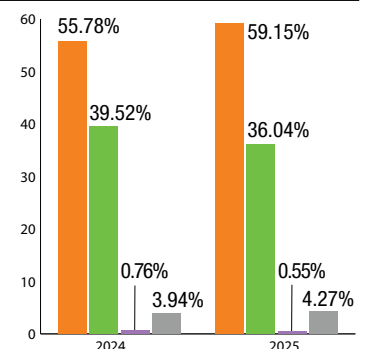
Production

	2024			2025			Variation		
		%			%			%	
Male	746	62.53%	377	706	60.5%	363	-40	-2.03%	-14
Female	419	35.12%	286	416	35.65%	268	-3	0.53%	-18
Non-binary	15	1.26%	14	14	1.2%	14	-1	-0.06%	0
Not specified	13	1.09%	13	31	2.66%	26	18	1.57%	13



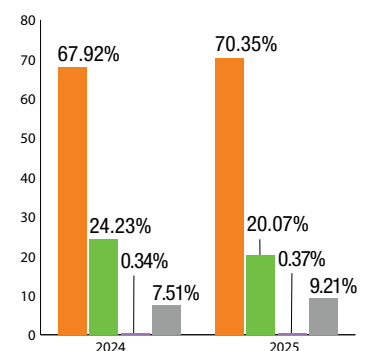
Screenwriting

	2024			2025			Variation		
		%			%			%	
Male	439	55.78%	320	430	59.15%	327	-9	3.37%	7
Female	311	39.52%	243	262	36.04%	205	-49	-3.48%	-38
Non-binary	6	0.76%	6	4	0.55%	4	-2	-0.21%	-2
Not specified	31	3.94%	31	31	4.27%	31	0	0.33%	0



Cinematography

	2024			2025			Variation		
		%			%			%	
Male	398	67.92%	353	382	70.35%	338	-16	2.43%	-15
Female	142	24.23%	128	109	20.07%	103	-33	-4.16%	-25
Non-binary	2	0.34%	2	2	0.37%	2	0	0.03%	0
Not specified	44	7.51%	44	50	9.21%	50	6	1.7%	6

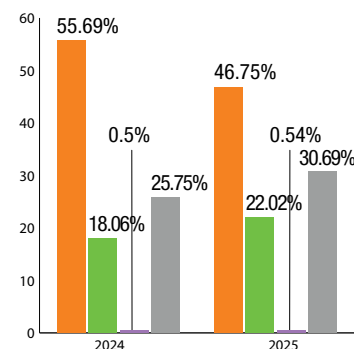




Appendix I: Films produced in Spain

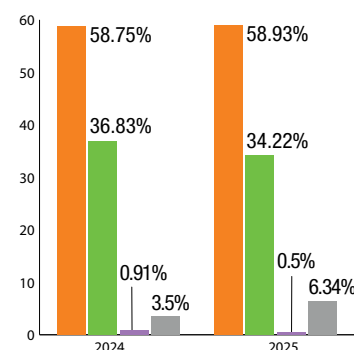
Music

	2024			2025			Variation		
	👤	👤 %	🎬	👤	👤 %	🎬	👤	👤 %	🎬
● Male	333	55.69%	281	259	46.75%	227	-74	-8.94%	-54
● Female	108	18.06%	98	122	22.02%	111	14	3.96%	13
● Non-binary	3	0.5%	3	3	0.54%	3	0	0.04%	0
● Not specified	154	25.75%	152	170	30.69%	167	16	4.94%	15



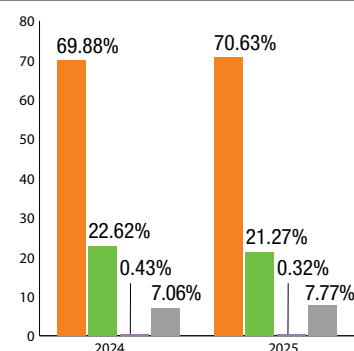
Editing

	2024			2025			Variation		
	👤	👤 %	🎬	👤	👤 %	🎬	👤	👤 %	🎬
● Male	386	58.75%	322	353	58.93%	300	-33	0.18%	-22
● Female	242	36.83%	199	205	34.22%	182	-37	-2.61%	-17
● Non-binary	6	0.91%	6	3	0.5%	3	-3	-0.41%	-3
● Not specified	23	3.5%	23	38	6.34%	38	15	2.84%	15



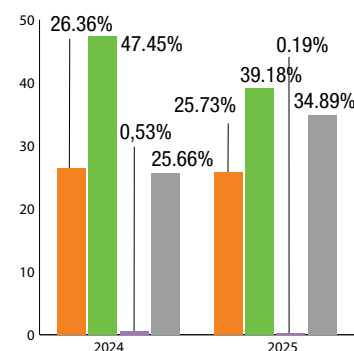
Sound

	2024			2025			Variation		
	👤	👤 %	🎬	👤	👤 %	🎬	👤	👤 %	🎬
● Male	485	69.88%	379	445	70.63%	358	-40	0.75%	-21
● Female	157	22.62%	132	134	21.27%	121	-23	-1.35%	-11
● Non-binary	3	0.43%	3	1	0.32%	2	-2	-0.11%	-1
● Not specified	49	7.06%	49	49	7.77%	49	0	0.71%	0



Art direction

	2024			2025			Variation		
	👤	👤 %	🎬	👤	👤 %	🎬	👤	👤 %	🎬
● Male	150	26.36%	137	132	25.73%	125	-18	-0.63%	-12
● Female	270	47.45%	241	201	39.18%	185	-69	-8.27%	-56
● Non-binary	3	0.53%	3	1	0.19%	1	-2	-0.34%	-2
● Not specified	146	25.66%	146	179	34.89%	178	33	9.23%	32






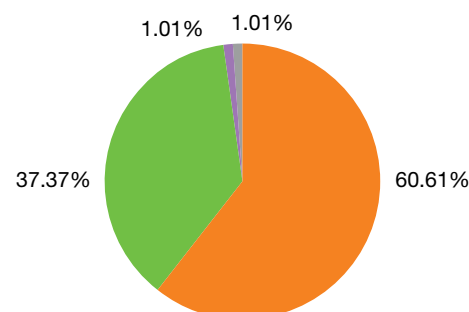
Appendix I: Films produced in Spain

Films of Spanish production selected




In the **89** Spanish productions programmed at the 73rd edition in the Official Selection, New Directors, Horizontes Latinos, Zabaltegi-Tabakalera, Perlak, Nest, Culinary Zinema, Eusko Label, Loterías Shorts, Made in Spain, Zinemira and the Velodrome, with respect to the total of Spanish productions viewed, the numbers are similar. However, with respect to the total number of viewings, the participation of women professionals has risen in all categories except cinematography

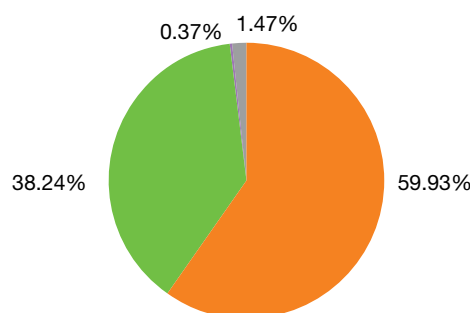
Direction

		 %	
Male	60	60.61%	56*
Female	37	37.37%	35*
Non-binary	1	1.01%	1
Not specified	1	1.01%	1
	99	100%	






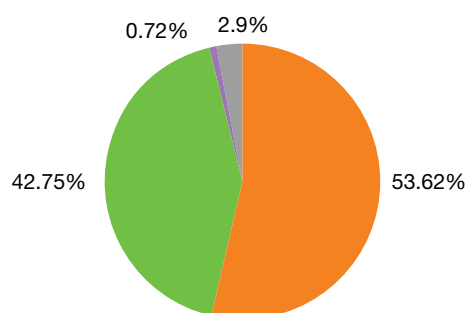
Production

		 %	
Male	163	59.93%	68*
Female	104	38.24%	61*
Non-binary	1	0.37%	1
Not specified	4	1.47%	3
	272	100%	




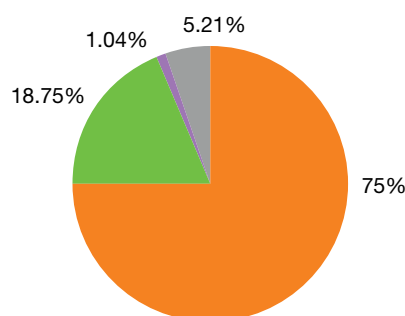
Screenwriting

		 %	
Male	74	53.62%	54*
Female	59	42.75%	42*
Non-binary	1	0.72%	1
Not specified	4	2.9%	4
	138	100%	



Cinematography




		 %	
Male	72	75%	68*
Female	18	18.75%	17*
Non-binary	1	1.04%	1
Not specified	5	5.21%	5
	96	100%	

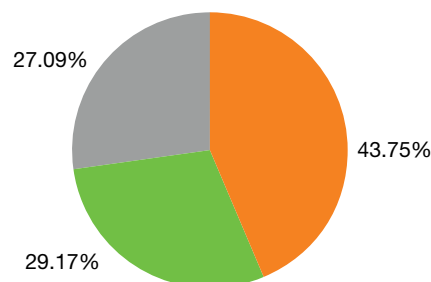


Appendix I: Films produced in Spain


and sound, with music (up by seven percentage points) and screenwriting (up by six percentage points) being the areas in which the presence of women professionals has risen in the comparison between the total number of films analysed by the selection committee and those finally selected.

