

**SSIFF** 

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

# Report on gender identity at the San Sebastian Festival 2021



#69SSIFF

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**Festival de San Sebastián**  
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## Introduction

In its third gender identity report, the San Sebastian Festival has decided to broaden its analysis of participation by gender in the film industry. This document examines not only the film crews, providing an observation of the state of the situation in the Basque, Spanish and international film industry year after year, but also extends to other Festival decisions, such as the composition of the round tables, the masterclasses and the juries of its official awards. The aim is to take a closer look other resolutions of the Festival that also have an influence on the visibility and career of professional women.

If we look at the women involved in directing, production, screenwriting, cinematography, music and editing, in the case of both films viewed by the selection committee and those finally selected for the 69th edition, the figures show a stagnation: there have been no major changes in these first three years and the percentage of participation of women professionals barely surpasses 30% in most categories and sections.

This year the presence of professionals identifying with the female gender has acquired greater visibility thanks to the presence of seven female directors (compared to nine male directors) in the official competition, juries made up in the main by women and a list of award winners which largely features women for the second consecutive year. However, both in the sidebar sections, with the exception of Zabaltegi-Tabakalera and Nest, and in the films with Basque and Spanish production, male authorship prevails in all categories.

But this snapshot of the state of the situation mustn't simply come down to reeling off the figures. This year's edition was hit by three controversies related to gender issues. The Festival's decision to replace the Silver Shells for Best Actor and Best Actress for awards recognising the best Leading Performance and best Supporting Performance was met with criticism by part of the feminist movement and some associations of women film professionals. The Festival will keep the change in place for at least three editions to study its effect; however, it hasn't lost sight of the growing presence of non-binary people in the film industry, as can be seen from the figures of the Nest and WIP Latam sections. While parity is one of the objectives, the same applies to non-exclusion.

Following the debate unleashed by the decision to present the Donostia Award to Johnny Depp, the Festival agreed during a working day on gender equality, together with (H)emen, the association of professional women in audiovisual media and the performing arts, the Interterritorial Workgroup on Equality in Audiovisual Media 50/50 by 2025 (GTI) and CIMA, the Association of Women Filmmakers and Audiovisual Media, to hold a discussion in coming months on the possibility of agreeing to a code of ethics for its honorary awards.

The decision of the Official Jury, presided by the filmmaker Dea Kulumbegashvili and made up of four women and one man, to give the Golden Shell, the Special Jury Prize and the Silver Shell for Best Director to films directed by women, was accused of obeying non-artistic criteria. This hadn't been the case the previous year, when the jury presided by Luca Guadagnino, made up of three men and two women, gave four of the six official awards to a film directed by a woman filmmaker. As long as these issues remain at the centre of the social debate, it will be difficult for the decisions taken at the Festival not to be similarly affected by it. That's why it is important to continue forging ahead, making decisions responsibly, but analysing their results every year and without being afraid to change the areas where mistakes have been made.

As part of the agreements arising from the meeting with the associations of women in audiovisual media, the 2022 report will consider new professional categories. The Festival trusts that the data included in this report and the work carried out both internally and with said associations throughout the year will help to achieve measurable and demonstrable progress in the coming years.



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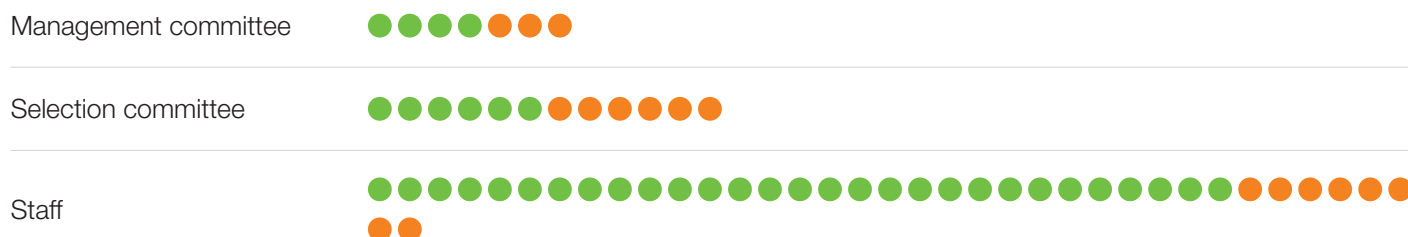
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# Organisational structure of the Festival

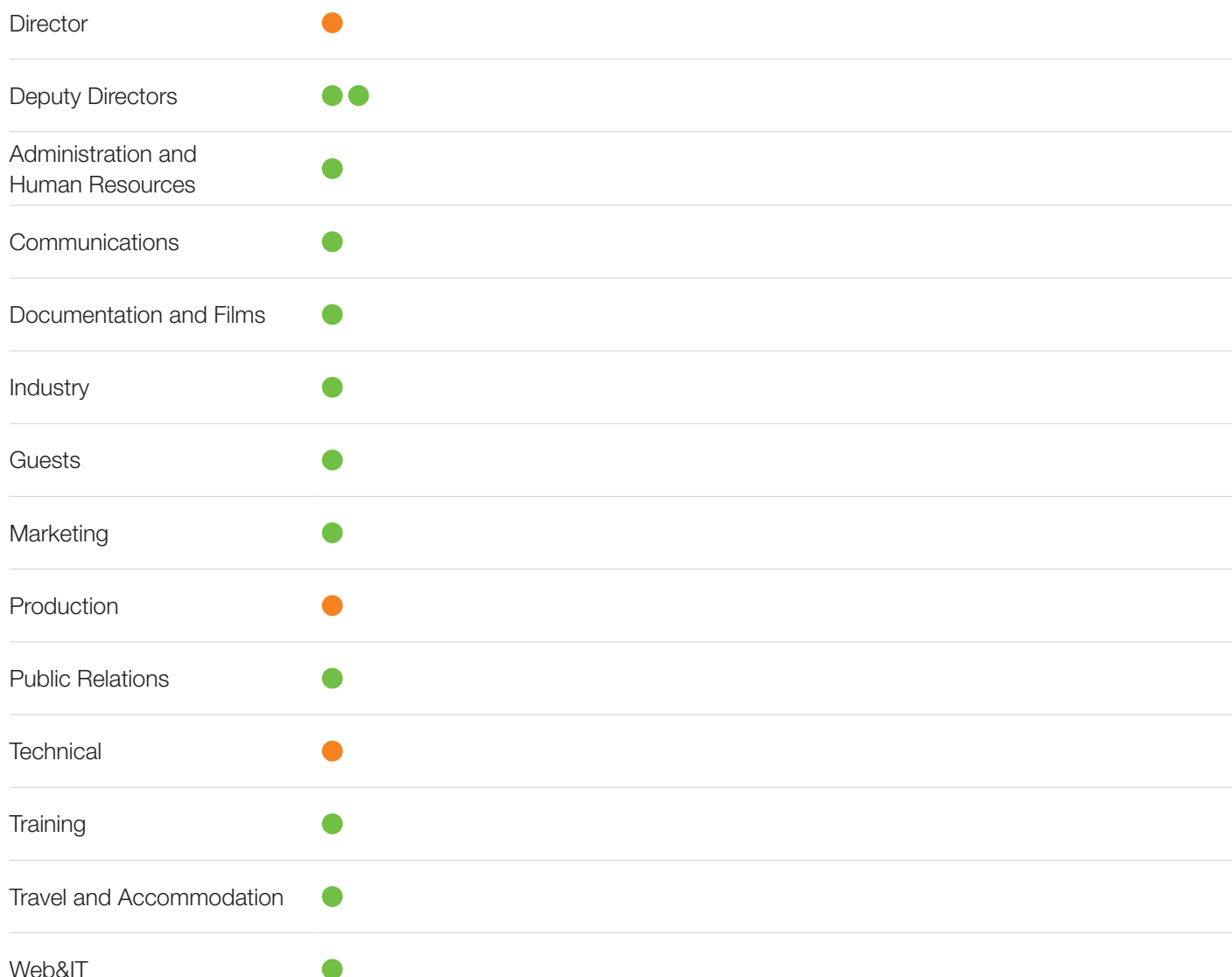
## Organisational structure of the Festival

The regular Festival staff is composed of 37 persons – counting those who work for between ten and twelve months: 8 men and 29 women (78%). The Festival organisation is structured into twelve sections, ten of which are directed by women. The management committee is made up of seven persons, four of whom are women. For its part, the selection committee is made up of six female and six male programmers.

● = Female, ● = Male



## Organisation chart





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# Films viewed

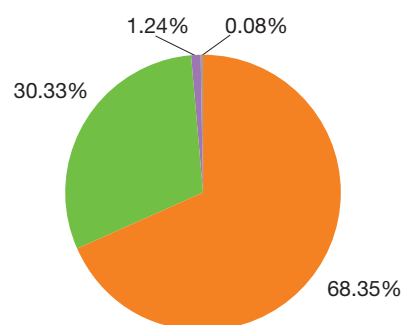


### Films viewed




An analysis from the gender perspective of the **3,218** films viewed by the San Sebastian Festival selection committee shows that, in the six categories examined (directing, production, screenplay, cinematography, music and editing), there is a tendency towards authors who identify with the male gender in percentages of between 60% and 80%. As in previous years, production, screenplay and editing are the most evenly-matched areas. Below we show the statistics for this edition, followed by two pages with comparison with the data for 2020, showing very little variation.

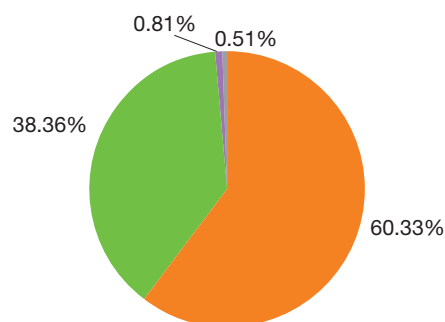
#### Direction

			
Male	2,416	68.35%	2,280*
Female	1,072	30.33%	1,013*
Non-binary	44	1.24%	43
No information	3	0.08%	3
	<b>3,535</b>	<b>100%</b>	






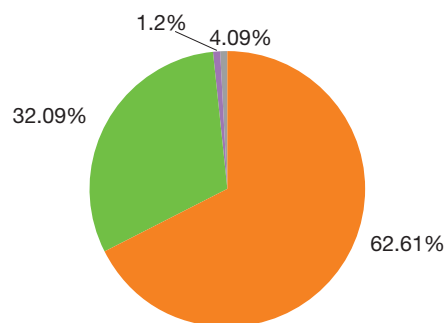
#### Production

			
Male	3,215	60.33%	2,200*
Female	2,044	38.36%	1,589*
Non-binary	43	0.81%	40
No information	27	0.51%	22
	<b>5,329</b>	<b>100%</b>	



#### Screenplay

			
Male	2,706	62.61%	2,186*
Female	1,387	32.09%	1,195*
Non-binary	52	1.2%	50
No information	177	4.09%	176
	<b>4,322</b>	<b>100%</b>	






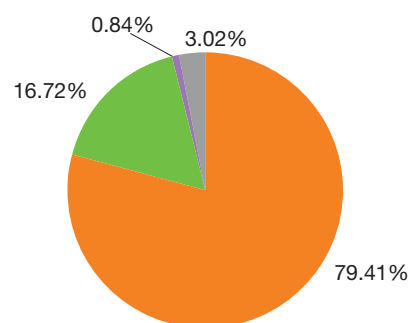







### Films viewed

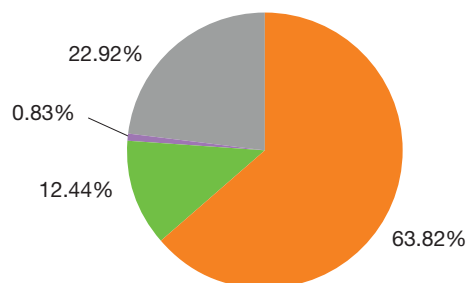
#### Cinematography

			
Male	2,916	79.41%	2,610*
Female	614	16.72%	565*
Non-binary	31	0.84%	30
No information	111	3.02%	111
	<b>3,672</b>	<b>100%</b>	






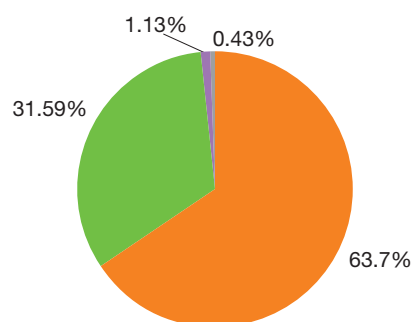
#### Music

			
Male	2,395	63.82%	2,088*
Female	467	12.44%	424*
Non-binary	31	0.83%	29
No information	860	22.92%	820
	<b>3,753</b>	<b>100%</b>	



#### Editing

			
Male	2,476	63.7%	2,196*
Female	1,228	31.59%	1,135*
Non-binary	44	1.13%	43
No information	17	0.43%	78
	<b>3,887</b>	<b>100%</b>	



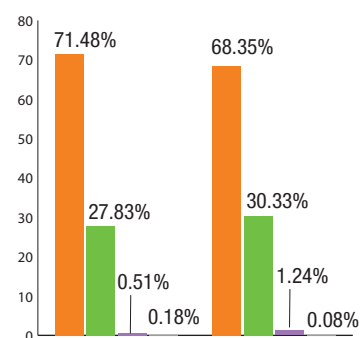
(\*) The figure indicates the number of films with a person of this gender working in the corresponding artistic profession. This means that the resulting number of films may be greater, given that in each production there may be more than one male or female director, producer, screenwriter, etc.