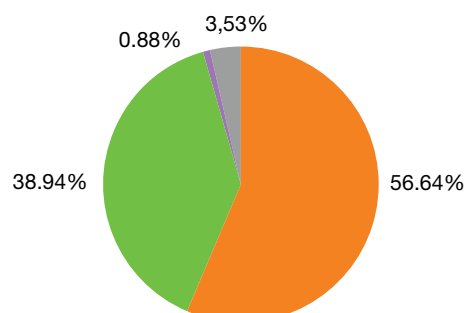
Music

		 %	
Male	42	43.75%	39*
Female	28	29.17%	27*
Non-binary	0	0%	0
Not specified	26	27.09%	26
	96	100%	






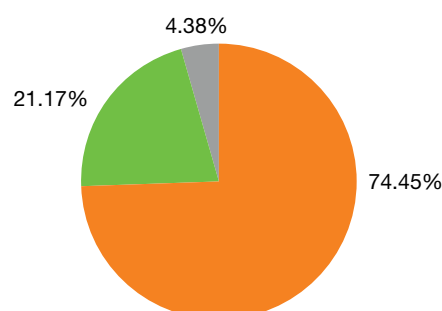
Editing

		 %	
Male	64	56.64%	55*
Female	44	38.94%	38*
Non-binary	1	0.88%	1
Not specified	4	3.53%	4
	113	100%	






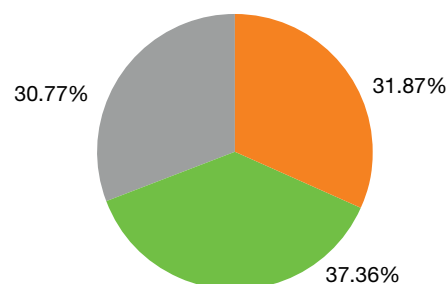
Sound

		 %	
Male	102	74.45%	71*
Female	29	21.17%	28*
Non-binary	0	0%	0
Not specified	6	4.38%	6
	137	100%	



Art direction

		 %	
Male	29	31.87%	29*
Female	34	37.36%	34*
Non-binary	0	0%	0
Not specified	28	30.77%	28
	91	100%	



(*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.



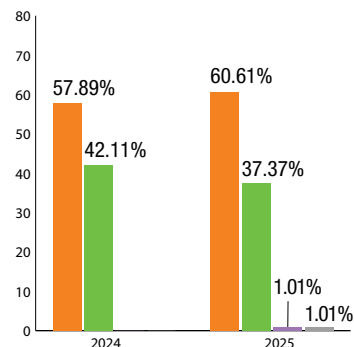
Appendix I: Films produced in Spain

Comparison between films of Spanish production selected

With respect to the previous year, the participation of women professionals in the films of Spanish production selected for the Festival rises in the music composition, production and screenwriting categories, and drops in art direction, directing, editing, sound and cinematography.

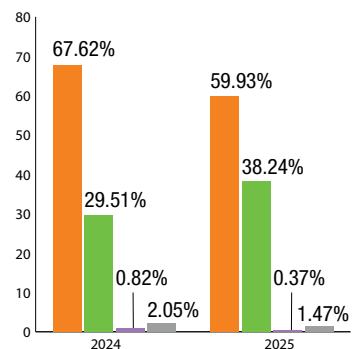
Direction

	2024			2025			Variation		
		%			%			%	
Male	55	57.89%	50	60	60.61%	56	5	2.72%	6
Female	40	42.11%	36	37	37.37%	35	-3	-4.74%	-1
Non-binary	0	0%	0	1	1.01%	1	1	1.01%	1
Not specified	0	0%	0	1	1.01%	1	1	1.01%	1



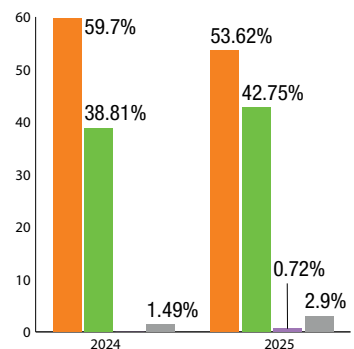
Production

	2024			2025			Variation		
		%			%			%	
Male	165	67.62%	62	163	59.93%	68	-2	-7.69%	6
Female	72	29.51%	48	104	38.24%	61	32	8.73%	13
Non-binary	2	0.82%	2	1	0.37%	1	-1	-0.45%	-1
Not specified	5	2.05%	4	4	1.47%	3	-1	-0.58%	-1



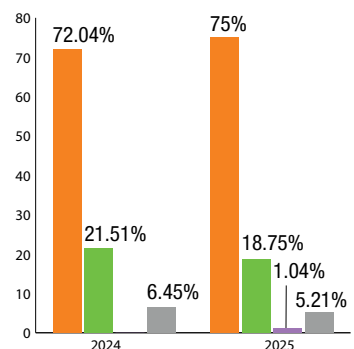
Screenwriting

	2024			2025			Variation		
		%			%			%	
Male	80	59.7%	55	74	53.62%	54	-6	-6.08%	-1
Female	52	38.81%	41	59	42.75%	42	7	3.94%	1
Non-binary	0	0%	0	1	0.72%	1	1	0.72%	1
Not specified	2	1.49%	2	4	2.9%	4	2	1.41%	2



Cinematography

	2024			2025			Variation		
		%			%			%	
Male	67	72.04%	57	72	75%	68	5	2.96%	11
Female	20	21.51%	17	18	18.75%	17	-2	-2.76%	0
Non-binary	0	0%	0	1	1.04%	1	1	1.04%	1
Not specified	6	6.45%	6	5	5.21%	5	-1	-1.24%	-1

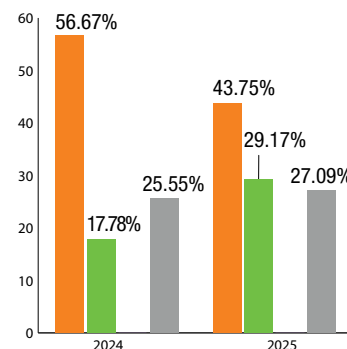




Appendix I: Films produced in Spain

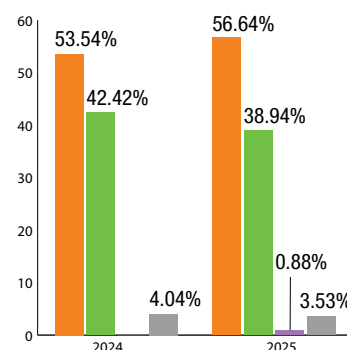
Music

	2024			2025			Variation		
		%			%			%	
Male	51	56.67%	42	42	43.75%	39	-9	-12.92%	-3
Female	16	17.78%	15	28	29.17%	27	12	11.39%	12
Non-binary	0	0%	0	0	0%	0	0	0%	0
Not specified	23	25.55%	23	26	27.09%	26	3	1.54%	3



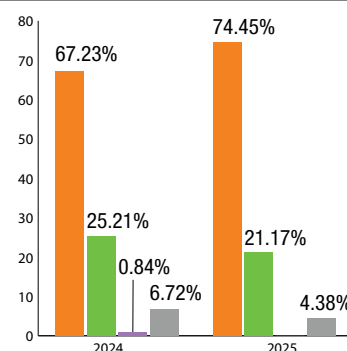
Editing

	2024			2025			Variation		
		%			%			%	
Male	53	53.54%	44	64	56.64%	55	11	3.1%	11
Female	42	42.42%	35	44	38.94%	38	2	-3.48%	3
Non-binary	0	0%	0	1	0.88%	1	1	0.88%	1
Not specified	4	4.04%	4	4	3.53%	4	0	-0.51%	0



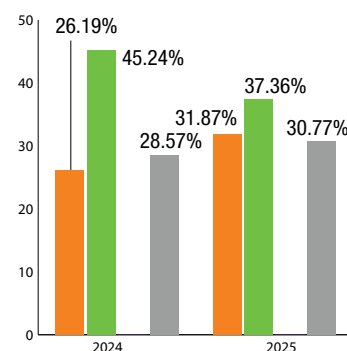
Sound

	2024			2025			Variation		
		%			%			%	
Male	80	67.23%	57	102	74.45%	71	22	7.22%	14
Female	30	25.21%	25	29	21.17%	28	-1	-4.04%	3
Non-binary	1	0.84%	1	0	0%	0	-1	-0.84%	-1
Not specified	8	6.72%	8	6	4.38%	6	-2	-2.34%	-2



Art direction

	2024			2025			Variation		
		%			%			%	
Male	22	26.19%	22	29	31.87%	29	7	5.68%	7
Female	38	45.24%	36	34	37.36%	34	-4	-7.88%	-2
Non-binary	0	0%	0	0	0%	0	0	0%	0
Not specified	24	28.57%	24	28	30.77%	28	4	2.2%	4





SSIFF

Donostia Zinemaldia
Festival de San Sebastián
International Film Festival

Type of premiere:

- WP** World Premiere
 - IP** International Premiere
 - EP** European Premiere
 - SP** Spanish Premiere
-



SSIFF

Donostia Zinemaldia
Festival de San Sebastián
International Film Festival

www.sansebastianfestival.com

Appendix II: List of films selected for the 73rd edition



Appendix II: List of films selected for the 73rd edition

Official Selection



- **Jianyu laide mama / Her Heart Beats in Its Cage** (China) / Qin Xiaoyu (China) **WP**
- **Maspalomas** (Spain) / Jose Mari Goenaga (Spain), Aitor Arregi (Spain) **WP**
- **Nuremberg** (USA) / James Vanderbilt (USA) **EP**
- **SAI / SAI: Disaster** (Japan) / Yutaro Seki (Japan), Kentaro Hirase (Japan) **WP**
- **Six jours ce printemps-là / Six Days in Spring** (Belgium - France - Luxembourg) / Joachim Lafosse (Belgium) **WP**
- **Los Tigres** (Spain - France) / Alberto Rodríguez (Spain) **WP**
- **Ungrateful Beings** (Czech Republic - Slovenia - Poland - Slovakia - Croatia - France) / Olmo Omerzu (Slovenia) **WP**

Out of competition

- **Anatomía de un instante / The Anatomy of a Moment** (Spain) / Alberto Rodríguez (Spain) **WP**
Series (COMPLETE: 4 EPISODES)
- **Un fantasma en la batalla / She Walks in Darkness** (Spain) / Agustín Díaz Yanes (Spain) **WP**
- **Winter of the Crow** (Poland - UK - Luxembourg) / Kasia Adamik (Poland) **EP CLOSING FILM**

Special Screenings

- **Flores para Antonio** (Spain) / Elena Molina (Spain), Isaki Lacuesta (Spain) **WP**
- **In-I In Motion** (France) / Juliette Binoche (France) **WP**
- **Karmeale** (Spain) / Asier Altuna (Spain) **WP**
Europe-Latin America Co-Production Forum 2019 - Proyecto 2019
- **La suerte / Fate** (Spain) / Paco Plaza (Spain), Pablo Guerrero (Spain) **WP**
Series (COMPLETE: 6 EPISODES)
- **Teppen no mukou ni anata ga iru / Climbing for Life** (Japan) / Junji Sakamoto (Japan) **WP**
- **Zeru ahoak / Mouths of Sky** (Spain) / Koldo Almandoz (Spain) **WP**
Series (COMPLETE: 4 EPISODES)

In competition

- **27 noches / 27 Nights** (Argentina) / Daniel Hendler (Uruguay) **WP OPENING FILM**
- **Ballad of a Small Player** (UK) / Edward Berger (Germany) **EP**
- **Belén** (Argentina) / Dolores Fonzi (Argentina) **IP**
- **Las corrientes / The Currents** (Switzerland - Argentina) / Milagros Mumenthaler (Argentina) **EP**
- **Couture** (France - USA) / Alice Winocour (France) **EP**
- **Le Cri des Gardes / The Fence** (France) / Claire Denis (France) **EP**
- **Deux pianos / Two Pianos** (France) / Arnaud Desplechin (France) **EP**
- **Los domingos / Sundays** (Spain - France) / Alauda Ruiz de Azúa (Spain) **WP**
- **Franz** (Czech Republic - Germany - Poland) / Agnieszka Holland (Poland) **EP**
- **Historias del buen valle / Good Valley Stories** (Spain - France) / José Luis Guerin (Spain) **WP**



Appendix II: List of films selected for the 73rd edition

New Directors



In competition

- **Bad Apples** (UK) / Jonatan Etzler (Sweden) **EP**
OPENING FILM
- **Shiro no kajitsu / White Flowers and Fruits** (Japan) / Yukari Sakamoto (Japan) **WP**
CLOSING FILM
- **Aldığımız Nefes / As We Breathe** (Turkey - Denmark) / Seyhmus Altun (Turkey) **EP**
WIP Europa 2024
- **Aro berria** (Spain) / Irati Gorostidi Agirretxe (Spain) **WP**
Ikusmira Berriak 2022
- **Chhora jastai / Shape of Momo** (India - South Korea) / Tribeny Rai (India) **IP**
- **Chuzhie zemli / Foreign Lands** (Russia) / Anton Yarush (Russia), Sergey Borovkov (Russia) **WP**
- **La lucha / Dance of the Living** (Spain - Colombia) / José Alayón (Spain) **WP**
- **Nan fang shi guang / Before the Bright Day** (Taiwan, China) / Tsao Shih-Han (Taiwan, China) **WP**
- **Ni de yan jing bi tai yang ming liang / Nighttime Sounds** (China) / Zhang Zhongchen (China) **WP**
- **Si no ardemos, cómo iluminar la noche / If We Don't Burn, How Do We Light Up the Night** (Costa Rica - Mexico - France) / Kim Torres (Costa Rica) **WP**
WIP Latam 2024
Proyecta 2022
- **The Son and the Sea** (UK) / Stroma Cairns (United Kingdom) **EP**
- **Vaegtloes / Weightless** (Denmark) / Emilie Thalund (Denmark) **WP**
- **Värn / Redoubt** (Sweden - Denmark - Netherlands - Poland - Finland - UK - Switzerland) / John Skoog (Sweden) **WP**



Appendix II: List of films selected for the 73rd edition

Horizontes Latinos



In competition

- **Limpia** (Chile) / Dominga Sotomayor (Chile) **WP**
OPENING FILM
- **La misteriosa mirada del flamenco / The Mysterious Gaze of the Flamingo** (Chile - France - Germany - Spain - Belgium) / Diego Céspedes (Chile) **SP**
CLOSING FILM
Ikusmira Berriak 2020
- **Un cabo suelto / A Loose End** (Uruguay - Argentina - Spain) / Daniel Hendler (Uruguay) **SP**
WIP Latam 2024
Europe-Latin America Co-Production Forum 2023
- **Cobre / Copper** (Mexico - Canada) / Nicolás Pereda (Mexico) **SP**
- **Cuerpo celeste** (Chile - Italy) / Nayra Ilic García (Chile) **SP**
Europe-Latin America Co-Production Forum 2021
WIP Latam 2024
- **Dolores** (Brazil) / Maria Clara Escobar (Brazil), Marcelo Gomes (Brazil) **WP**
- **Hiedra / The Ivy** (Ecuador - Mexico - France -Spain) / Ana Cristina Barragán (Ecuador) **SP**
Ikusmira Berriak 2022
- **Hijo mayor / Elder Son** (Argentina - France) / Cecilia Kang (Argentina) **SP**
- **El mensaje / The Message** (Argentina - Spain - Uruguay) / Iván Fund (Argentina) **SP**
WIP Latam 2024
Europe-Latin America Co-Production Forum 2023
- **Nuestra tierra / Landmarks** (Argentina - USA - Mexico - France - Netherlands - Denmark) / Lucrecia Martel (Argentina) **SP**
- **Olmo** (USA - Mexico) / Fernando Eimbcke (Mexico) **SP**
- **Un poeta / A Poet** (Colombia - Germany - Sweden) / Simón Mesa Soto (Colombia) **SP**