## Comparison between the films viewed

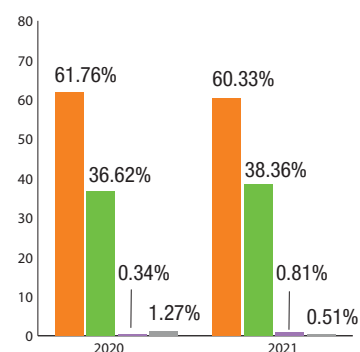
### Direction

	2020			2021			Variation		
		%			%			%	
Male	1,980	71.48%	1,844	2,416	68.35%	2,280	436	-3.13%	436
Female	771	27.83%	761	1,072	30.33%	1,013	301	2.5%	252
Non-binary	14	0.51%	13	44	1.24%	43	30	0.73%	30
No information	5	0.18%	5	3	0.08%	3	-2	-0.1%	-2



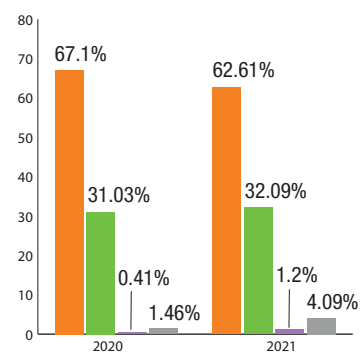
### Production

	2020			2021			Variation		
		%			%			%	
Male	2,747	61.76%	1,787	3,215	60.33%	2,200	468	-1.43%	413
Female	1,629	36.62%	1,217	2,044	38.36%	1,589	415	1.74%	372
Non-binary	15	0.34%	15	43	0.81%	40	28	0.47%	25
No information	57	1.27%	56	27	0.51%	22	-30	-0.76%	-34



### Screenplay

	2020			2021			Variation		
		%			%			%	
Male	2,296	67.1%	1,807	2,706	62.61%	2,186	410	-4.49%	379
Female	1,062	31.03%	931	1,387	32.09%	1,195	325	1.06%	264
Non-binary	14	0.41%	12	52	1.2%	50	38	0.79%	38
No information	50	1.46%	50	177	4.09%	176	127	2.63%	126

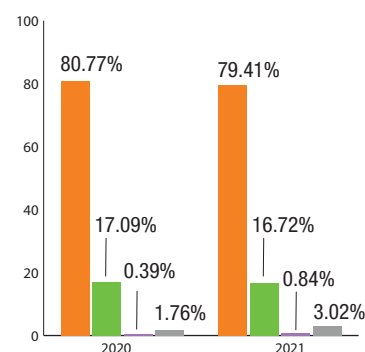




## Comparison between the films viewed

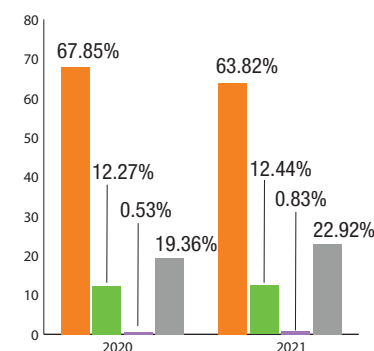
### Cinematography

	2020			2021			Variation		
Male	2,297	80.77%	2,066	2,916	79.41%	2,160	619	-1.36%	94
Female	486	17.09%	441	614	16.72%	565	128	-0.37%	124
Non-binary	11	0.39%	11	31	0.84%	30	20	0.45%	19
No information	50	1.76%	50	111	3.02%	111	61	1.26%	61



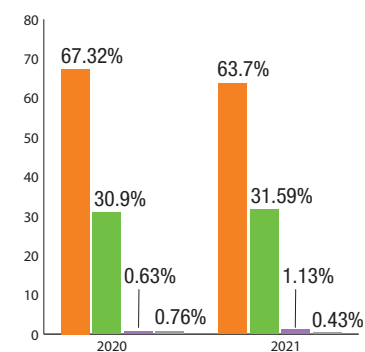
### Music

	2020			2021			Variation		
Male	1,935	67.85%	1,688	2,395	63.82%	2,088	460	-4.03%	400
Female	350	12.27%	340	467	12.44%	424	117	0.17%	84
Non-binary	15	0.53%	12	31	0.83%	29	16	0.3%	17
No information	552	19.36%	547	860	22.92%	820	308	3.56%	273



### Editing

	2020			2021			Variation		
Male	2,041	67.32%	1,771	2,476	63.7%	2,196	435	-3.62%	425
Female	937	30.9%	874	1,228	31.59%	1,135	291	0.69%	261
Non-binary	19	0.63%	19	44	1.13%	43	25	0.5%	24
No information	23	0.76%	29	17	0.43%	78	-6	-0.33%	49







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# Films selected

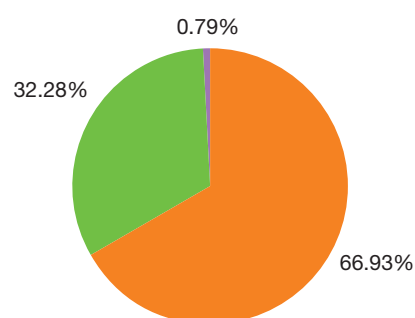


## Films selected




In the **120** films selected for the Official Selection, New Directors, Horizontes Latinos, Zabaltegi-Tabakalera, Perla, Nest, Culinary Zinema, Made in Spain, Zinemira, Basque Cinema Gala, Donostia Award Screening, Surprise Film and Conversations at the Festival's 69th edition<sup>1</sup>, the authorship percentages by gender are similar to those of the films viewed. Nevertheless in all categories there are, proportionally, more professionals identifying with the female gender in the films selected than in the total number of films viewed, with the exception of production: 32% of female directors selected compared to 30% in total viewings; 34% of female screenwriters compared to 32%; 15% of female composers compared to 12%; 34% of female producers compared to 38%; 19% of female cinematographers compared to 17%; and 35% of female editors compared to 32%. Below we show the statistics for 2021, followed by two pages giving comparison with the figures for 2020.

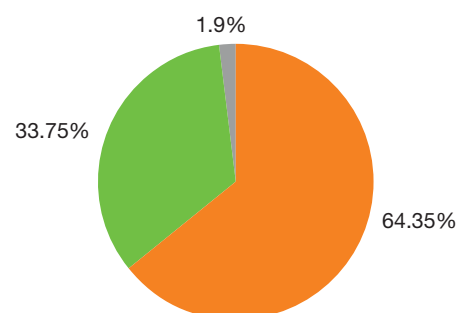
### Direction

			
Male	85	66.93%	82*
Female	41	32.28%	41*
Non-binary	1	0.79%	1
No information	0	0%	0
	<b>127</b>	<b>100%</b>	






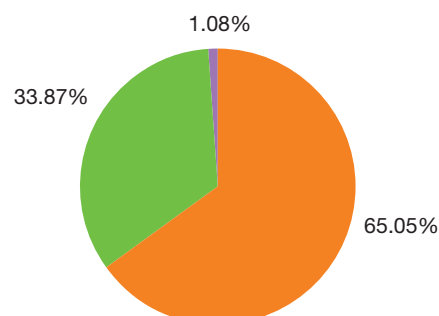
### Production

			
Male	204	64.35%	99*
Female	107	33.75%	67*
Non-binary	0	0%	0
No information	6	1.9%	2
	<b>317</b>	<b>100%</b>	



### Screenplay

			
Male	121	65.05%	86*
Female	63	33.87%	50*
Non-binary	2	1.08%	2
No information	0	0%	0
	<b>186</b>	<b>100%</b>	



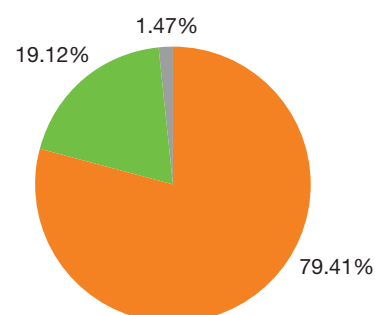
<sup>(1)</sup> This analysis does not include films in which the selection committee did not participate (RTVE, Movistar+, EITB galas...) or which had not been produced in the last year (Klasikoak, Retrospective, Movies for Kids, Belodromoa Ikastetxeetan, Zinemaldia + Plus). Nor does it include an analysis for sections made up of a single film (Donostia Award Screening, Surprise Film, Basque Cinema Gala, Conversations), although these sections are taken into account in the total of films selected.



### Films selected

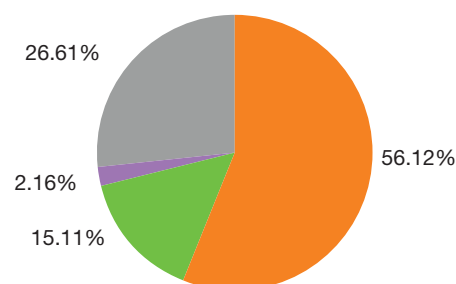
#### Cinematography

		%	
Male	108	79.41%	94*
Female	26	19.12%	26*
Non-binary	0	0%	0
No information	2	1.47%	2
	<b>136</b>	<b>100%</b>	



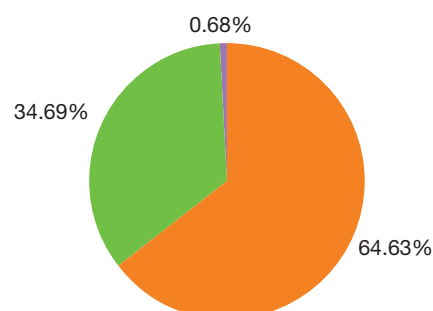
#### Music

		%	
Male	78	56.12%	66*
Female	21	15.11%	18*
Non-binary	3	2.16%	3
No information	37	26.61%	36
	<b>139</b>	<b>100%</b>	



#### Editing

		%	
Male	95	64.63%	84*
Female	51	34.69%	50*
Non-binary	1	0.68%	1
No information	0	0%	0
	<b>147</b>	<b>100%</b>	



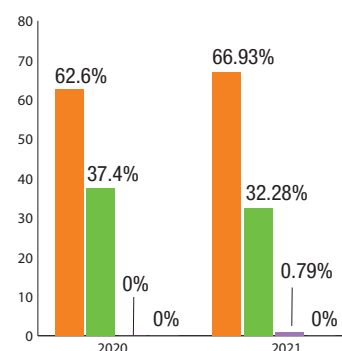
(\*) The figure indicates the number of films with a person of this gender working in the corresponding artistic profession. This means that the resulting number of films may be greater, given that in each production there may be more than one male or female director, producer, screenwriter, etc.



## Comparison between the films selected

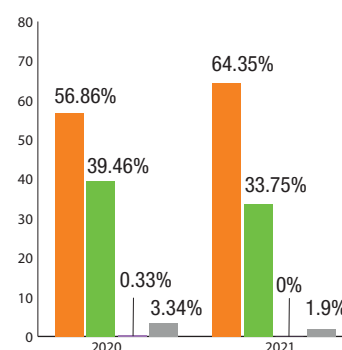
### Direction

	2020			2021			Variation		
		%			%			%	
Male	77	62.6%	68	85	66.93%	82	8	4.33%	14
Female	46	37.4%	44	41	32.28%	41	-5	-5.12%	-3
Non-binary	0	0%	0	1	0.79%	1	1	0.79%	1
No information	0	0%	0	0	0%	0	0	0%	0



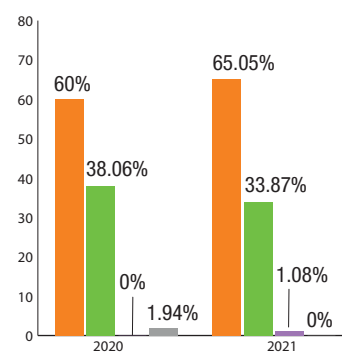
### Production

	2020			2021			Variation		
		%			%			%	
Male	170	56.86%	86	204	64.35%	99	34	7.49%	13
Female	118	39.46%	69	107	33.75%	67	-11	-5.71%	-2
Non-binary	1	0.33%	1	0	0%	0	-1	-0.33%	-1
No information	10	3.34%	9	6	1.9%	2	-4	-1.44%	-7



### Screenplay

	2020			2021			Variation		
		%			%			%	
Male	93	60%	73	121	65.05%	86	28	5.05%	13
Female	59	38.06%	52	63	33.87%	50	4	-4.19%	-2
Non-binary	0	0%	0	2	1.08%	2	2	1.08%	2
No information	3	1.94%	3	0	0%	0	-3	-1.94%	-3



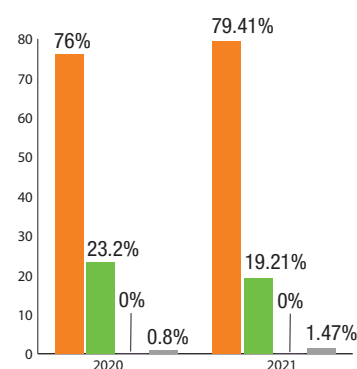




## Comparison between the films selected

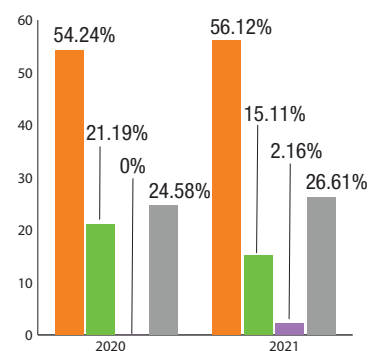
### Cinematography

	2020			2021			Variation		
Male	95	76%	83	108	79.41%	94	13	3.41%	11
Female	29	23.2%	28	26	19.12%	26	-3	-4.08%	-2
Non-binary	0	0%	0	0	0%	0	0	0%	0
No information	1	0.8%	1	2	1.47%	2	1	0.67%	1



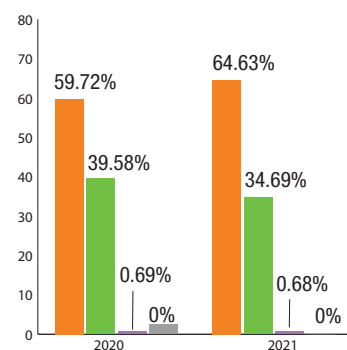
### Music

	2020			2021			Variation		
Male	64	54.24%	61	78	56.12%	66	14	1.88%	5
Female	25	21.19%	24	21	15.11%	18	-4	-6.08%	-6
Non-binary	0	0%	0	3	2.16%	3	3	2.16%	3
No information	29	24.58%	28	37	26.61%	36	8	2.03%	8



### Editing

	2020			2021			Variation		
Male	86	59.72%	71	95	64.63%	84	9	4.91%	13
Female	57	39.58%	53	51	34.69%	50	-6	-4.89%	-3
Non-binary	1	0.69%	1	1	0.68%	1	0	-0.01%	0
No information	0	0%	0	0	0%	0	0	0%	0







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# Films by sections

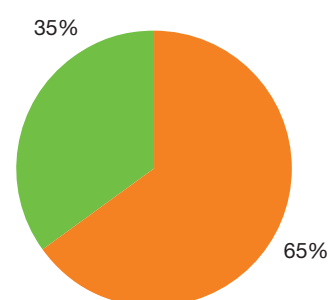


## Official Selection




The Official Selection groups a selection of films (**18** feature films, **one** short film and **one** TV series in 2021) which have not been released outside their country of origin and have not previously competed in another event recognised by the FIAPF (International Federation of Film Producers Associations) as a competitive festival. In the Official Selection, the percentage of professionals identifying with the female gender stands at between 16% in music and 41% in editing. Compared to last year, the percentage of participation by women in the selected films has risen in the categories of directing, screenplay, cinematography and music. If we only look at the films competing for the Golden Shell, and not those screened out of competition, the percentage of women directors rises to 44%.

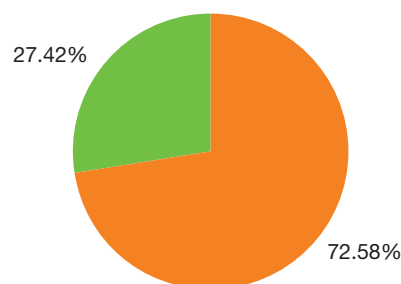
### Direction

		 %	
Male	13	65%	13*
Female	7	35%	7*
Non-binary	0	0%	0
No information	0	0%	0
	20	100%	






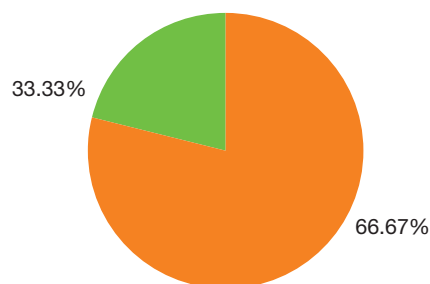
### Production

		 %	
Male	45	72.58%	18*
Female	17	27.42%	12*
Non-binary	0	0%	0
No information	0	0%	0
	62	100%	



### Screenplay

		 %	
Male	20	66.67%	15*
Female	10	33.33%	8*
Non-binary	0	0%	0
No information	0	0%	0
	30	100%	

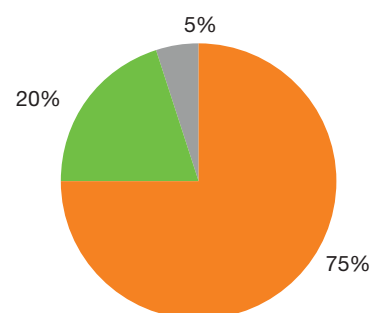




### Official Selection

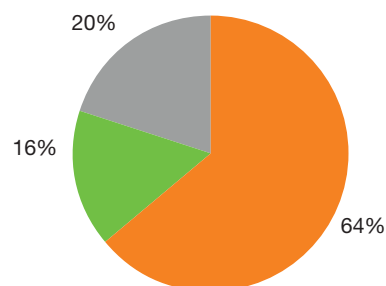
#### Cinematography

		%	
Male	15	75%	15*
Female	4	20%	4*
Non-binary	0	0%	0
No information	1	5%	1
	20	100%	



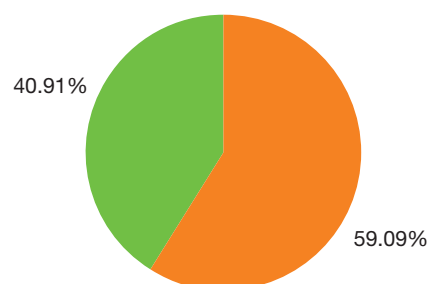
#### Music

		%	
Male	16	64%	11*
Female	4	16%	4*
Non-binary	0	0%	0
No information	5	20%	5
	25	100%	



#### Editing

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






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

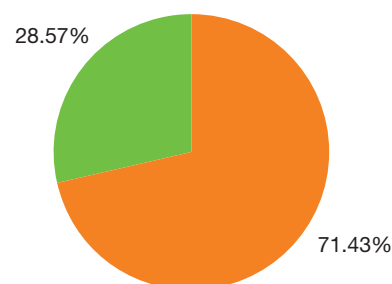


### New Directors




In New Directors, the international competition for first or second feature films by their directors — **13** in 2020 — female directors, unlike previous editions and for the second consecutive year, are in the majority (71%). The percentages are more evenly-matched in production and screenplay. Only one of the thirteen films has a female cinematographer.

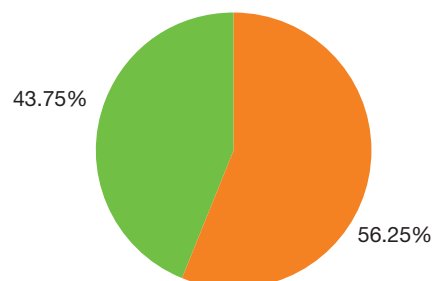
#### Direction

		 %	
Male	10	71.43%	10*
Female	4	28.57%	4*
Non-binary	0	0%	0
No information	0	0%	0
	<b>14</b>	<b>100%</b>	






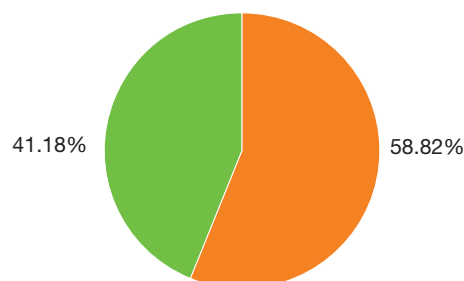
#### Production

		 %	
Male	18	56.25%	11*
Female	14	43.75%	7*
Non-binary	0	0%	0
No information	0	0%	0
	<b>32</b>	<b>100%</b>	



#### Screenplay

		 %	
Male	10	58.82%	9*
Female	7	41.18%	5*
Non-binary	0	0%	0
No information	0	0%	0
	<b>17</b>	<b>100%</b>	

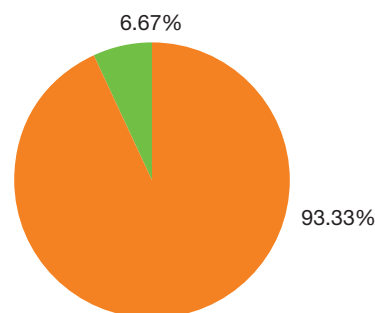




## New Directors

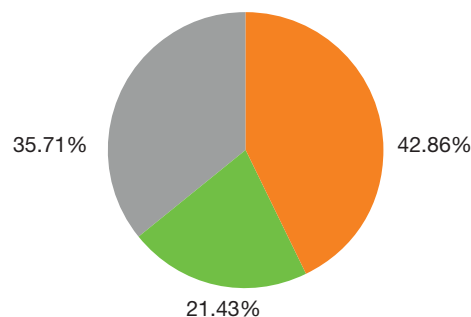
### Cinematography

		%	
Male	14	93.33%	13*
Female	1	6.67%	1*
Non-binary	0	0%	0
No information	0	0%	0
	15	100%	



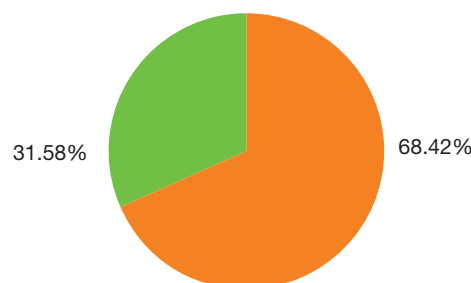
### Music

		%	
Male	6	42.86%	6*
Female	3	21.43%	2*
Non-binary	0	0%	0
No information	5	35.71%	5
	14	100%	



### Editing

		%	
Male	13	68.42%	11*
Female	6	31.58%	6*
Non-binary	0	0%	0
No information	0	0%	0
	19	100%	



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

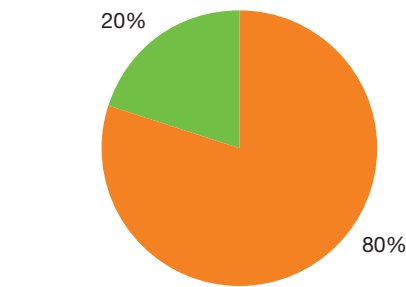


# Horizontes Latinos

In Horizontes Latinos, a selection of **10** feature films produced in Latin America, directed by filmmakers of Latin origin or set against the backdrop of the Latin community, there are more professionals who identify with the male gender in all categories.

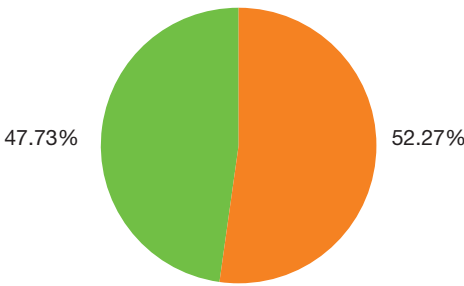
## Direction

		%	
Male	8	80%	8*
Female	2	20%	2*
Non-binary	0	0%	0
No information	0	0%	0
	10	100%	



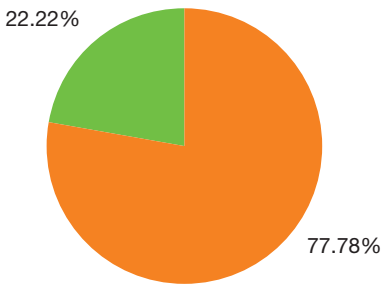
## Production

		%	
Male	23	52.27%	7*
Female	21	47.73%	7*
Non-binary	0	0%	0
No information	0	0%	0
	44	100%	



## Screenplay

		%	
Male	14	77.78%	8*
Female	4	22.22%	4*
Non-binary	0	0%	0
No information	0	0%	0
	18	100%	



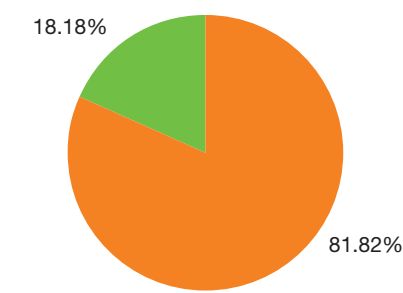




# Horizontes Latinos

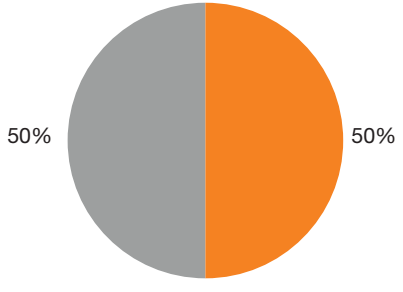
## Cinematography

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



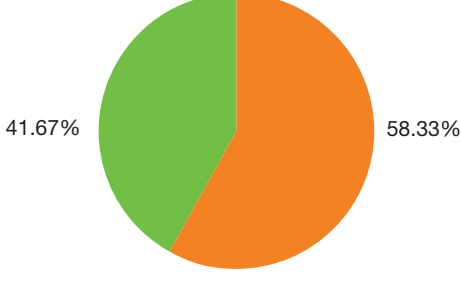
## Music

		%	
Male	6	50%	5*
Female	0	0%	0*
Non-binary	0	0%	0
No information	6	50%	5
	12	100%	



## Editing

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






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

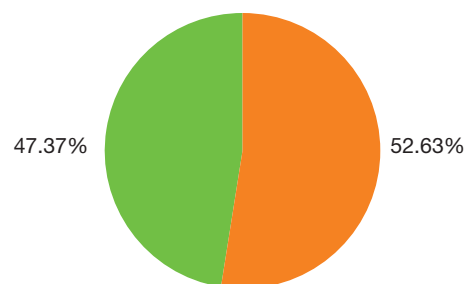


## Zabaltegi-Tabakalera




Zabaltegi-Tabakalera, the Festival section where anything goes, where there are neither regulations nor limitations of style or time, is the section with most women directors in absolute terms (nine compared to ten male directors, i.e. 47%). In the other categories of the **18** films (13 feature films, one medium-length film and 4 shorts) there are more professionals of the male gender.

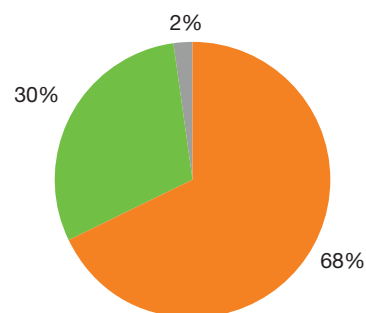
### Direction

		 %	
Male	10	52.63%	10*
Female	9	47.37%	9*
Non-binary	0	0%	0
No information	0	0%	0
	<b>19</b>	<b>100%</b>	






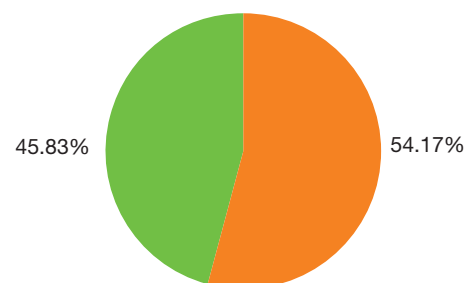
### Production

		 %	
Male	34	68%	16*
Female	15	30%	11*
Non-binary	0	0%	0
No information	0	2%	0
	<b>50</b>	<b>100%</b>	



### Screenplay

		 %	
Male	13	54.17%	12*
Female	11	45.83%	9*
Non-binary	0	0%	0
No information	0	0%	0
	<b>24</b>	<b>100%</b>	

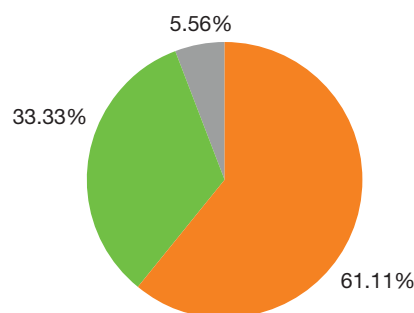




### Zabaltegi-Tabakalera

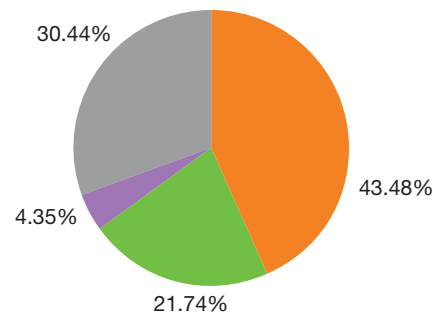
#### Cinematography

		%	
Male	11	61.11%	11*
Female	6	33.33%	6*
Non-binary	0	0%	0
No information	1	5.56%	1
	18	100%	



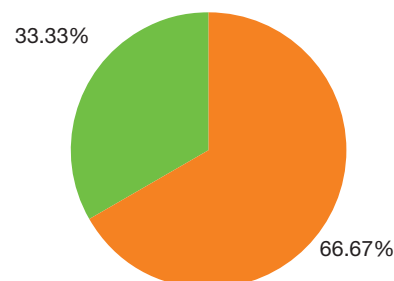
#### Music

		%	
Male	10	43.48%	7*
Female	5	21.74%	4*
Non-binary	1	4.35%	1
No information	7	30.44%	7
	23	100%	



#### Editing

		%	
Male	16	66.67%	12*
Female	8	33.33%	8*
Non-binary	0	0%	0
No information	0	0%	0
	24	100%	






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

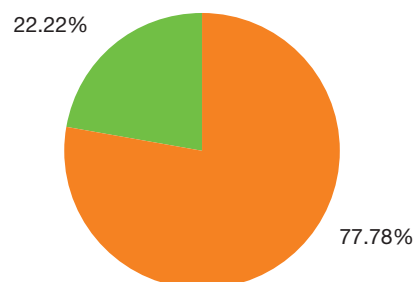


### Perlak




In Perlak, with its selection of **17** feature films screening for the first time in Spain which have been acclaimed by critics and/or have won awards at other international festivals, all categories show a predominance of male authorship. Production, screenplay and editing contain the most balanced percentages.

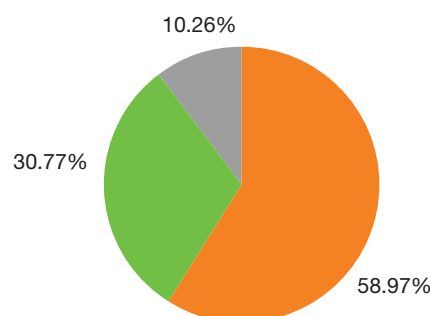
#### Direction

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






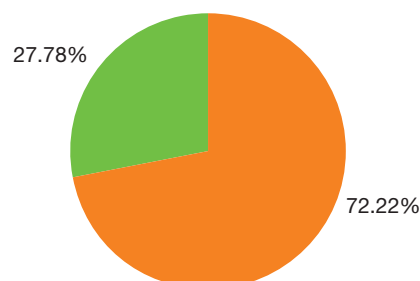
#### Production

		 %	
Male	23	58.97%	14*
Female	12	30.77%	9*
Non-binary	0	0%	0
No information	4	10.26%	1
	<b>39</b>	<b>100%</b>	



#### Screenplay




		 %	
Male	26	72.22%	13*
Female	10	27.78%	7*
Non-binary	0	0%	0
No information	0	0%	0
	<b>36</b>	<b>100%</b>	

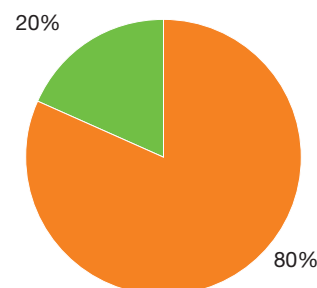







### Perlak

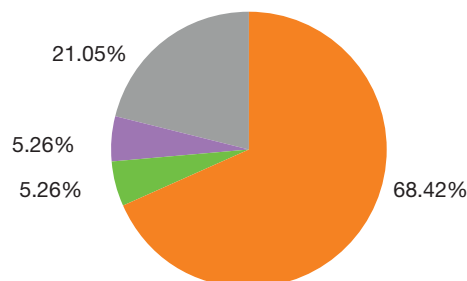
#### Cinematography

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






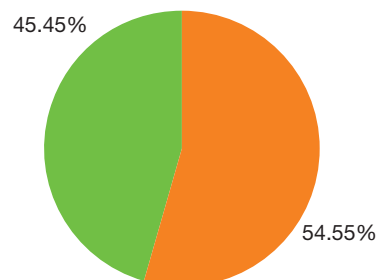
#### Music

		 %	
Male	13	68.42%	11*
Female	1	5.26%	1*
Non-binary	1	5.26%	1
No information	4	21.05%	4
	19	100%	



#### Editing

		 %	
Male	12	54.55%	10*
Female	10	45.45%	9*
Non-binary	0	0%	0
No information	0	0%	0
	22	100%	



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






## Nest

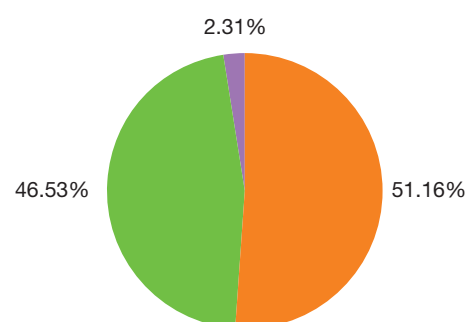
In Nest, whose twentieth anniversary featured a selection of **14** short films by film school students from all over the world, there is parity in the directing and screenplay categories, while there is almost parity in production.