Appendix II: List of films selected for the 73rd edition

Zabaltegi - Tabakalera



In competition

- **Una película de miedo / A Scary Movie** (Spain - Portugal) / Sergio Oksman (Brazil) **WP**
OPENING FILM
- **Fiume o morte!** (Croatia - Italy - Slovenia) / Igor Bezinović (Croatia) **SP**
CLOSING FILM
- **Bajo las banderas, el sol / Under the Flags, the Sun** (Paraguay - Argentina - USA - France - Germany) / Juanjo Pereira (Paraguay) **SP**
- **Blue Heron** (Canada - Hungary) / Sophy Romvari (Canada) **SP**
- **Dieu est timide / God is Shy** (France) / Jocelyn Charles (France) **SP** - **Short Film**
- **Duas vezes João Liberada / Two Times João Liberada** (Portugal) / Paula Tomás Marques (Portugal) **SP**
- **Estrany riu / Strange River** (Spain - Germany) / Jaume Claret Muxart (Spain) **SP**
Ikusmira Berriak 2022
- **La felicidad / Happiness** (Paraguay) / Paz Encina (Paraguay) **WP** - **Short Film**
- **La grève / The Strike** (France) / Gabrielle Stemmer (France) **WP** - **Medium-length film**
- **Jóhanna af Örk / Joan of Arc** (Iceland - Denmark - France) / Hlynur Pálmason (Iceland) **WP**
- **Kota / Hen** (Germany - Greece - Hungary) / György Pálfi (Hungary) **EP**
Europe-Latin America Co-Production Forum 2020 - Proyecto 2020
- **Lurker** (USA) / Alex Russell (USA) **SP**
- **Miharashi sedai / Brand New Landscape** (Japan) / Yuiga Danzuka (Japan) **SP**
- **No One Knows I Disappeared** (China) / Bo Hanxiong (China) **IP** - **Short Film**
- **Schwesterherz / The Good Sister** (Germany - Spain) / Sarah Miro Fischer (Germany) **SP**
WIP Europa 2024
- **Siempre es de noche / Always Night** (Argentina) / Luis Ortega (Argentina) **WP** - **Medium-length film**
- **Sol menor / April Tune** (Portugal) / André Silva Santos (Portugal) **IP** - **Short Film**
- **The Spectacle** (Hungary - France) / Bálint Kenyeres (Hungary) **SP** - **Short Film**
- **Tabi to hibi / Two Seasons, Two Strangers** (Japan) / Sho Miyake (Japan) **SP**
- **La tour de glace / The Ice Tower** (France - Germany) / Lucile Hadzihalilovic (France) **SP**
- **El último arrebato / The Last Rapture** (Spain) / Marta Medina (Spain), Enrique López Lavigne (Spain) **WP**
- **Urchin** (UK) / Harris Dickinson (United Kingdom) **SP**

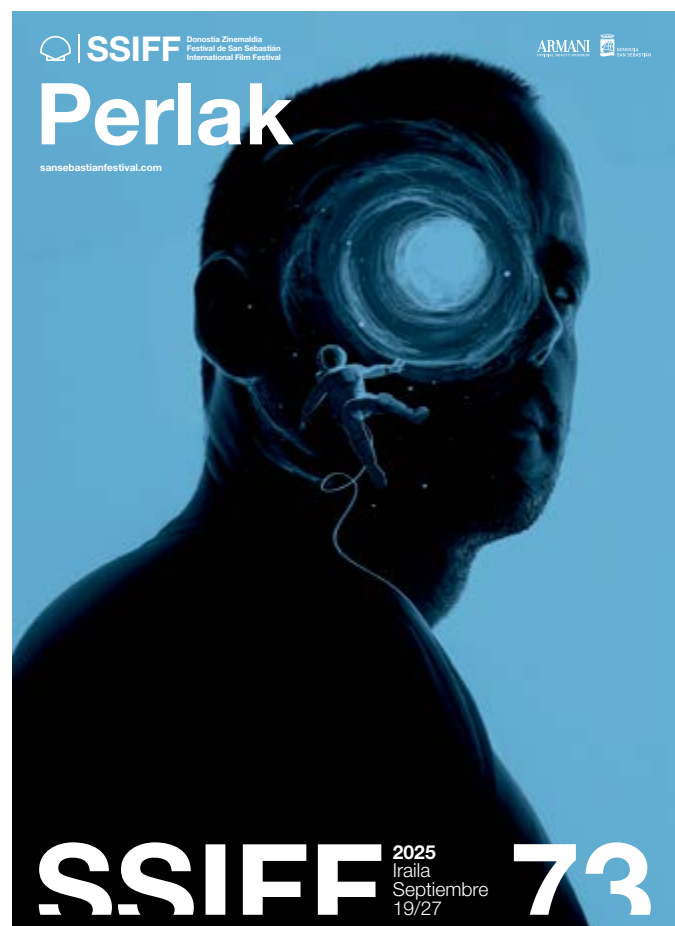
Out of competition

- **Bariazioak / Variations** (Spain) / Lur Olaizola Lizarralde (Spain) **WP** - **Short Film**



Appendix II: List of films selected for the 73rd edition

Perlak



In competition

- **Nouvelle Vague** (France) / Richard Linklater (USA) **SP**
OPENING FILM
- **Vie privée / A Private Life** (France) / Rebecca Zlotowski (France) **SP**
CLOSING FILM
- **Affeksjonverdi / Sentimental Value** (Norway - France - Denmark - Germany) / Joachim Trier (Norway) **SP**
- **O agente secreto / The Secret Agent** (Brazil - France - Germany - Netherlands) / Kleber Mendonça Filho (Brazil) **SP**
- **Amélie et la métaphysique des tubes / Little Amélie or the Character of Rain** (France) / Maïlys Vallade (France), Liane-Cho Han (France) **SP**
- **Ástin sem eftir er / The Love That Remains** (Iceland - Denmark - Sweden - France) / Hlynur Pálmason (Iceland) **SP**
- **Bugonia** (UK) / Yorgos Lanthimos (Greece) **SP**
- **Ciudad sin sueño / Sleepless City** (Spain - France) / Guillermo Galoe (Spain) **SP**
- **L'étranger / The Stranger** (France) / François Ozon (France) **SP**
- **La Grazia** (Italy) / Paolo Sorrentino (Italy) **SP**
- **Un simple accident / It Was Just an Accident** (Iran - France - Luxembourg) / Jafar Panahi (Iran) **SP**
- **Jay Kelly** (USA - UK - Italy) / Noah Baumbach (USA) **SP**
- **Le mage du Kremlin / The Wizard of the Kremlin** (France) / Olivier Assayas (France) **SP**
- **Mamlaket al-Qasab / The President's Cake** (Iraq - USA - Qatar) / Hasan Hadi (Iraq) **SP**
- **Orwell: 2+2=5** (France - USA) / Raoul Peck (Haiti) **SP**
- **The Voice of Hind Rajab** (Tunisia - France) / Kaouther Ben Hania (Tunisia) **SP**