In all of the films submitted (**289**), there are more women producers (53%), with more balanced percentages in directing (51% of male authorship compared to 47%), screenplay (51% vs 44%) and editing (54% vs 42%).<sup>2</sup>




### Films submitted to Nest

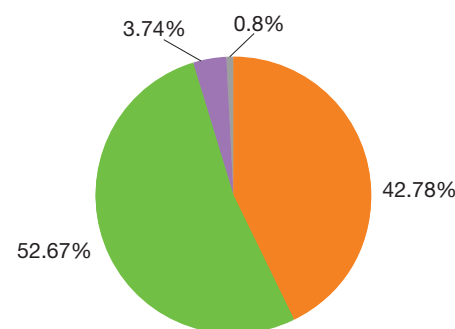
#### Direction

			
Male	177	51.16%	168*
Female	161	46.53%	136*
Non-binary	8	2.31%	7
No information	0	0%	0
	<b>346</b>	<b>100%</b>	






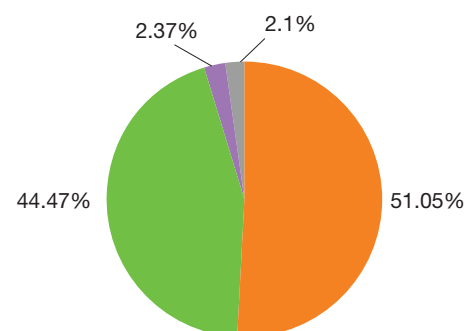
#### Production

			
Male	160	42.78%	138*
Female	197	52.67%	169*
Non-binary	14	3.74%	13
No information	3	0.8%	3
	<b>374</b>	<b>100%</b>	



#### Screenplay

			
Male	194	51.05%	166*
Female	169	44.47%	142*
Non-binary	9	2.37%	8
No information	8	2.1%	8
	<b>380</b>	<b>100%</b>	






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

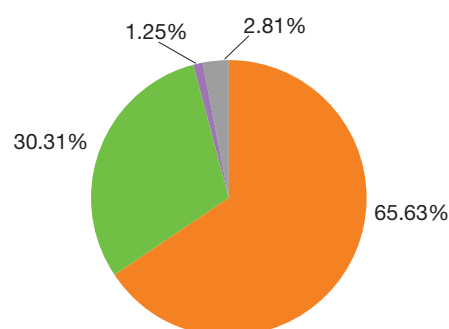


### Nest




#### Films submitted to Nest

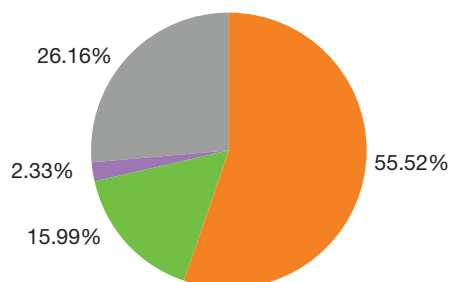
##### Cinematography

			
Male	210	65.63%	201*
Female	97	30.31%	86*
Non-binary	4	1.25%	4
No information	9	2.81%	9
	320	100%	






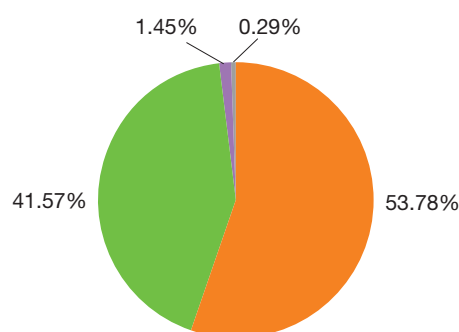
##### Music

			
Male	191	55.52%	167*
Female	55	15.99%	48*
Non-binary	8	2.33%	8
No information	90	26.16%	83
	344	100%	



##### Editing

			
Male	185	53.78%	171*
Female	143	41.57%	134*
Non-binary	5	1.45%	5
No information	1	0.29%	6
	344	100%	



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






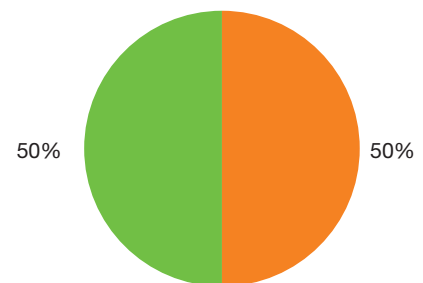
## Nest

The percentages with respect to the films submitted and those finally selected for Nest experience no change, except in the case of cinematography, where the participation of women professionals drops.




### Films selected for Nest

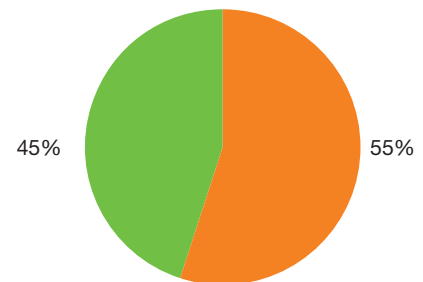
#### Direction

		 %	
Male	7	50%	7*
Female	7	50%	7*
Non-binary	0	0%	0
No information	0	0%	0
	14	100%	






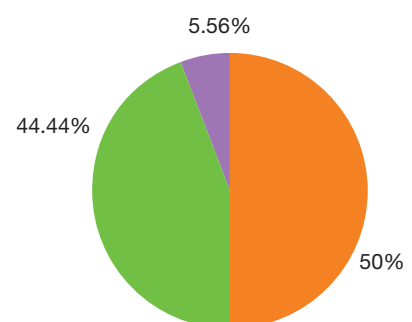
#### Production

		 %	
Male	11	55%	9*
Female	9	45%	8*
Non-binary	0	0%	0
No information	0	0%	0
	20	100%	



#### Screenplay

		 %	
Male	9	50%	7*
Female	8	44.44%	7*
Non-binary	1	5.56%	1
No information	0	0%	0
	18	100%	








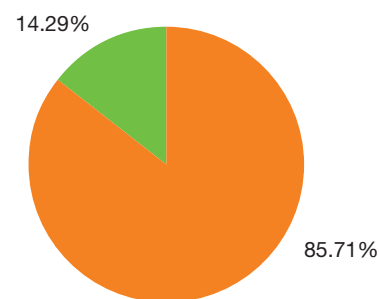


## Nest




### Films selected for Nest

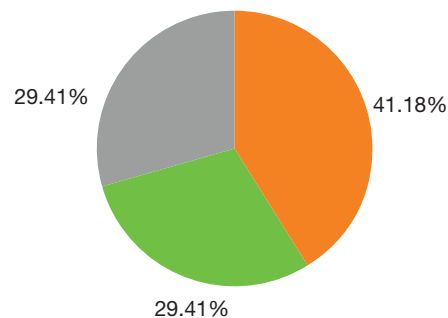
#### Cinematography

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






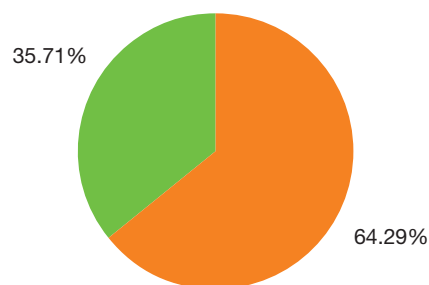
#### Music

			
Male	7	41.18%	6*
Female	5	29.41%	4*
Non-binary	0	0%	0
No information	5	29.41%	5
	17	100%	



#### Editing

			
Male	9	64.29%	9*
Female	5	35.71%	5*
Non-binary	0	0%	0
No information	0	0%	0
	14	100%	



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

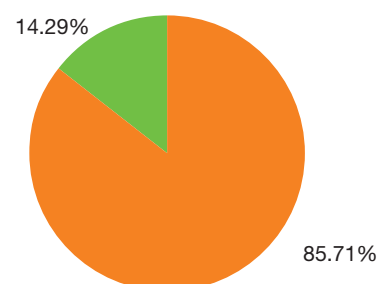


### Culinary Zinema

In Culinary Zinema, with its selection of **5** films (4 features and one medium-length film) related to gastronomy, male authorship is in the majority in all categories, in percentages ranging from 67% to 100%.

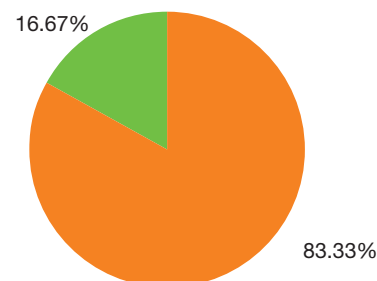
#### Direction

		%	
Male	6	85.71%	5*
Female	1	14.29%	1*
Non-binary	0	0%	0
No information	0	0%	0
	<b>7</b>	<b>100%</b>	



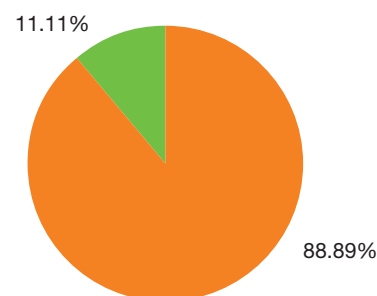
#### Production

		%	
Male	10	83.33%	4*
Female	2	16.67%	2*
Non-binary	0	0%	0
No information	0	0%	0
	<b>12</b>	<b>100%</b>	



#### Screenplay




		%	
Male	8	88.89%	5*
Female	1	11.11%	1*
Non-binary	0	0%	0
No information	0	0%	0
	<b>9</b>	<b>100%</b>	

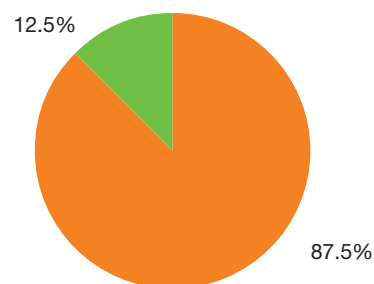







### Culinary Zinema

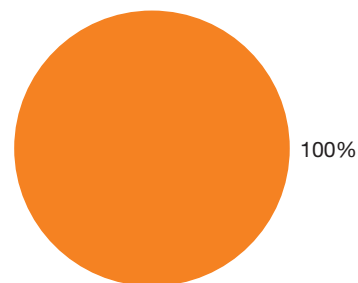
#### Cinematography

		 %	
Male	7	87.5%	5*
Female	1	12.5%	1*
Non-binary	0	0%	0
No information	0	0%	0
	8	100%	






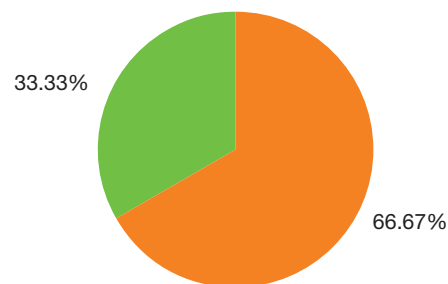
#### Music

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



#### Editing

		 %	
Male	6	66.67%	4*
Female	3	33.33%	3*
Non-binary	0	0%	0
No information	0	0%	0
	9	100%	






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

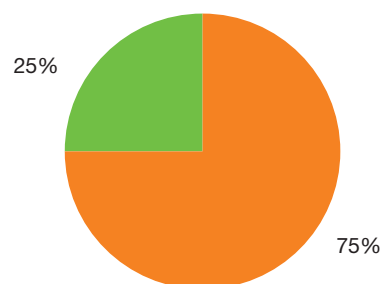


## Made in Spain




In Made in Spain, a selection of the year's Spanish films to which the Festival provides an international launch pad, male authorship clearly takes the upper hand with respect to the **8** films programmed in the categories of directing (75%), production (75%), cinematography (78%) and editing (100%), while the percentages are somewhat more balanced in screenplay and music.

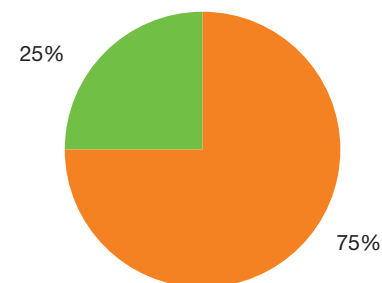
### Direction

		 %	
Male	6	75%	6*
Female	2	25%	2*
Non-binary	0	0%	0
No information	0	0%	0
	<b>8</b>	<b>100%</b>	






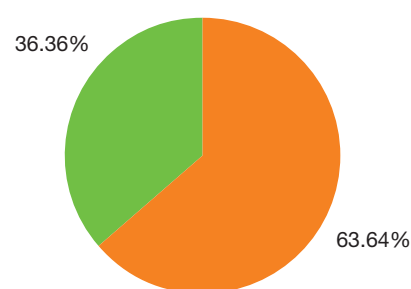
### Production

		 %	
Male	12	75%	8*
Female	4	25%	3*
Non-binary	0	0%	0
No information	0	0%	0
	<b>16</b>	<b>100%</b>	



### Screenplay




		 %	
Male	7	63.64%	6*
Female	4	36.36%	3*
Non-binary	0	0%	0
No information	0	0%	0
	<b>11</b>	<b>100%</b>	

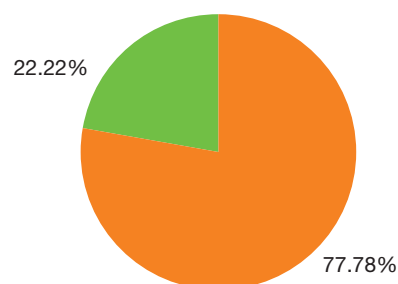







### Made in Spain

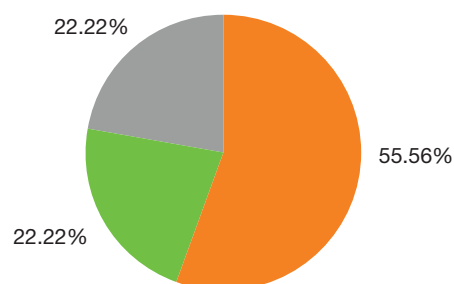
#### Cinematography

			
Male	7	77.78%	6*
Female	2	22.22%	2*
Non-binary	0	0%	0
No information	0	0%	0
	9	100%	






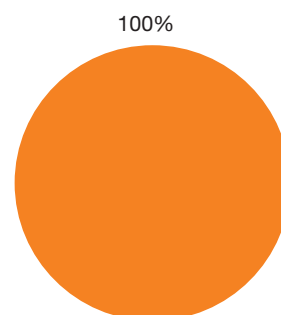
#### Music

			
Male	5	55.56%	5*
Female	2	22.22%	1*
Non-binary	0	0%	0
No information	2	22.22%	2
	9	100%	



#### Editing

			
Male	9	100%	8*
Female	0	0%	0*
Non-binary	0	0%	0
No information	0	0%	0
	9	100%	



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

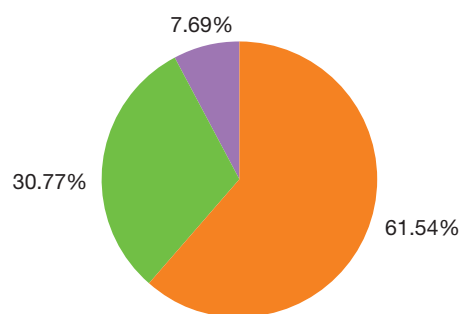


### Zinemira

In Zinemira, the section dedicated to Basque film production, all of the **11** films selected show male creators to be in the majority in all categories, especially cinematography (77%) and production (69%). The highest percentages of participation by the female gender are found in screenplay (37%), editing (33%) and directing (31%).

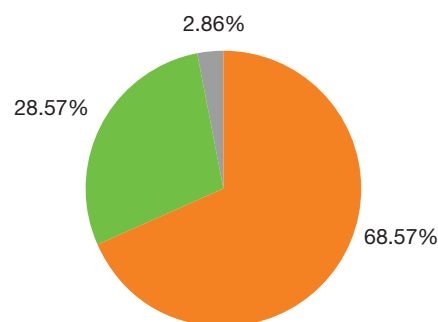
#### Direction

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



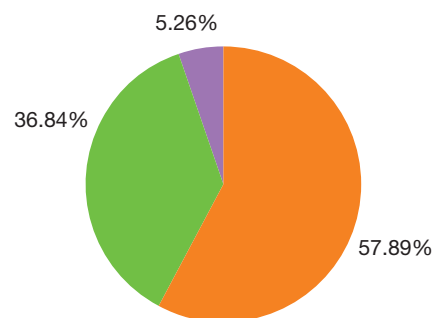
#### Production

		%	
Male	24	68.57%	9*
Female	10	28.57%	6*
Non-binary	0	0%	0
No information	1	2.86%	1
	<b>35</b>	<b>100%</b>	



#### Screenplay




		%	
Male	11	57.89%	8*
Female	7	36.84%	5*
Non-binary	1	5.26%	1
No information	0	0%	0
	<b>19</b>	<b>100%</b>	

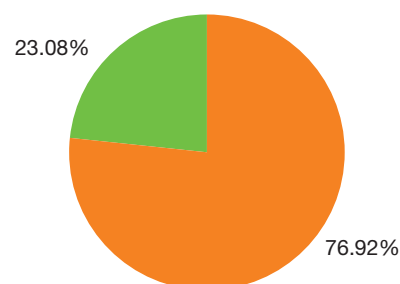







### Zinemira

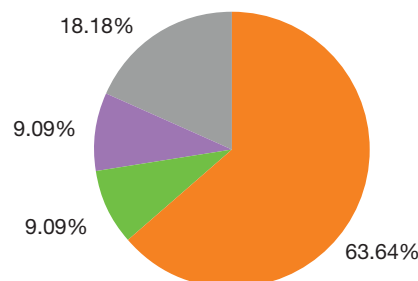
#### Cinematography

		 %	
Male	10	76.92%	8*
Female	3	23.08%	3*
Non-binary	0	0%	0
No information	0	0%	0
	<b>13</b>	<b>100%</b>	






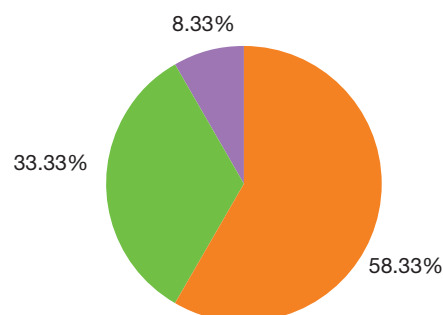
#### Music

		 %	
Male	7	63.64%	7*
Female	1	9.09%	1*
Non-binary	1	9.09%	1
No information	2	18.18%	2
	<b>11</b>	<b>100%</b>	



#### Editing

		 %	
Male	7	58.33%	7*
Female	4	33.33%	4*
Non-binary	1	8.33%	1
No information	0	0%	0
	<b>12</b>	<b>100%</b>	



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







**SSIFF**

Donostia Zinemaldia  
Festival de San Sebastián  
International Film Festival

[www.sansebastianfestival.com](http://www.sansebastianfestival.com)

# Films-to-Be




## WIP Latam

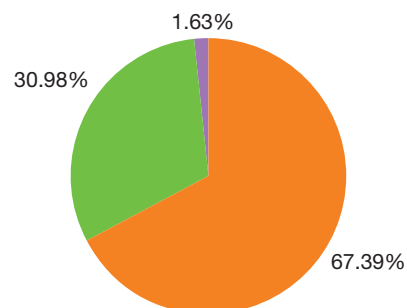
As well as selecting and showing films to spectators, the specialised media and film industry professionals, San Sebastian Festival promotes developing projects and films (the so-called *Works in Progress*). The Festival has two programmes for films at the post-production stage: WIP Latam for Latin American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

WIP Latam received **161** unfinished films, in which male authorship predominates, except in the production category, where the numbers are almost on a par (130 male and 118 female producers).




### Films submitted to WIP Latam

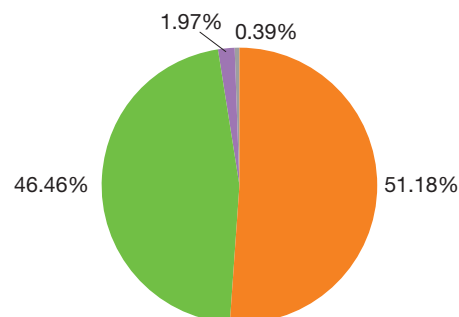
#### Direction

			
Male	124	67.39%	113*
Female	57	30.98%	53*
Non-binary	3	1.63%	3
No information	0	0%	0
	<b>184</b>	<b>100%</b>	






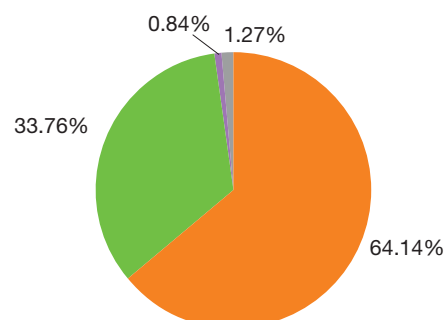
#### Production

			
Male	130	51.18%	98*
Female	118	46.46%	95*
Non-binary	5	1.97%	5
No information	1	0.39%	1
	<b>254</b>	<b>100%</b>	



#### Screenplay

			
Male	152	64.14%	116*
Female	80	33.76%	70*
Non-binary	2	0.84%	2
No information	3	1.27%	3
	<b>237</b>	<b>100%</b>	






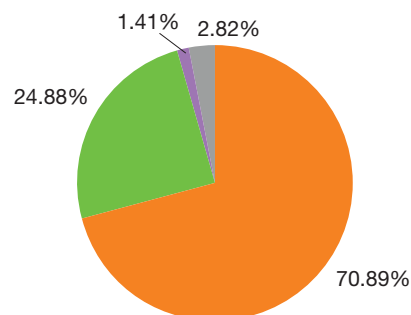


## WIP Latam




### Films submitted to WIP Latam

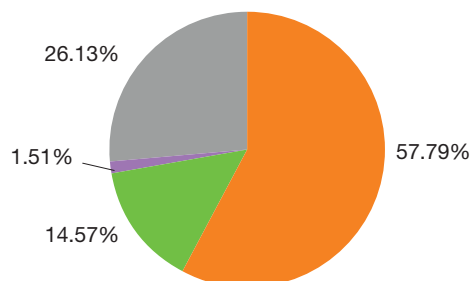
#### Cinematography

		 %	
Male	151	70.89%	117*
Female	53	24.88%	48*
Non-binary	3	1.41%	3
No information	6	2.82%	6
	213	100%	






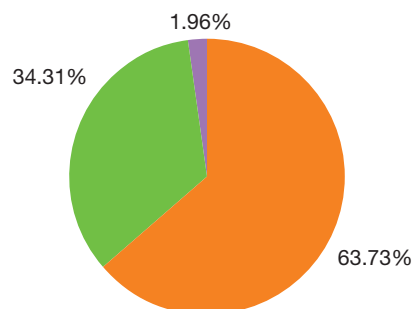
#### Music

		 %	
Male	115	57.79%	94*
Female	29	14.57%	24*
Non-binary	3	1.51%	3
No information	52	26.13%	50
	199	100%	



#### Editing

		 %	
Male	130	63.73%	108*
Female	70	34.31%	61*
Non-binary	4	1.96%	4
No information	0	0%	0
	204	100%	



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






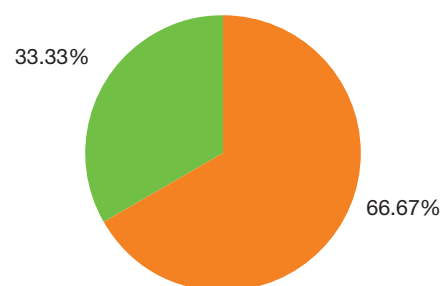
### WIP Latam

In the 6 films selected for the second edition of WIP Latam, the percentage of participation by professionals identifying with the female gender is higher than the average of the films submitted. Moreover, there are more women producers and editors and balanced percentages in screenplay and cinematography.




#### Films selected for WIP Latam

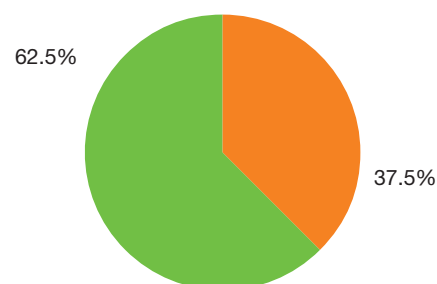
##### Direction

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






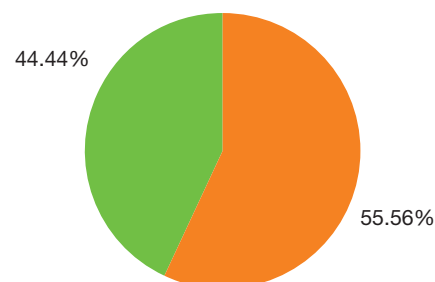
##### Production

		 %	
Male	12	37.5%	6*
Female	20	62.5%	6*
Non-binary	0	0%	0
No information	0	0%	0
	32	100%	



##### Screenplay




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

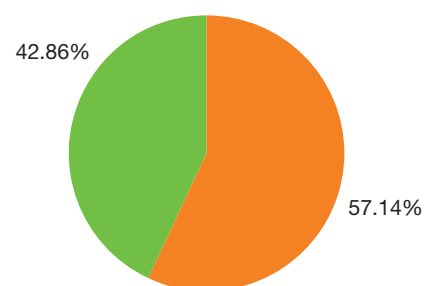


## WIP Latam




## Films selected for WIP Latam

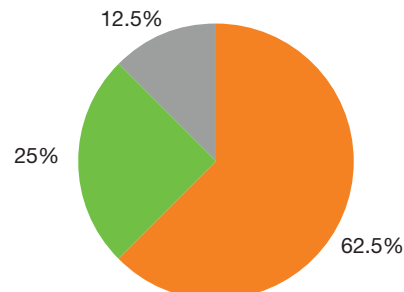
## Cinematography

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






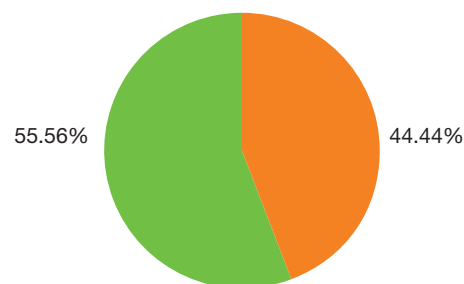
## Music

		 %	
Male	5	62.5%	4*
Female	2	25%	2*
Non-binary	0	0%	0
No information	1	12.5%	1
	<b>8</b>	<b>100%</b>	



## Editing

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



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






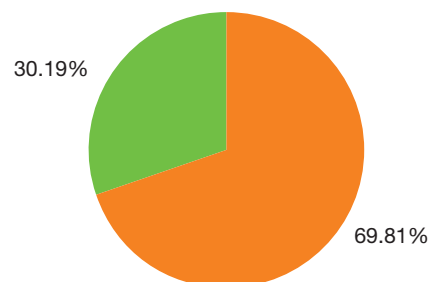
## WIP Europa

WIP Europa is the San Sebastian Festival programme for all films with a majority European production at the post-production stage. Once again the **49** films submitted reveal the predominance of male authorship. The most balanced percentages are to be found in production.




### Films submitted to WIP Europa

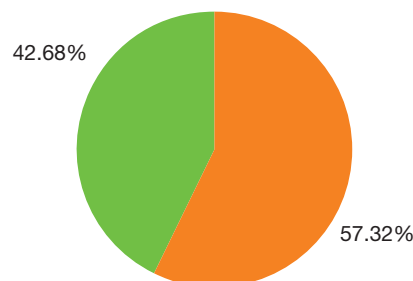
#### Direction

		 %	
Male	37	69.81%	36*
Female	16	30.19%	16*
Non-binary	0	0%	0
No information	0	0%	0
	<b>53</b>	<b>100%</b>	






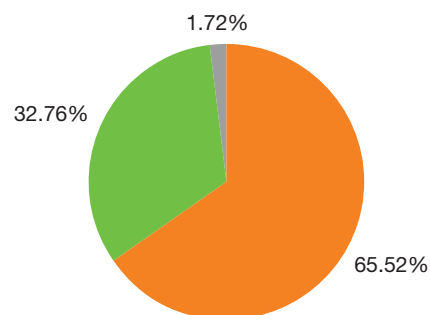
#### Production

		 %	
Male	47	57.32%	36*
Female	35	42.68%	28*
Non-binary	0	0%	0
No information	0	0%	0
	<b>82</b>	<b>100%</b>	



#### Screenplay

		 %	
Male	38	65.52%	34*
Female	19	32.76%	19*
Non-binary	0	0%	0
No information	1	1.72%	1
	<b>58</b>	<b>100%</b>	

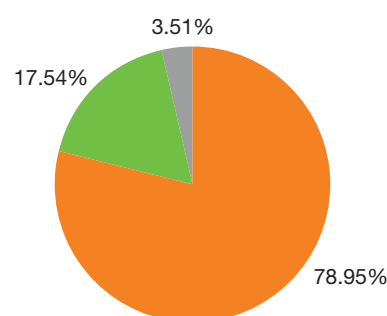


### WIP Europa

#### Films submitted to WIP Europa

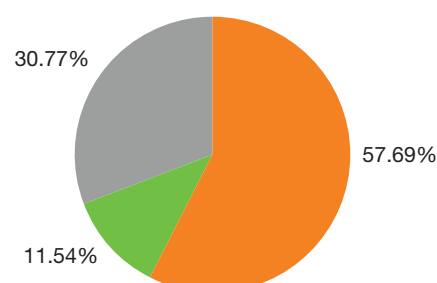
##### Cinematography

		%	
Male	45	78.95%	40*
Female	10	17.54%	8*
Non-binary	0	0%	0
No information	2	3.51%	2
	<b>57</b>	<b>100%</b>	



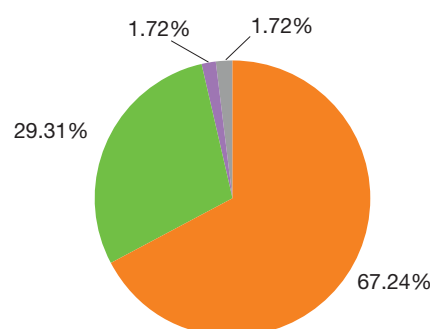
##### Music

		%	
Male	30	57.69%	29*
Female	6	11.54%	6*
Non-binary	0	0%	0
No information	16	30.77%	16
	<b>52</b>	<b>100%</b>	



##### Editing

		%	
Male	39	67.24%	35*
Female	17	29.31%	16*
Non-binary	1	1.72%	1
No information	1	1.72%	1
	<b>58</b>	<b>100%</b>	






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

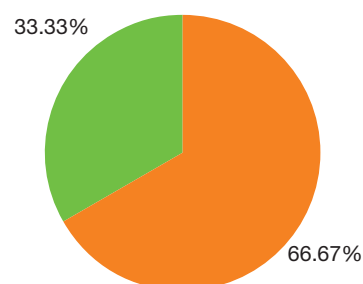
## WIP Europa

In keeping with the trend of the films submitted, the **6** films selected also tend towards the participation of professionals who identify with the male gender. The most balanced category is screenplay, while the least balanced are cinematography and editing.