Appendix II: List of films selected for the 73rd edition

Nest



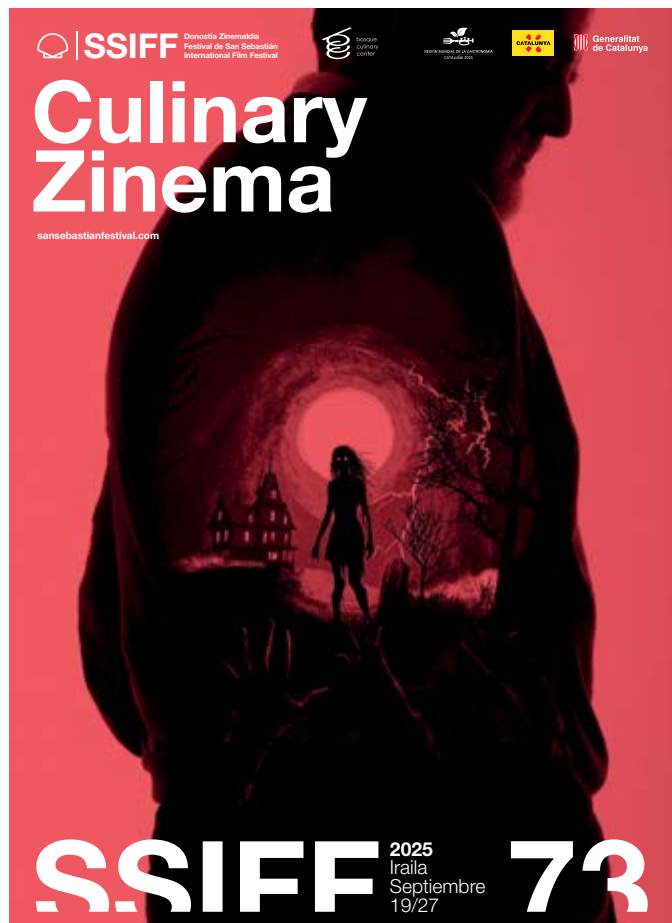
In competition

- **Ako počúvať fontány / How to Listen to Fountains** (Slovakia) / Eva Sajánová (Slovakia) **WP**
Academy of Music and Performing Arts (FTF VSMU) (Slovakia) - **Short Film**
- **Casa chica** (Mexico) / Lau Charles (Mexico) **SP**
Centro de Capacitación Cinematográfica, A.C. (Mexico) - **Short Film**
- **Le continent somnambule / The Land of Slumber** (France) / Jules Vésigot-Wahl (France) **SP**
La Fémis (France) - **Short Film**
- **DARU/N / DARU/N (Passed/Mother)** (Spain - Germany) / Benjamin Hindrichs (Germany)
La casa del cine (Spain) - **Short Film**
- **Habitat Hotel** (USA - France) / Marina Xarri (France) **WP**
Tisch School of the Arts at NYU (USA) - **Short Film**
- **Ma mère dort / My Mother Sleeps** (Belgium) / Moana Son (France) **SP**
INSAS (Belgium) - **Short Film**
- **Maman danse / Mom Dances** (Switzerland) / Mégane Brügger (Switzerland) **SP**
ECAL/University of Arts and Design Lausanne (Switzerland) - **Short Film**
- **Ndhuk / Daughter** (Malaysia) / Hui Yin Koo (Malaysia) **WP**
Multimedia University (Malaysia) - **Short Film**
- **The Old Bull Knows, Or Once Knew** (India) / Milan Kumar (India) **WP**
Film & Television Institute of India, Pune, India (India) - **Short Film**
- **Only Making Out** (Germany) / Marlon Weber (Germany) **WP**
HFBK Academy of Fine Arts Hamburg (Germany) - **Short Film**
- **So ist das Leben und nicht anders / Life is Like That and Not Otherwise** (Germany) / Lenia Friedrich (Germany) **SP**
Academy of Media Arts Cologne (KHM) (Germany) - **Short Film**
- **A solidão dos lagartos / The Loneliness of Lizards** (Spain - Portugal) / Inês Nunes (Portugal) **SP**
Elías Querejeta Zine Eskola - EQZE (Spain) - **Short Film**
- **Tem letom ja postupil / That Summer I Got Accepted to University** (Sweden) / Aleksandr Belov (Russia) **WP**
Stockholm University of the Arts (Sweden) - **Short Film**
- **When the Geese Flew** (New Zealand) / Arthur Gay (New Zealand) **SP**
Columbia University (USA) - **Short Film**



Appendix II: List of films selected for the 73rd edition

Culinary Zinema



In competition

- **Morte cocina** (Thailand) / Pen-Ek Ratanaruang (Thailand) **WP**
OPENING FILM
- **Uno de los nuestros: Legado Joan Roca** (Spain) / Jorge Fernández Mayoral (Spain), Virginia Jónas Urigüen (Spain) **WP**
CLOSING FILM
- **Jota Urondo, un cocinero impertinente / Jota Urondo, An Impertinent Chef** (Argentina) / Mariana Erijimovich (Argentina), Juan Villegas (Argentina) **WP**
- **Mam** (France) / Nan Feix (France) **WP**
- **Tetsu, Txispa, Hoshi** (Spain) / Jon Arregui Larrazabal (Spain) **WP**



Appendix II: List of films selected for the 73rd edition

Eusko Label

Finalist Short films in competition

- **Amona** (Spain) / Gonzalo Santamariña (Spain) - [Short Film](#)
- **En el baserri / The Farm** (Spain) / Marta Hernaez Susperregui (Spain) - [Short Film](#)
- **Esne jaio gazta izateko / Born Milk, Destined to Be Cheese** (Spain) / Beñat Gereka Bikuña (Spain) - [Short Film](#)
- **Gatz Harana / Salt Valley** (Spain) / Saioa Miguel (Spain) - [Short Film](#)
- **Lágrimas de Patxi** (Spain) / Mikel Urretabizkaia (Spain) - [Short Film](#)
- **Hatsa / Soul** (Spain) / Josu Ozaita Azpiroz (Spain) - [Short Film](#)
- **Nautilus** (Spain) / Angel Aldarondo (Spain) - [Short Film](#)
- **Zura eta itsasoa / The Wood and the Sea** (Spain) / Iker Elorrieta (Spain) - [Short Film](#)

Out of competition

- **Anna** (Spain) / Lur Olaizola Lizarralde (Spain) - [Short Film](#)
- **Mahasti artean** (Spain) / Lara Izagirre Garizurieta (Spain) - [Short Film](#)
- **Mater** (Spain) / Ion de Sosa (Spain) - [Short Film](#)
- **Tu piel / Your Skin** (Spain) / Xabier Gutierrez (Spain) - [Short Film](#)
- **Zaindaria / Keepers** (Spain) / Koldo Almandoz (Spain) - [Short Film](#)



Appendix II: List of films selected for the 73rd edition

Loterías Short Films

Finalist Short films in competition

- **Campolivar (short version)** (Spain) / Alicia Moncholí Lueje (Spain) - [Short Film](#)
- **Cólera / Rage** (Spain) / Jose Luís Lázaro (Spain) - [Short Film](#)
- **Maruja** (Spain) / Álvaro G. Company (Spain) - [Short Film](#)
- **Medusas / Jellyfish** (Spain) / Iñaki Sánchez Arrieta (Spain) - [Short Film](#)
- **Mi tía** (Spain) / Mikel Urretabizkaia (Spain) - [Short Film](#)
- **Origami** (Spain) / Álvaro León (Spain) - [Short Film](#)



Appendix II: List of films selected for the 73rd edition

Made in Spain



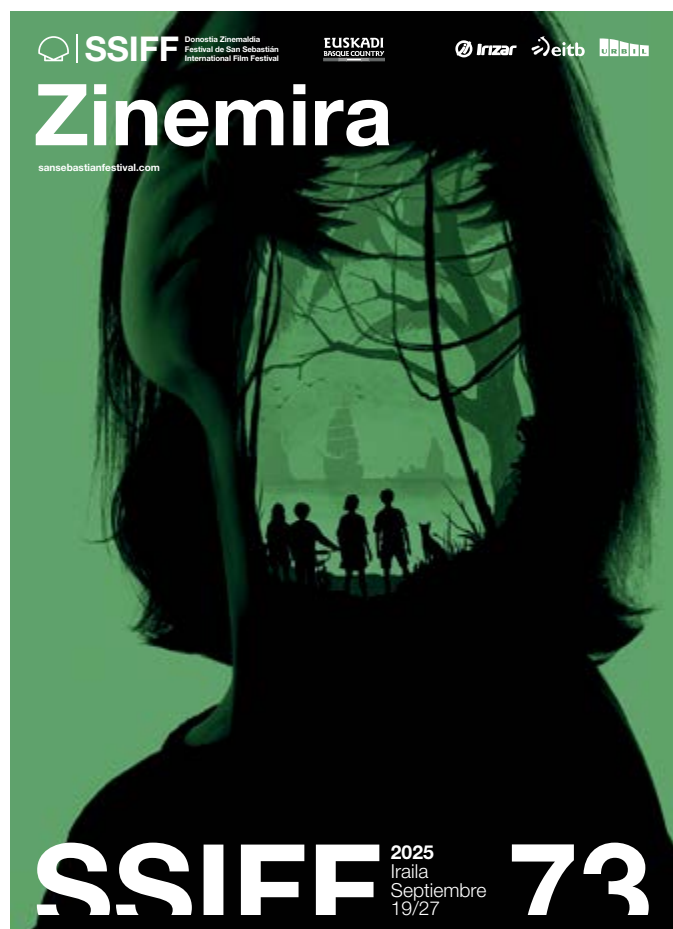
- **Abril, hoy no es invierno / Abril, It's Not Winter Today** (Spain) / Mabel Lozano (Spain) **WP** - Short Film **OPENING FILM**
- **Las delicias del jardín / The Delights of the Garden** (Spain) / Fernando Colomo (Spain) **WP** **OPENING FILM**
- **The Designer Is Dead** (Spain - USA) / Gonzalo Hergueta (Spain) **CLOSING FILM**
- **8** (Spain) / Julio Medem (Spain)
- **Almudena / The Writer: Almudena Grandes** (Spain) / Azucena Rodríguez (Spain)
- **Amanece en Samaná / Samaná Sunrise** (Spain - Dominican Republic) / Rafa Cortés (Spain)
- **La buena letra / The Good Manners** (Spain) / Celia Rico Clavellino (Spain)
- **¡Caigan las rosas blancas! / White Roses, Fall!** (Argentina - Brazil - Spain) / Albertina Carri (Argentina)
- **L'edat imminent / The Imminent Age** (Spain) / Col·lectiu Vigília (Spain)

- **En la alcoba del sultán / Close to the Sultan** (Spain - France - Tunisia) / Javier Rebollo (Spain)
- **En silencio / Silent Struggle** (Spain) / Sara Sálamo (Spain) **WP**
- **Fragmentos** (Spain) / Horacio Alcalá (Mexico) **WP**
- **La furia / Fury** (Spain) / Gemma Blasco (Spain)
- **Un hombre libre / A Free Man** (Spain) / Laura Hojman (Spain)
- **La infiltrada / Undercover** (Spain) / Arantxa Echevarría (Spain)
- **Mi amiga Eva / My Friend Eva** (Spain) / Cesc Gay (Spain)
- **Miss Carbón / Queen of Coal** (Spain - Argentina) / Agustina Macri (Argentina)
- **Molt lluny / Away** (Spain - Netherlands) / Gerard Oms (Spain)
- **Nosotros / The Story of Us** (Spain) / Helena Taberna (Spain)
- **Europe-Latin America Co-Production Forum 2022 - Proyecto 2022**
- **Una quinta portuguesa / The Portuguese House** (Spain - Portugal) / Avelina Prat (Spain)
- **Romería** (Spain) / Carla Simón (Spain)
- **San Simón** (Spain - Portugal) / Miguel Ángel Delgado (Spain) **WP**
- **Sirāt** (Spain - France) / Oliver Laxe (France)
- **The Sleeper. El Caravaggio Perdido / The Sleeper. The Lost Caravaggio** (Spain - Italy) / Álvaro Longoria (Spain)
- **Sorda / Deaf** (Spain) / Eva Libertad (Spain)
- **La terra negra / The Black Land** (Spain - Panama) / Alberto Morais (Spain)
- **Todo lo que no sé / Everything I Don't Know** (Spain) / Ana Llambarri Tellaeche (Spain)
- **Los Tortuga / The Exiles** (Spain - Chile) / Belén Funes (Spain)



Appendix II: List of films selected for the 73rd edition

Zinemira



- **Natura fugit** (Spain) / Jesus Mari Lazkano (Spain) **EP** - Short Film
OPENING FILM
- **Lurdes Iriondo, ez gera alferrik pasako** (Spain) / Inge Mendioroz Ibañez (Spain) **WP**
OPENING FILM
- **Hombre bala** (Spain) / Anuska Ariztimuño (Spain) **WP**
CLOSING FILM
- **Los aitas / Breaking Walls** (Spain - Belgium) / Borja Cobeaga (Spain)
- **Arg(h)itzen: Torturaz argi hitz egiten, tortura argitzen / Arg(h)itzen: Speaking Clearly of Torture, Enlightening Torture** (Spain) / Mikelatxo Urbi taldea (Spain) **WP**
- **Daniela Forever** (Spain - Belgium) / Nacho Vigalondo (Spain)
- **Eloy de la Iglesia, adicto al cine / Eloy de la Iglesia, Film Addict** (Spain) / Gaizka Urresti (Spain) **WP**
- **Faisaien Irla / Pheasant Island** (Spain - France) / Asier Urbietta (Spain)
- **Gregorio Ordóñez, el asesinato que despertó la rebelión contra ETA** (Spain) / Arantxa Aldaz (Spain), Javier Roldán (Spain), David Taberna (Spain) - **Medium-length film**
- **Itoiz Udako sesioak / Itoiz Summer Sessions** (Spain) / Larraitz Zuazo (Spain), Zuri Goikoetxea (Spain), Ainhoa Andraka (Spain)
- **Jone, batzuetan / Jone, Sometimes** (Spain) / Sara Fantova (Spain)
- **Ombuaren Itzala** (Spain) / Patxi Bisquert (Spain)
- **Popel / Errautsak / Ashes** (Spain - France - Czech Republic) / Oier Plaza (Spain)



Appendix II: List of films selected for the 73rd edition

Surprise film

- **Frankenstein** (USA) / Guillermo del Toro (Mexico) **SP**

Velodrome

- **Golazen** (Spain) / Itziar Gomez Sarasola (Spain) **WP**
Series (1st EPISODE)
- **Hasta que me quede sin voz / Until My Voice Breaks** (Spain) / Mario Forniés (Spain), Lucas Nolla (Spain) **WP**
- **Rondallas / Band Together** (Spain) / Daniel Sánchez Arévalo (Spain) **WP**

Donostia Award Screening

- **Die My Love** (Canada) / Lynne Ramsay (United Kingdom) **SP**



Appendix II: List of films selected for the 73rd edition

Films-to-Be

WIP Latam

- **A la hora de poner la mesa ya no éramos cinco / We Were No Longer Five** (Colombia - USA)
Esteban Hoyos García (Colombia), Juan Miguel Gelacio Ramírez (Colombia)
Production: Selva Producciones
- **Chicas tristes / Sad Girls** (Mexico - Spain - France)
Fernanda Tovar (Mexico)
Production: Colectivo Colmena
- **La plaga sin fin / The Neverending Plague**
(Chile - Netherlands - Uruguay - Germany - France)
Joaquín Cociña Varas (Chile), Cristóbal León Dooner (Chile)
Production: León & Cociña Films
- **Moscas / Files** (Mexico)
Fernando Eimbcke (Mexico)
Production: Kinotitlán

WIP Europa

- **Lovers Sleep Alone (WT)** (Germany)
Massih Parsaei (Iran)
Production: FilmFive GmbH
- **Sieben Tage Februar / February, Seven Days**
(Germany - Austria)
Tatjana Moutchnik (Ukraine - Germany)
Production: Wood Water Films GmbH
- **Somewhere Between Sleep** (France - Germany)
Jonas Bak (Germany)
Production: Trance Films
- **Veha** (Turkey - France – Saudi Arabia)
Elif Sözen (Turkey)
Production: Kalavara Film



Appendix II: List of films selected for the 73rd edition

Films-to-Be

Europe-Latin America Co-production Forum

- **El atletismo y el amor** (Chile)
Alejandra Moffat (Chile)
Production: Globo Rojo Films
- **Elogio del crimen / Praise for Crime** (Colombia)
Andrés Ramírez Pulido (Colombia)
Production: Valiente Gracia
- **Hijas del agua** (Colombia - Spain)
Jacques Toulemonde (Colombia)
Production: 64A Films
- **Houses Are Silent** (Romania)
Roxana Stroe (Romania)
Production: Atelier de Film
- **La Boa y el Bambú / The Boa and the Bamboo** (Spain - Switzerland)
Maitane Carballo Alonso (Spain)
Production: Gariza Films
- **La ilusión de un paraíso / An Illusion of Paradise** (Argentina)
Valeria Pivato (Argentina)
Production: Tarea Fina
- **La piel del león** (Spain - Uruguay - Brazil)
Alvaro Brechner (Uruguay)
Production: Tornasol Media
- **Lo que sigue es mi muerte / What Follows Is My Death** (Mexico - Spain)
Laura Baumeister (Nicaragua)
Production: Tarco Estudio
- **Mãe do ouro / Mother of Gold** (Brazil - Germany)
Madiano Marcheti (Brazil)
Production: Multiverso Produções
- **No es un río / Not a River** (Mexico - Argentina)
Diego Martínez Ulanosky (Uruguay)
Production: Caponeto
- **No me dejen morir solo / Do Not Let Me Die Alone** (Chile - Belgium)
Francisco Rodríguez Teare (Chile)
Production: Axolotl SPA
- **Pacto Sublime / Sublime Pact** (Chile)
Ignacio Juricic (Chile)
Production: Araucaria Cine

- **Papá no es Punk / Dad Is No Punk Rocker** (Uruguay)
Pablo Stoll (Uruguay)
Production: Temperamento Films
- **Patrimonio / Patrimony** (Argentina)
María Astrauskas (Argentina)
Production: Pablo Giorgelli Cine
- **Victoria en las nubes / Victoria in the Clouds** (Panama - Chile - France)
Ana Endara (Panama)
Production: Expansiva Cine

Ikusmira Berriak

- **900 toneladas / 900 Tons** (Portugal)
Daniel Soares (Portugal)
Production: O Som e a Fúria
- **Il cascatore / Cowboy Billi** (Italy - Spain)
Fede Gianni (Italy)
Production: Kino Produzioni
- **La danza de las sombras / The Dance of the Shadows** (France)
Kathy Mitrani (Colombia)
Production: Eddy Cinéma
- **La Koreana, un poema ferromagnético de luz y memoria** (Spain)
Joana Moya Blanco (Spain)
Production: Sirimiri Films
- **Retorno al Valle / Return to the Valley** (Spain)
Jaime Puertas Castillo (Spain)
Production: Películas Maria
- **Sirenas / Sirens** (Costa Rica)
Alexandra Latishev Salazar (Costa Rica)
Production: Linterna Films



Appendix II: List of productions from the Basque Autonomous Community selected for the 73rd edition