### Films selected for WIP Europa

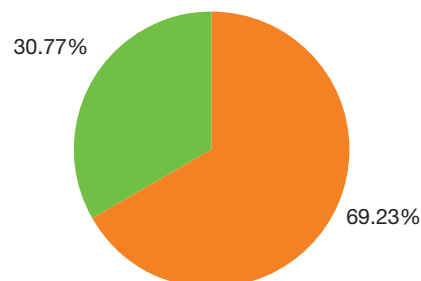
#### Direction

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






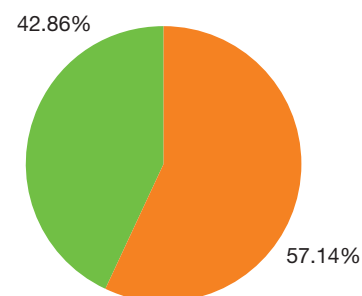
#### Production

		 %	
Male	9	69.23%	5*
Female	4	30.77%	4*
Non-binary	0	0%	0
No information	0	0%	0
	<b>13</b>	<b>100%</b>	



#### Screenplay

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








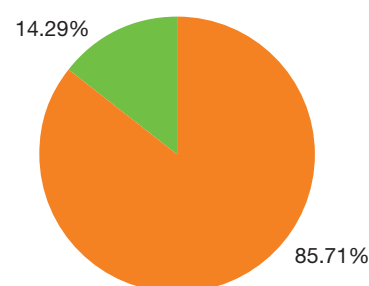


## WIP Europa




### Films selected for WIP Europa

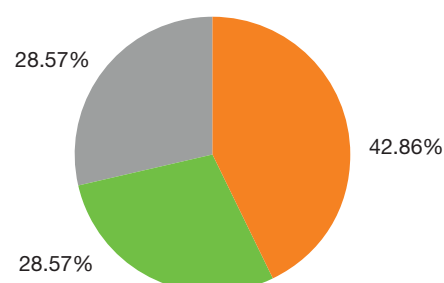
#### Cinematography

		 %	
Male	6	85.71%	6*
Female	1	14.29%	1*
Non-binary	0	0%	0
No information	0	0%	0
	7	100%	






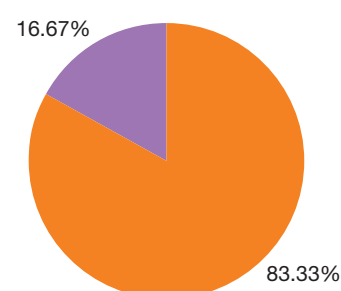
#### Music

		 %	
Male	3	42.86%	2*
Female	2	28.57%	2*
Non-binary	0	0%	0
No information	2	28.57%	2
	7	100%	



#### Editing

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



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

### Europe-Latin America Co-Production Forum

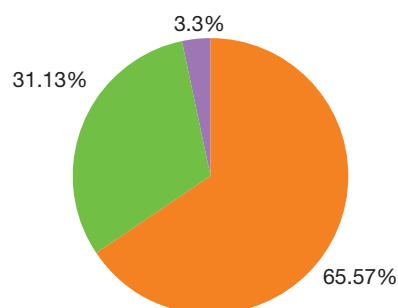
The San Sebastian Festival has two programmes for film projects. The Europe-Latin America Co-Production Forum and the Ikusmira Berriak residencies programme. In the case of the projects, only the categories of direction, production and screenwriting are analyzed, given that the crew may not yet have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

The **200** projects submitted to the Co-Production Forum in 2021 had the participation of 31% of women directors, 45% of women producers and 34% of women screenwriters.

#### Projects submitted to the Co-Production Forum

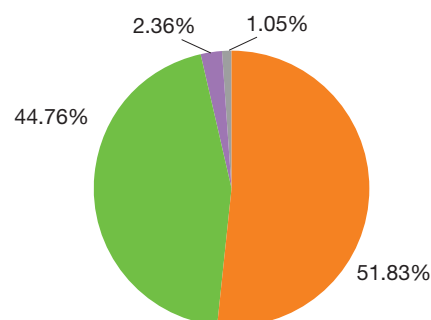
##### Direction

		%	
Male	139	65.57%	135*
Female	66	31.13%	66*
Non-binary	7	3.3%	7
No information	0	0%	0
	<b>212</b>	<b>100%</b>	



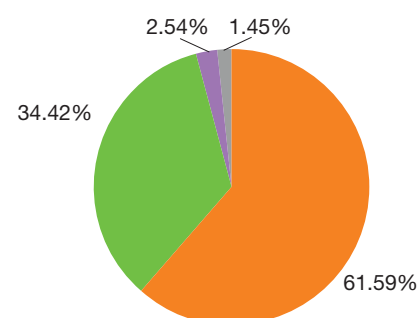
##### Production

		%	
Male	198	51.83%	140*
Female	171	44.76%	132*
Non-binary	9	2.36%	8
No information	4	1.05%	4
	<b>382</b>	<b>100%</b>	



##### Screenplay

		%	
Male	170	61.59%	135*
Female	95	34.42%	89*
Non-binary	7	2.54%	6
No information	4	1.45%	4
	<b>276</b>	<b>100%</b>	






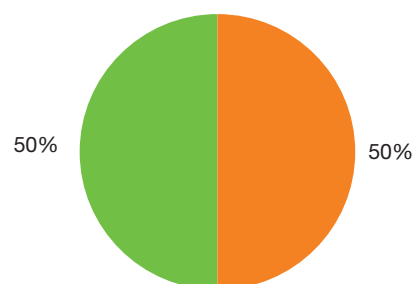
## Europe-Latin America Co-Production Forum

The **14** projects selected for the Forum show parity in production (fourteen female producers and fourteen male producers) and directing (seven female directors and seven male); here the presence of professionals who identify with the female gender rises slightly in the screenplay category (35%) with respect to the average of the films submitted.




### Projects selected for the Co-Production Forum

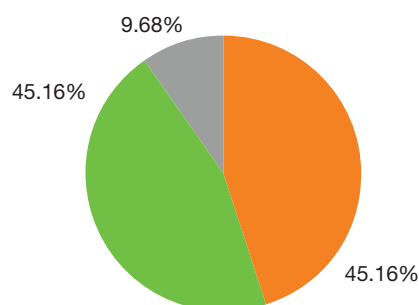
#### Direction

		 %	
Male	7	50%	7*
Female	7	50%	7*
Non-binary	0	0%	0
No information	0	0%	0
	<b>14</b>	<b>100%</b>	






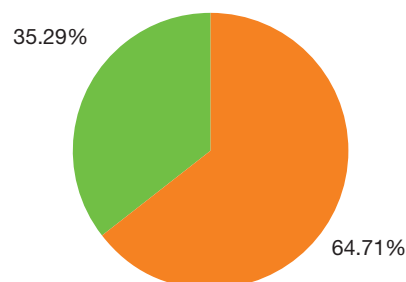
#### Production

		 %	
Male	14	45.16%	10*
Female	14	45.16%	10*
Non-binary	0	0%	0
No information	3	9.68%	3
	<b>31</b>	<b>100%</b>	



#### Screenplay

		 %	
Male	11	64.71%	9*
Female	6	35.29%	6*
Non-binary	0	0%	0
No information	0	0%	0
	<b>17</b>	<b>100%</b>	



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






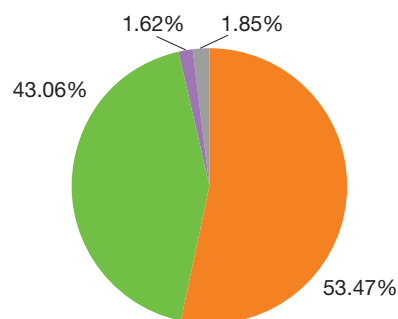
## Ikusmira Berriak

Ikusmira Berriak is the residencies programme for the development of audiovisual projects organised by the San Sebastian Festival, Tabakalera International Centre for Contemporary Culture and the Elías Querejeta Zine Eskola. The initiative starts in spring and ends in September, coinciding with the Festival dates, and is structured over two phases into which the eight weeks of the residency are distributed. Among the **409** projects submitted for the seventh edition, the predominance of female and male authorship alternates in the three categories analysed: directing (43% participation by women compared to 53%), production (41% vs 37%) and screenplay (40% vs 48%).




### Projects submitted to Ikusmira Berriak

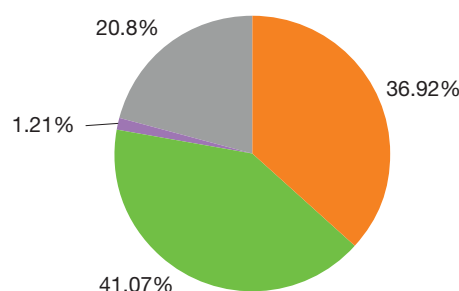
#### Direction

			
Male	231	53.47%	227*
Female	186	43.06%	180*
Non-binary	7	1.62%	7
No information	8	1.85%	7
	432	100%	






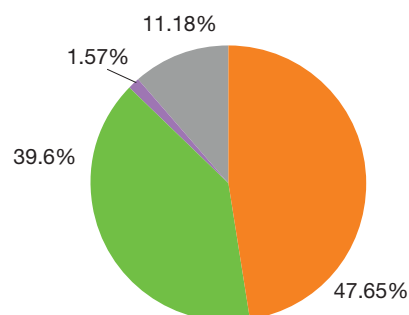
#### Production

			
Male	213	36.92%	164*
Female	237	41.07%	195*
Non-binary	7	1.21%	5
No information	120	20.8%	113
	577	100%	



#### Screenplay

			
Male	213	47.65%	194*
Female	177	39.6%	158*
Non-binary	7	1.57%	6
No information	50	11.18%	50
	447	100%	



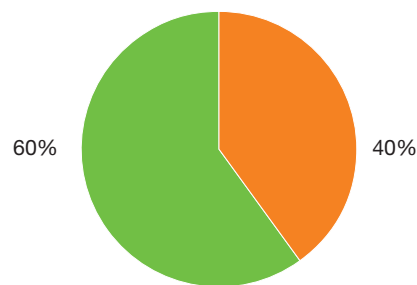
### Ikusmira Berriak

In the case of the **5** projects selected there is a predominance of women directors (60%), an equal number of women producers (50%) and a lower number of women screenwriters (37,5%).

#### Projects selected for Ikusmira Berriak

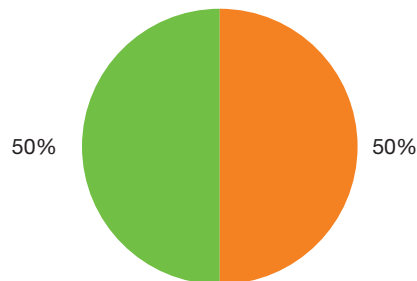
##### Direction

		%	
Male	2	40%	2*
Female	3	60%	3*
Non-binary	0	0%	0
No information	0	0%	0
	<b>5</b>	<b>100%</b>	



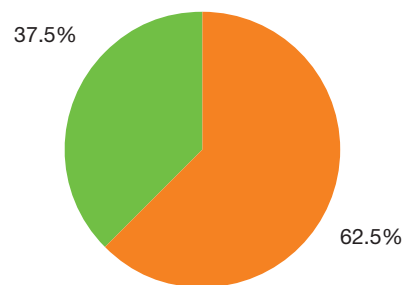
##### Production

		%	
Male	5	50%	3*
Female	5	50%	4*
Non-binary	0	0%	0
No information	0	0%	0
	<b>10</b>	<b>100%</b>	



##### Screenplay

		%	
Male	5	62.5%	3*
Female	3	37.5%	3*
Non-binary	0	0%	0
No information	0	0%	0
	<b>8</b>	<b>100%</b>	



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





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# Round tables and masterclasses

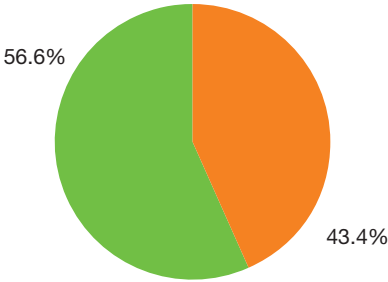


# Round tables and masterclasses



The San Sebastian Festival organises during the event round tables and masterclasses given by film industry professionals and related to the Thought & Discussion area, to the Nest section and to the Films-to-Be activities. For the first time, the Festival analyses the participation of professionals identifying with the female, male and non-binary gender, not only in the film crews, but also in the spaces for the exchange of ideas.

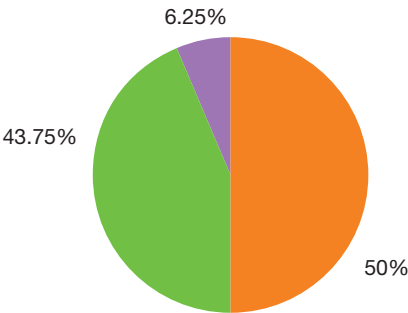
## Participants

		
Male	23	43.4%
Female	30	56.6%
Non-binary	0	0%
	53	100%





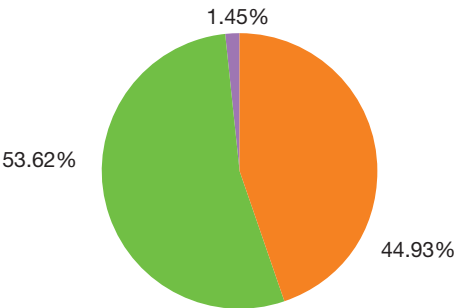
## Moderators

		
Male	8	50%
Female	7	43.75%
Non-binary	1	6.25%
	16	100%



## Total

		
Male	31	44.93%
Female	37	53.62%
Non-binary	1	1.45%
	69	100%







### Round tables and masterclasses

● = female, ● = male, ● = non-binary

#### Round tables

European Film Forum ●●●●●●●●●●

Series Conference: Identities and diversity. Structure-changing stories ●●●●●●●●

The challenges facing LGBTIQ+ in Latin America ●●●●●●

Adapt and Thrive. How the ideas developed during the Covid Crisis can drive a new era for film publishing and distribution ●●●●●●●●

Teaching and the audiovisual. Teaching in the audiovisual field ●●●●●●●●

Gender and diversity as public policy in Ibero-America ●●●●●●

Virtual Production: a journey to the future of cinema ●●●●●●●●●●

Case study. Creating together: Co-development and successful co-production cases between Spain and the Baltic States ●●●●●●●●●●●●●●

European Cinema, a co-production opportunity from Spain ●●●●●●●●●●

Alumni Nest 20 Meeting ●●●●●●●●●●

#### Masterclasses

Masterclasses ●●●●●●●●●●●●●●●●





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# Juries

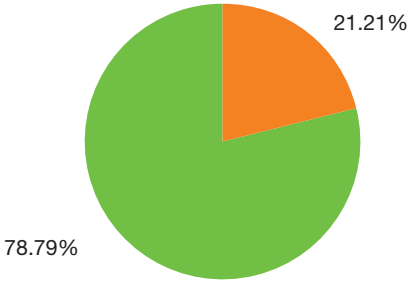


# Juries



Also for the first time, the Festival analyses gender representation in its juries. At this edition, all juries had a majority of female representation or were evenly balanced.

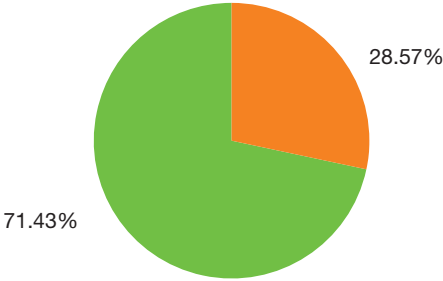
## Juries

		 %
Male	7	21.21%
Female	26	78.79%
Non-binary	0	0%
	33	100%



## Presidents

		 %
Male	2	28.57%
Female	5	71.43%
Non-binary	0	0%
	7	100%





## Juries

● = female, ● = male, ● = non-binary

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





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



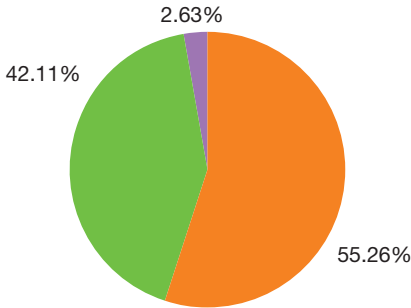
# Appendix I: Films produced in the Basque Autonomous Community

## Basque productions viewed

In 2021, the San Sebastian Festival selection committee viewed **35** films produced in the Basque Autonomous Community. Said films have more professionals who identify with the female gender in the categories of screenplay (51%) and editing (55%), parity in music composition and a notable presence in directing (42%) and production (39%). This represents a rise in the participation of female professionals with respect to the general statistics for the more than 3,200 films viewed at the 69th edition.