Sección Oficial

- **Los domingos / Sundays** (Spain - France) / Alauda Ruiz de Azúa (Spain) **WP**
- **Karmele** (Spain) / Asier Altuna (Spain) **WP**
Europe-Latin America Co-Production Forum 2019 - Proyecto 2019 - Special Screenings
- **Maspalomas** (Spain) / Jose Mari Goenaga (Spain), Aitor Arregi (Spain) **WP**
- **Los Tigres** (Spain - France) / Alberto Rodríguez (Spain) **WP**
- **Un fantasma en la batalla / She Walks in Darkness** (Spain) / Agustín Díaz Yanes (Spain) **WP**
Out of competition
- **Zeru ahoak / Mouths of Sky** (Spain) / Koldo Almandoz (Spain) **WP**
Series (COMPLETE: 4 EPISODES)
Special Screenings

New Directors

- **Aro berria** (Spain) / Irati Gorostidi Agirretxe (Spain) **WP**
Ikusmira Berriak 2022

Horizontes Latinos

- **La misteriosa mirada del flamenco / The Mysterious Gaze of the Flamingo** (Chile - France - Germany - Spain - Belgium) / Diego Céspedes (Chile) **SP**
CLOSING FILM
Ikusmira Berriak 2020

Zabaltegi-Tabakalera

- **Bariazioak / Variations** (Spain) / Lur Olaizola Lizarralde (Spain) **WP** - Short Film
Out of competition
- **El último arrebató / The Last Rapture** (Spain) / Marta Medina (Spain), Enrique López Lavigne (Spain) **WP**

Nest

- **A solidão dos lagartos / The Loneliness of Lizards** (Spain - Portugal) / Inês Nunes (Portugal) **SP**
Elías Querejeta Zine Eskola - EQZE (Spain) - Short Film

Culinary Zinema

- **Tetsu, Txispa, Hoshi** (Spain) / Jon Arregui Larrazabal (Spain) **WP**

Eusko Label

- **Amona** (Spain) / Gonzalo Santamariña (Spain) - Short Film
- **En el baserri / The Farm** (Spain) / Marta Hernaez Susperregui (Spain) - Short Film
- **Esne jaio gazta izateko / Born Milk, Destined to Be Cheese** (Spain) / Beñat Gereka Bikuña (Spain) - Short Film
- **Gatz Harana / Salt Valley** (Spain) / Saioa Miguel (Spain) - Short Film
- **Hatsa / Soul** (Spain) / Josu Ozaita Azpiroz (Spain) - Short Film
- **Lágrimas de Patxi** (Spain) / Mikel Urretabizkaia (Spain) - Short Film
- **Nautilus** (Spain) / Angel Aldarondo (Spain) - Short Film
- **Zura eta itsasoa / The Wood and the Sea** (Spain) / Iker Elorrieta (Spain) - Short Film
- **Anna** (Spain) / Lur Olaizola Lizarralde (Spain) - Short Film - Out of competition
- **Mahasti artean** (Spain) / Lara Izagirre Garizurieta (Spain) - Short Film - Out of competition
- **Mater** (Spain) / Ion de Sosa (Spain) - Short Film
Out of competition
- **Tu piel / Your Skin** (Spain) / Xabier Gutierrez (Spain) - Short Film - Out of competition
- **Zaindariak / Keepers** (Spain) / Koldo Almandoz (Spain) - Short Film - Out of competition

Loterías Short films

- **Mi tía** (Spain) / Mikel Urretabizkaia (Spain) - Short Film



Appendix II: List of productions from the Basque Autonomous Community selected for the 73rd edition

Made in Spain

- **8** (Spain) / Julio Medem (Spain)
- **¡Caigan las rosas blancas! / White Roses, Fall!** (Argentina - Brazil - Spain) / Albertina Carri (Argentina)
- **La infiltrada / Undercover** (Spain) / Arantxa Echevarría (Spain)
- **Miss Carbón / Queen of Coal** (Spain - Argentina) / Agustina Macri (Argentina)
- **Nosotros / The Story of Us** (Spain) / Helena Taberna (Spain)
Europe-Latin America Co-Production Forum 2022
Proyecta 2022

- **Ombuaren Itzala** (Spain) / Patxi Bisquert (Spain)
- **Popel / Errautsak / Ashes** (Spain - France - Czech Republic) / Oier Plaza (Spain)

Velodrome

- **Golazen** (Spain) / Itziar Gomez Sarasola (Spain) **WP**
Series (1st EPISODE)

Zinemira

- **Natura fugit** (Spain) / Jesus Mari Lazkano (Spain) **EP**
- Short Film
OPENING FILM
- **Lurdes Iriondo, ez gera alferrik pasako** (Spain) / Inge Mendioroz Ibañez (Spain) **WP**
OPENING FILM
- **Hombre bala** (Spain) / Anuska Ariztimuño (Spain) **WP**
CLOSING FILM
- **Los aitas / Breaking Walls** (Spain - Belgium) / Borja Cobeaga (Spain)
- **Arg(h)itzen: Torturaz argi hitz egiten, tortura argitzen / Arg(h)itzen: Speaking Clearly of Torture, Enlightening Torture** (Spain) / Mikelatxo Urbi taldea (Spain) **WP**
- **Daniela Forever** (Spain - Belgium) / Nacho Vigalondo (Spain)
- **Eloy de la Iglesia, adicto al cine / Eloy de la Iglesia, Film Addict** (Spain) / Gaizka Urresti (Spain) **WP**
- **Faisaien Irla / Pheasant Island** (Spain - France) / Asier Urbieto (Spain)
- **Gregorio Ordóñez, el asesinato que despertó la rebelión contra ETA** (Spain) / Arantxa Aldaz (Spain), Javier Roldán (Spain), David Taberna (Spain) -
Medium-length film
- **Itoiz Udako sesioak / Itoiz Summer Sessions** (Spain) / Larraitx Zuazo (Spain), Zuri Goikoetxea (Spain), Ainhoa Andraka (Spain)
- **Jone, batzuetan / Jone, Sometimes** (Spain) / Sara Fantova (Spain)



Appendix II: List of Spanish productions selected for the 73rd edition

Official Selection

- **Anatomía de un instante / The Anatomy of a Moment** (Spain) / Alberto Rodríguez (Spain) **WP**
Series (COMPLETE: 4 EPISODES)
[Out of competition](#)
- **Los domingos / Sundays** (Spain - France) /
Alauda Ruiz de Azúa (Spain) **WP**
- **Flores para Antonio** (Spain) / Elena Molina (Spain),
Isaki Lacuesta (Spain) **WP**
[Special Screenings](#)
- **Historias del buen valle / Good Valley Stories**
(Spain - France) / José Luis Guerin (Spain) **WP**
- **Karmeale** (Spain) / Asier Altuna (Spain) **WP**
Europe-Latin America Co-Production Forum 2019
Proyecta 2019
[Special Screenings](#)
- **Maspalomas** (Spain) / Jose Mari Goenaga (Spain),
Aitor Arregi (Spain) **WP**
- **La suerte / Fate** (Spain) / Paco Plaza (Spain), Pablo
Guerrero (Spain) **WP**
Series (COMPLETE: 6 EPISODES)
[Special Screenings](#)
- **Los Tigres** (Spain - France) / Alberto Rodríguez (Spain)
WP
- **Un fantasma en la batalla / She Walks in Darkness**
(Spain) / Agustín Díaz Yanes (Spain) **WP**
[Out of competition](#)
- **Zeru ahoak / Mouths of Sky** (Spain) / Koldo
Almandoz (Spain) **WP**
Series (COMPLETE: 4 EPISODES)
[Special Screenings](#)

New Directors

- **Aro berria** (Spain) / Irati Gorostidi Agirretxe (Spain) **WP**
Ikusmira Berriak 2022
- **La lucha / Dance of the Living** (Spain - Colombia) /
José Alayón (Spain) **WP**

Horizontes Latinos

- **La misteriosa mirada del flamenco / The Mysterious Gaze of the Flamingo** (Chile - France -
Germany - Spain - Belgium) / Diego Céspedes (Chile)
SP
CLOSING FILM
Ikusmira Berriak 2020
- **Un cabo suelto / A Loose End** (Uruguay - Argentina -
Spain) / Daniel Hendler (Uruguay) **SP**
WIP Latam 2024
Europe-Latin America Co-Production Forum 2023
- **Hiedra / The Ivy** (Ecuador - Mexico - France -Spain) /
Ana Cristina Barragán (Ecuador) **SP**
Ikusmira Berriak 2022
- **El mensaje / The Message** (Argentina - Spain -
Uruguay) / Iván Fund (Argentina) **SP**
WIP Latam 2024
Europe-Latin America Co-Production Forum 2023

Zabaltegi-Tabakalera

- **Una película de miedo / A Scary Movie** (Spain -
Portugal) / Sergio Oksman (Brazil) **WP**
OPENING FILM
- **Bariazioak / Variations** (Spain) / Lur Olaizola Lizarralde
(Spain) **WP** - [Short Film](#)
[Out of competition](#)
- **Estrany riu / Strange River** (Spain - Germany) /
Jaume Claret Muxart (Spain) **SP**
Ikusmira Berriak 2022
- **Schwesterherz / The Good Sister** (Germany - Spain)
/ Sarah Miro Fischer (Germany) **SP**
WIP Europa 2024
- **El último arrebato / The Last Rapture** (Spain) / Marta
Medina (Spain), Enrique López Lavigne (Spain) **WP**

Perlak

- **Ciudad sin sueño / Sleepless City** (Spain - France) /
Guillermo Galoe (Spain) **SP**



Appendix II: List of Spanish productions selected for the 73rd edition

Nest

- **DARU/N / DARU/N (Passed/Mother)** (Spain - Germany) / Benjamin Hindrichs (Germany)
La casa del cine (Spain) - [Short Film](#)
- **A solidão dos lagartos / The Loneliness of Lizards** (Spain - Portugal) / Inês Nunes (Portugal) **SP**
Elías Querejeta Zine Eskola - EQZE (Spain) - [Short Film](#)

Culinary Zinema

- **Uno de los nuestros: Legado Joan Roca** (Spain) / Jorge Fernández Mayoral (Spain), Virginia Jónas Urigüen (Spain) **WP**

CLOSING FILM

- **Tetsu, Txispa, Hoshi** (Spain) / Jon Arregui Larrazabal (Spain) **WP**

Eusko Label

- **Amona** (Spain) / Gonzalo Santamariña (Spain) - [Short Film](#)
- **En el baserri / The Farm** (Spain) / Marta Hernaez Susperregui (Spain) - [Short Film](#)
- **Esne jaio gazta izateko / Born Milk, Destined to Be Cheese** (Spain) / Beñat Gereka Bikuña (Spain) - [Short Film](#)
- **Gatz Harana / Salt Valley** (Spain) / Saioa Miguel (Spain) - [Short Film](#)
- **Hatsa / Soul** (Spain) / Josu Ozaita Azpiroz (Spain) - [Short Film](#)
- **Lágrimas de Patxi** (Spain) / Mikel Urretabizkaia (Spain) - [Short Film](#)
- **Nautilus** (Spain) / Angel Aldarondo (Spain) - [Short Film](#)
- **Zura eta itsasoa / The Wood and the Sea** (Spain) / Iker Elorrieta (Spain) - [Short Film](#)
- **Anna** (Spain) / Lur Olaizola Lizarralde (Spain) - [Short Film](#) - [Out of competition](#)
- **Mahasti artean** (Spain) / Lara Izagirre Garizurieta (Spain) - [Short Film](#) - [Out of competition](#)
- **Mater** (Spain) / Ion de Sosa (Spain) - [Short Film](#) [Out of competition](#)
- **Tu piel / Your Skin** (Spain) / Xabier Gutierrez (Spain) - [Short Film](#) - [Out of competition](#)
- **Zaindaria / Keepers** (Spain) / Koldo Almandoz (Spain) - [Short Film](#) - [Out of competition](#)

Loterías Short films

- **Campolivar (short version)** (Spain) / Alicia Moncholí Lueje (Spain) - [Short Film](#)
- **Cólera / Rage** (Spain) / Jose Luís Lázaro (Spain) - [Short Film](#)
- **Maruja** (Spain) / Álvaro G. Company (Spain) - [Short Film](#)
- **Medusas / Jellyfish** (Spain) / Iñaki Sánchez Arrieta (Spain) - [Short Film](#)
- **Mi tía** (Spain) / Mikel Urretabizkaia (Spain) - [Short Film](#)
- **Origami** (Spain) / Álvaro León (Spain) - [Short Film](#)

Made in Spain

- **Abril, hoy no es invierno / Abril, It's Not Winter Today** (Spain) / Mabel Lozano (Spain) **WP** - [Short Film](#)
OPENING FILM
- **Las delicias del jardín / The Delights of the Garden** (Spain) / Fernando Colomo (Spain) **WP**
OPENING FILM
- **The Designer Is Dead** (Spain - USA) / Gonzalo Hergueta (Spain) **CLOSING FILM**
- **8** (Spain) / Julio Medem (Spain)
- **Almudena / The Writer: Almudena Grandes** (Spain) / Azucena Rodríguez (Spain)
- **Amanece en Samaná / Samaná Sunrise** (Spain - Dominican Republic) / Rafa Cortés (Spain)
- **La buena letra / The Good Manners** (Spain) / Celia Rico Clavellino (Spain)
- **¡Caigan las rosas blancas! / White Roses, Fall!** (Argentina - Brazil - Spain) / Albertina Carri (Argentina)
- **L'edat imminent / The Imminent Age** (Spain) / Col·lectiu Vigília (Spain)
- **En la alcoba del sultán / Close to the Sultan** (Spain - France - Tunisia) / Javier Rebollo (Spain)
- **En silencio / Silent Struggle** (Spain) / Sara Sálamo (Spain) **WP**
- **Fragmentos** (Spain) / Horacio Alcalá (Mexico) **WP**
- **La furia / Fury** (Spain) / Gemma Blasco (Spain)
- **Un hombre libre / A Free Man** (Spain) / Laura Hojman (Spain)
- **La infiltrada / Undercover** (Spain) / Arantxa Echevarría (Spain)



Appendix II: List of Spanish productions selected for the 73rd edition

- **Mi amiga Eva / My Friend Eva** (Spain) / Cesc Gay (Spain)
- **Miss Carbón / Queen of Coal** (Spain - Argentina) / Agustina Macri (Argentina)
- **Molt lluny / Away** (Spain - Netherlands) / Gerard Oms (Spain)
- **Nosotros / The Story of Us** (Spain) / Helena Taberna (Spain)
Europe-Latin America Co-Production Forum 2022
Proyecta 2022
- **Una quinta portuguesa / The Portuguese House** (Spain - Portugal) / Avelina Prat (Spain)
- **Romería** (Spain) / Carla Simón (Spain)
- **San Simón** (Spain - Portugal) / Miguel Ángel Delgado (Spain) **WP**
- **Sirāt** (Spain - France) / Oliver Laxe (France)
- **The Sleeper. El Caravaggio Perdido / The Sleeper. The Lost Caravaggio** (Spain - Italy) / Álvaro Longoria (Spain)
- **Sorda / Deaf** (Spain) / Eva Libertad (Spain)
- **La terra negra / The Black Land** (Spain - Panama) / Alberto Morais (Spain)
- **Todo lo que no sé / Everything I Don't Know** (Spain) / Ana Lambarri Tellaeché (Spain)
- **Los Tortuga / The Exiles** (Spain - Chile) / Belén Funes (Spain)
- **Daniela Forever** (Spain - Belgium) / Nacho Vigalondo (Spain)
- **Eloy de la Iglesia, adicto al cine / Eloy de la Iglesia, Film Addict** (Spain) / Gaizka Urresti (Spain) **WP**
- **Faisaien Irla / Pheasant Island** (Spain - France) / Asier Urbieto (Spain)
- **Gregorio Ordóñez, el asesinato que despertó la rebelión contra ETA** (Spain) / Arantxa Aldaz (Spain), Javier Roldán (Spain), David Taberna (Spain) -
Medium-length film
- **Itoiz Udako sesioak / Itoiz Summer Sessions** (Spain) / Larraitz Zuazo (Spain), Zuri Goikoetxea (Spain), Ainhoa Andreaka (Spain)
- **Jone, batzuetan / Jone, Sometimes** (Spain) / Sara Fantova (Spain)
- **Ombuaren Itzala** (Spain) / Patxi Bisquert (Spain)
- **Popel / Errautsak / Ashes** (Spain - France - Czech Republic) / Oier Plaza (Spain)

Velodrome

- **Golazen** (Spain) / Itziar Gomez Sarasola (Spain) **WP**
Series (1st EPISODE)
- **Hasta que me quede sin voz / Until My Voice Breaks** (Spain) / Mario Forniés (Spain), Lucas Nolla (Spain) **WP**
- **Rondallas / Band Together** (Spain) / Daniel Sánchez Arévalo (Spain) **WP**

Zinemira

- **Natura fugit** (Spain) / Jesus Mari Lazkano (Spain) **EP**
- Short Film
OPENING FILM
- **Lurdes Iriondo, ez gera alferrik pasako** (Spain) / Inge Mendioroz Ibañez (Spain) **WP**
OPENING FILM
- **Hombre bala** (Spain) / Anuska Ariztimuño (Spain) **WP**
CLOSING FILM
- **Los aitas / Breaking Walls** (Spain - Belgium) / Borja Cobeaga (Spain)
- **Arg(h)itzen: Torturaz argi hitz egiten, tortura argitzen / Arg(h)itzen: Speaking Clearly of Torture, Enlightening Torture** (Spain) / Mikelatxo Urbi taldea (Spain) **WP**