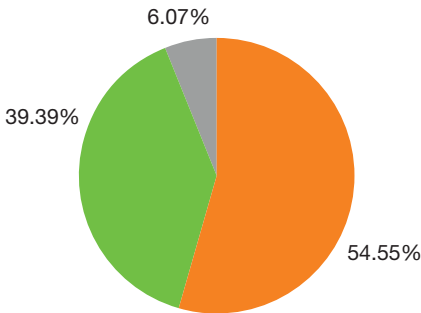
### Direction

		%	
Male	21	55.26%	20*
Female	16	42.11%	15*
Non-binary	1	2.63%	1
No information	0	0%	0
	38	100%	



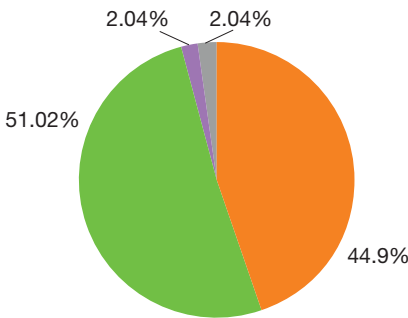
### Production

		%	
Male	36	54.55%	20*
Female	26	39.39%	18*
Non-binary	0	0%	0
No information	4	6.07%	4
	66	100%	



### Screenplay

		%	
Male	22	44.9%	18*
Female	25	51.02%	21*
Non-binary	1	2.04%	1
No information	1	2.04%	1
	49	100%	





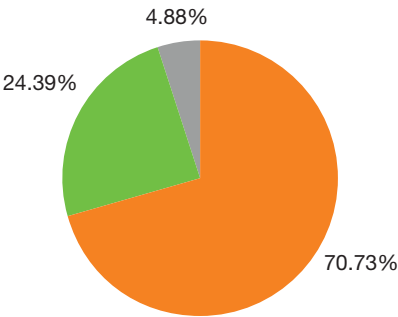


# Appendix I: Films produced in the Basque Autonomous Community

## Basque productions viewed

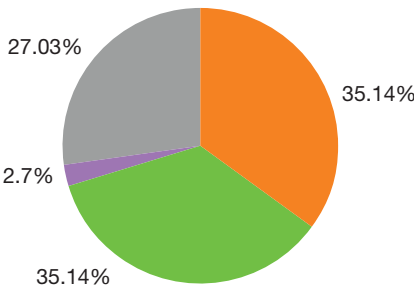
### Cinematography

		%	
Male	29	70.73%	23*
Female	10	24.39%	10*
Non-binary	0	0%	0
No information	2	4.88%	2
	41	100%	



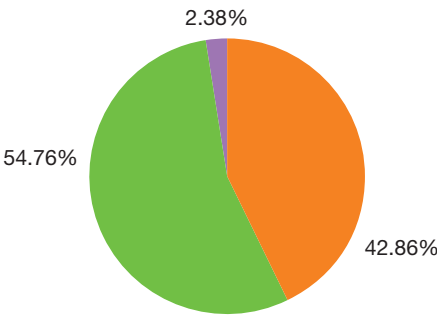
### Music

		%	
Male	13	35.14%	13*
Female	13	35.14%	13*
Non-binary	1	2.7%	1
No information	10	27.03%	10
	37	100%	



### Editing

		%	
Male	18	42.86%	17*
Female	23	54.76%	20*
Non-binary	1	2.38%	1
No information	0	0%	0
	42	100%	



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



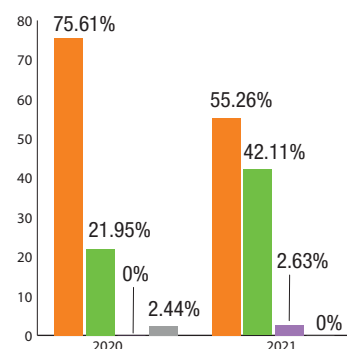
## Appendix I: Films produced in the Basque Autonomous Community

### Comparison between the Basque productions viewed

Compared to last year, there is a significant rise in the participation of persons who identify with the female gender in all categories, especially directing (20 points more than in 2020), screenplay (16 points more), editing (16 points more) and music (15 points more).

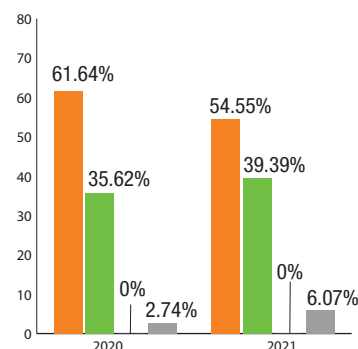
#### Direction

	2020			2021			Variation		
		%			%			%	
Male	31	75.61%	26	21	55.26%	20	-10	-20.35%	-6
Female	9	21.95%	9	16	42.11%	15	7	20.16%	6
Non-binary	0	0%	0	1	2.63%	1	1	2.63%	1
No information	1	2.44%	1	0	0%	0	-1	-2.44%	-1



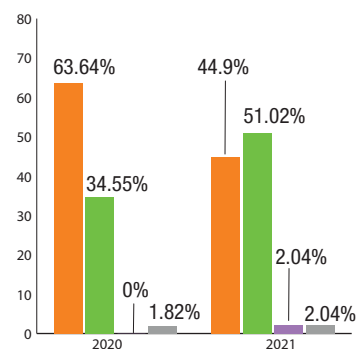
#### Production

	2020			2021			Variation		
		%			%			%	
Male	45	61.64%	25	36	54.55%	20	-9	-7.1%	-5
Female	26	35.62%	20	26	39.39%	18	0	3.77%	-2
Non-binary	0	0%	0	0	0%	0	0	0%	0
No information	2	2.74%	2	4	6.07%	4	2	3.33%	2



#### Screenplay

	2020			2021			Variation		
		%			%			%	
Male	35	63.64%	27	22	44.9%	18	-13	-18.74%	-9
Female	19	34.55%	16	25	51.02%	21	6	16.47%	5
Non-binary	0	0%	0	1	2.04%	1	1	2.04%	1
No information	1	1.82%	1	1	2.04%	1	0	0.22%	0



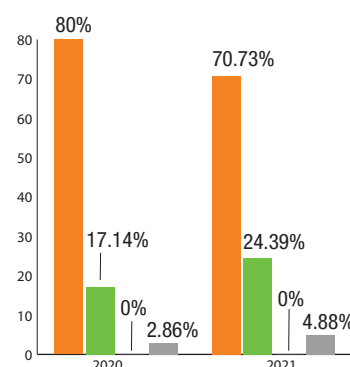


# Appendix I: Films produced in the Basque Autonomous Community

## Comparison between the Basque productions viewed

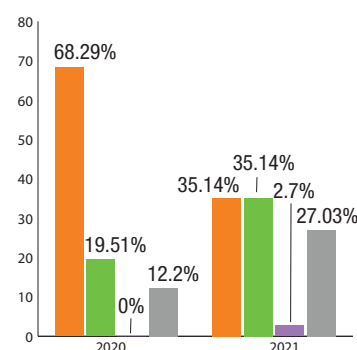
### Cinematography

	2020			2021			Variation		
Male	28	80%	27	29	70.73%	23	1	-9.27%	-4
Female	6	17.14%	6	10	24.39%	10	4	7.25%	4
Non-binary	0	0%	0	0	0%	0	0	0%	0
No information	1	2.86%	1	2	4.88%	2	1	2.02%	1



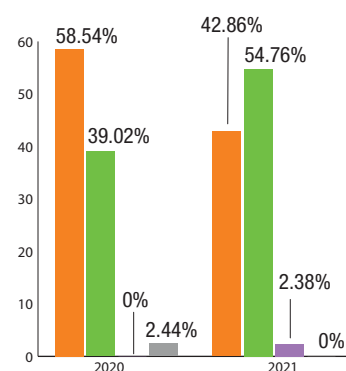
### Music

	2020			2021			Variation		
Male	28	68.29%	25	13	35.14%	13	-15	-33.15%	-12
Female	8	19.51%	7	13	35.14%	13	5	15.63%	6
Non-binary	0	0%	0	1	2.7%	1	1	2.7%	1
No information	5	12.2%	5	10	27.03%	10	5	14.83%	5



### Editing

	2020			2021			Variation		
Male	24	58.54%	20	18	42.86%	17	-6	-15.68%	-3
Female	16	39.02%	16	23	54.76%	20	7	15.74%	4
Non-binary	0	0%	0	1	2.38%	1	1	2.38%	1
No information	1	2.44%	1	0	0%	0	-1	-2.44%	-1





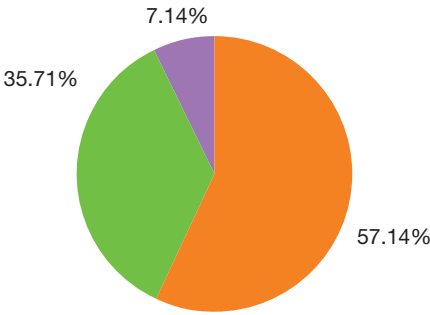
# Appendix I: Films produced in the Basque Autonomous Community

## Selected Basque productions

Of the **12** Basque productions programmed in the Official Selection, Zabaltegi-Tabakalera, Zinemira and the Basque Cinema Gala, 36% were directed by professionals who identify with the female gender. Women produced 31% of the selected Basque films, wrote 45% of the stories, photographed 17% and edited 38% of these films; they also composed and/or performed 17% of their soundtracks. In percentage terms, there is lower participation of women professionals in the Basque productions selected than in the total submitted.

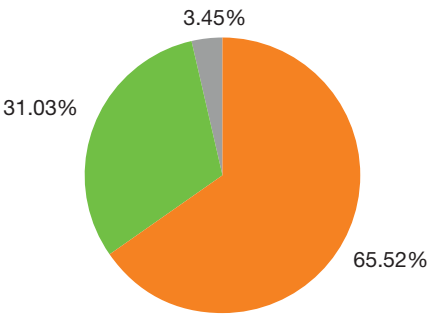
### Direction

		%	
Male	8	57.14%	7*
Female	5	35.71%	5*
Non-binary	1	7.14%	1
No information	0	0%	0
	14	100%	



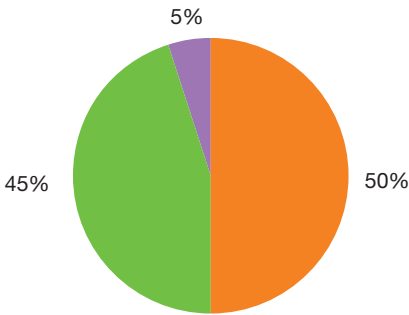
### Production

		%	
Male	19	65.52%	9*
Female	9	31.03%	6*
Non-binary	0	0%	0
No information	1	3.45%	1
	29	100%	



### Screenplay

		%	
Male	10	50%	8*
Female	9	45%	6*
Non-binary	1	5%	1
No information	0	0%	0
	20	100%	






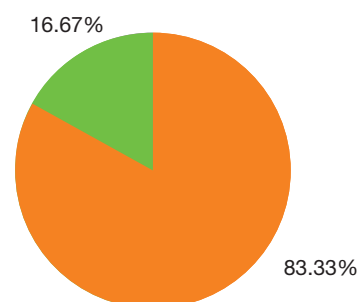


### Appendix I: Films produced in the Basque Autonomous Community




#### Selected Basque productions

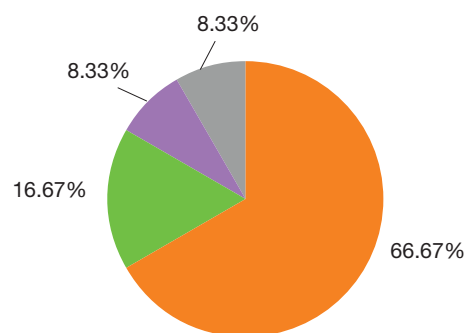
##### Cinematography

		 %	
Male	15	83.33%	9*
Female	3	16.67%	3*
Non-binary	0	0%	0
No information	0	0%	0
	18	100%	






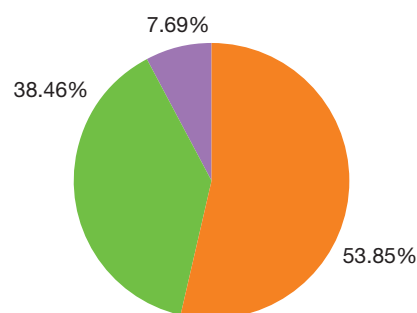
##### Music

		 %	
Male	8	66.67%	8*
Female	2	16.67%	2*
Non-binary	1	8.33%	1
No information	1	8.33%	1
	12	100%	



##### Editing

		 %	
Male	7	53.85%	7*
Female	5	38.46%	5*
Non-binary	1	7.69%	1
No information	0	0%	0
	13	100%	



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



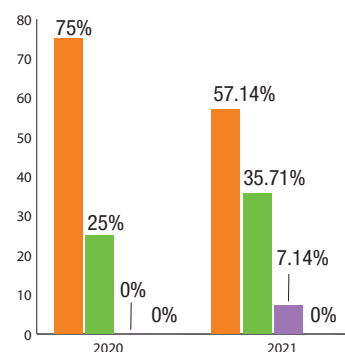
## Appendix I: Films produced in the Basque Autonomous Community

### Comparison between the Basque productions selected

Compared to the 68th edition, there has been a rise in the participation of persons identifying with the female gender in directing (11 points more) and screenplay (13 points more), equal numbers in production, editing and cinematography, and a drop in music (8 points less).

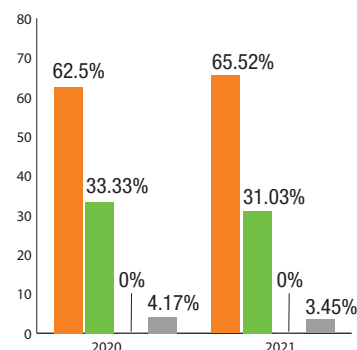
#### Direction

	2020			2021			Variation		
		%			%			%	
Male	18	75%	14	8	57.14%	7	-10	-17.86%	-7
Female	6	25%	6	5	35.71%	5	-1	10.71%	-1
Non-binary	0	0%	0	1	7.14%	1	1	7.14%	1
No information	0	0%	0	0	0%	0	0	0%	0



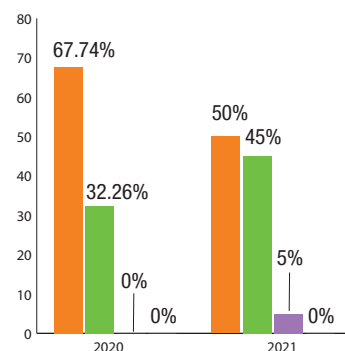
#### Production

	2020			2021			Variation		
		%			%			%	
Male	30	62.5%	14	19	65.52%	9	-11	3.02%	-5
Female	16	33.33%	12	9	31.03%	6	-7	-2.3%	-6
Non-binary	0	0%	0	0	0%	0	0	0%	0
No information	2	4.17%	2	1	3.45%	1	-1	-0.72%	-1



#### Screenplay

	2020			2021			Variation		
		%			%			%	
Male	21	67.74%	15	10	50%	8	-11	-17.74%	-7
Female	10	32.26%	10	9	45%	6	-1	12.74%	-4
Non-binary	0	0%	0	1	5%	1	1	5%	1
No information	0	0%	0	0	0%	0	0	0%	0



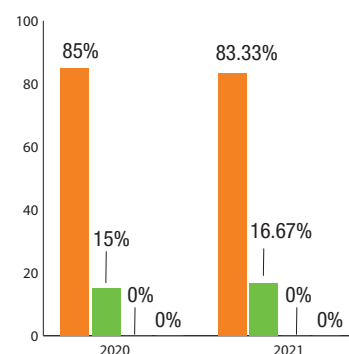


# Appendix I: Films produced in the Basque Autonomous Community

## Comparison between the Basque productions selected

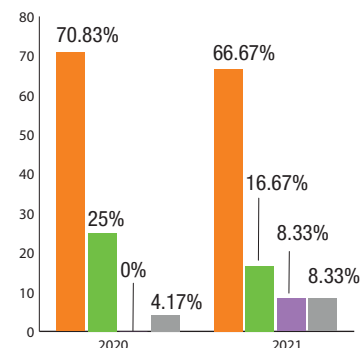
### Cinematography

	2020			2021			Variation		
Male	17	85%	16	15	83.33%	9	-2	-1.67%	-7
Female	3	15%	3	3	16.67%	3	0	1.67%	0
Non-binary	0	0%	0	0	0%	0	0	0%	0
No information	0	0%	0	0	0%	0	0	0%	0



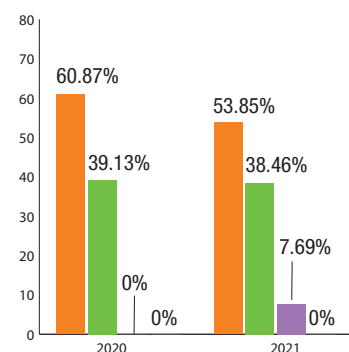
### Music

	2020			2021			Variation		
Male	17	70.83%	15	8	66.67%	8	-9	-4.16%	-7
Female	6	25%	5	2	16.67%	2	-4	-8.33%	-3
Non-binary	0	0%	0	1	8.33%	1	1	8.33%	1
No information	1	4.17%	1	1	8.33%	1	0	4.16%	0



### Editing

	2020			2021			Variation		
Male	14	60.87%	11	7	53.85%	7	-7	-7.02%	-4
Female	9	39.13%	9	5	38.46%	5	-4	-0.67%	-4
Non-binary	0	0%	0	1	7.69%	1	1	7.69%	1
No information	0	0%	0	0	0%	0	0	0%	0








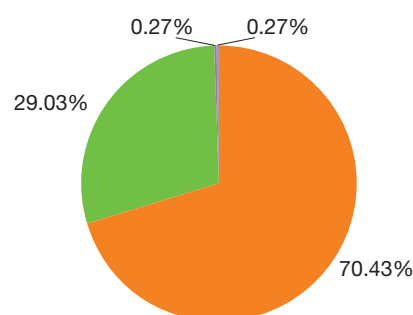
### Appendix I: Films produced in Spain

#### Spanish productions viewed




Among the **326** films with Spanish production viewed by the San Sebastian Festival selection committee in 2021, male authorship takes the upper hand in all categories with percentages of between 59% and 76%.

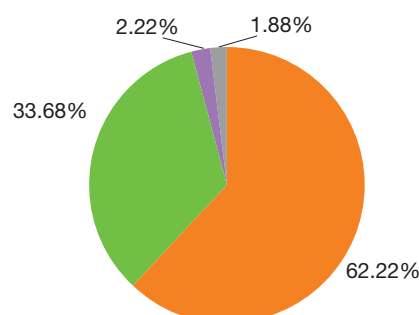
##### Direction

			
Male	262	70.43%	243*
Female	108	29.03%	97*
Non-binary	1	0.27%	1
No information	1	0.27%	1
	<b>372</b>	<b>100%</b>	






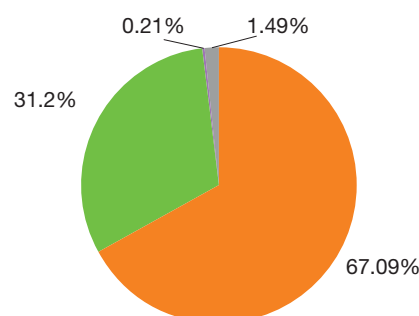
##### Production

			
Male	364	62.22%	227*
Female	197	33.68%	151*
Non-binary	13	2.22%	12
No information	11	1.88%	10
	<b>585</b>	<b>100%</b>	



##### Screenplay

			
Male	314	67.09%	236*
Female	146	31.2%	122*
Non-binary	1	0.21%	1
No information	7	1.49%	7
	<b>468</b>	<b>100%</b>	






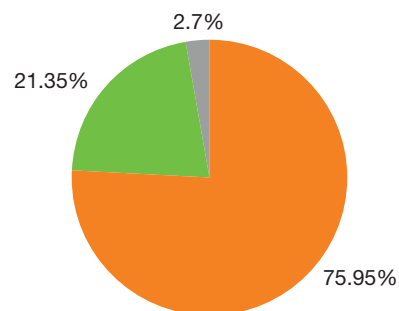


## Appendix I: Films produced in Spain




### Spanish productions viewed

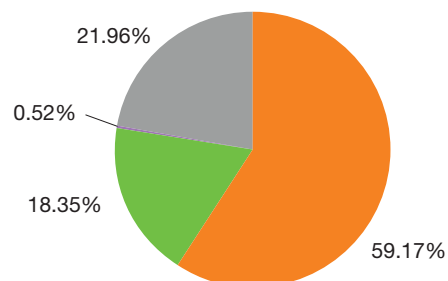
#### Cinematography

			
Male	281	75.95%	256*
Female	79	21.35%	71*
Non-binary	0	0%	0
No information	10	2.7%	10
	<b>370</b>	<b>100%</b>	






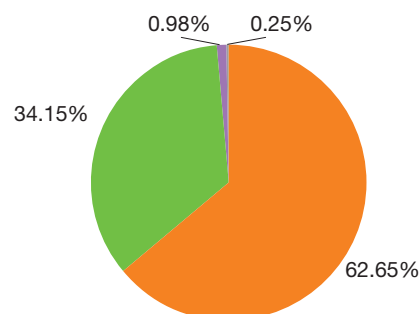
#### Music

			
Male	229	59.17%	196*
Female	71	18.35%	65*
Non-binary	2	0.52%	2
No information	85	21.96%	80
	<b>387</b>	<b>100%</b>	



#### Editing

			
Male	255	62.65%	225*
Female	139	34.15%	123*
Non-binary	4	0.98%	4
No information	1	0.25%	5
	<b>407</b>	<b>100%</b>	



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



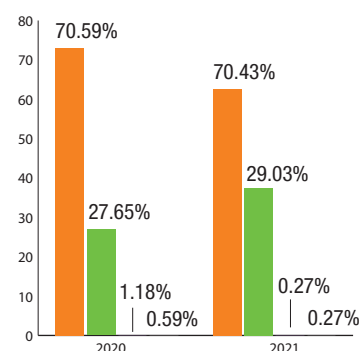
### Appendix I: Films produced in Spain

#### Comparison between the films with Spanish production viewed

Figures for the 69th edition with respect to the films with Spanish production viewed by the selection committee are almost identical to those for last year, only showing a slight increase in the participation of female music composers (a rise of 5% in the professionals who identify with the female gender).

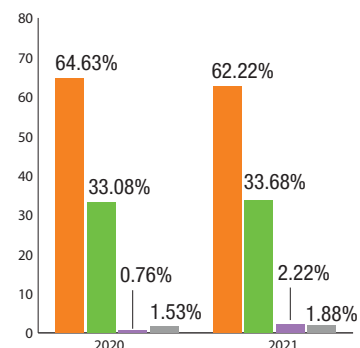
##### Direction

	2020			2021			Variation		
		%			%			%	
Male	240	70.59%	215	262	70.43%	243	22	-0.16%	28
Female	94	27.65%	85	108	29.03%	97	14	1.38%	12
Non-binary	4	1.18%	4	1	0.27%	1	-3	-0.91%	-3
No information	2	0.59%	2	1	0.27%	1	-1	-0.32%	-1



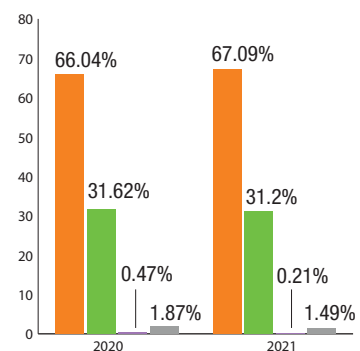
##### Production

	2020			2021			Variation		
		%			%			%	
Male	338	64.63%	215	364	62.22%	227	26	-2.41%	12
Female	173	33.08%	133	197	33.68%	151	24	0.6%	18
Non-binary	4	0.76%	4	13	2.22%	12	9	1.46%	8
No information	8	1.53%	8	11	1.88%	10	3	0.35%	2



##### Screenplay

	2020			2021			Variation		
		%			%			%	
Male	282	66.04%	209	314	67.09%	236	32	1.05%	27
Female	135	31.62%	116	146	31.2%	122	11	-0.42%	6
Non-binary	2	0.47%	2	1	0.21%	1	-1	-0.26%	-1
No information	8	1.87%	8	7	1.49%	7	-1	-0.38%	-1



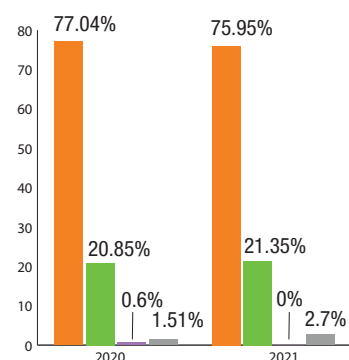


## Appendix I: Films produced in Spain

### Comparison between the films with Spanish production viewed

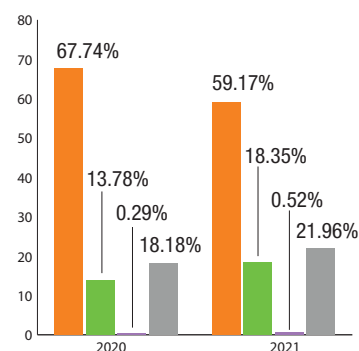
#### Cinematography

	2020			2021			Variation		
Male	255	77.04%	232	281	75.95%	256	26	-1.09%	24
Female	69	20.85%	63	79	21.35%	71	10	0.5%	8
Non-binary	2	0.6%	2	0	0%	0	-2	-0.6%	-2
No information	5	1.51%	5	10	2.7%	10	5	1.19%	5



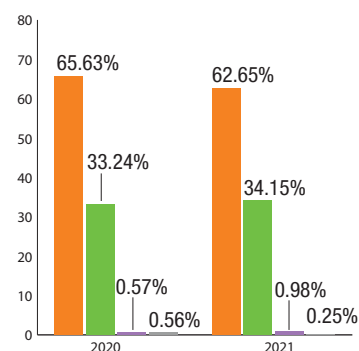
#### Music

	2020			2021			Variation		
Male	231	67.74%	199	229	59.17%	196	-2	-8.57%	-3
Female	47	13.78%	46	71	18.35%	65	24	4.57%	19
Non-binary	1	0.29%	1	2	0.52%	2	1	0.23%	1
No information	62	18.18%	61	85	21.96%	80	23	3.78%	19



#### Editing

	2020			2021			Variation		
Male	231	65.63%	201	255	62.65%	225	24	-2.98%	24
Female	117	33.24%	106	139	34.15%	123	22	0.91%	17
Non-binary	2	0.57%	2	4	0.98%	4	2	0.41%	2
No information	2	0.56%	2	1	0.25%	5	-1	-0.31%	3








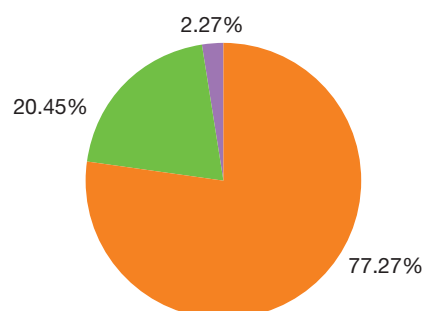
### Appendix I: Films produced in Spain

#### Selected films produced in Spain




Of the **39** Spanish productions programmed at the 69th edition in the Official Selection, New Directors, Horizontes Latinos, Zabaltegi-Tabakalera, Perlak, Nest, Culinary Zinema, Made in Spain, Zinemira and the Basque Cinema Gala, the presence of professionals identifying with the female gender fails to reach 30% in any of the categories analysed.

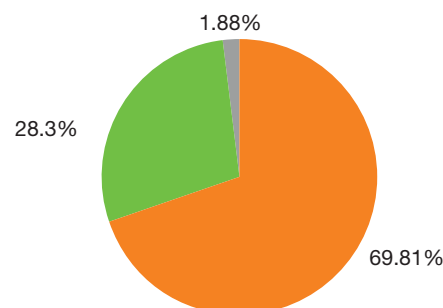
##### Direction

		 %	
Male	34	77.27%	31*
Female	9	20.45%	9*
Non-binary	1	2.27%	1
No information	0	0%	0
	44	100%	






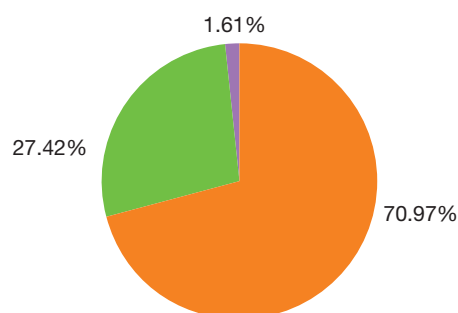
##### Production

		 %	
Male	74	69.81%	33*
Female	30	28.3%	22*
Non-binary	0	0%	0
No information	2	1.88%	1
	106	100%	



##### Screenplay

		 %	
Male	44	70.97%	31*
Female	17	27.42%	12*
Non-binary	1	1.61%	1
No information	0	0%	0
	62	100%	






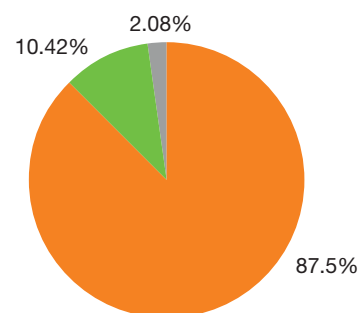


## Appendix I: Films produced in Spain




### Selected films produced in Spain

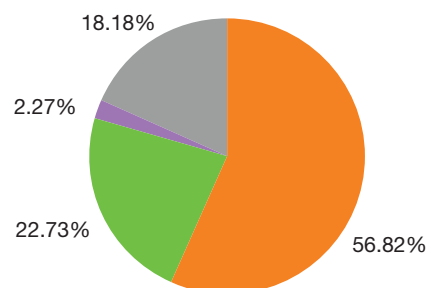
#### Cinematography

		 %	
Male	42	87.5%	33*
Female	5	10.42%	5*
Non-binary	0	0%	0
No information	1	2.08%	1
	48	100%	






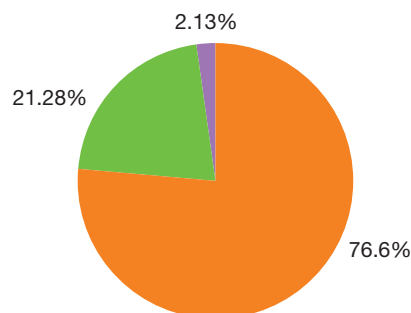
#### Music

		 %	
Male	25	56.82%	22*
Female	10	22.73%	9*
Non-binary	1	2.27%	1
No information	8	18.18%	8
	44	100%	



#### Editing

		 %	
Male	36	76.6%	31*
Female	10	21.28%	10*
Non-binary	1	2.13%	1
No information	0	0%	0
	47	100%	



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



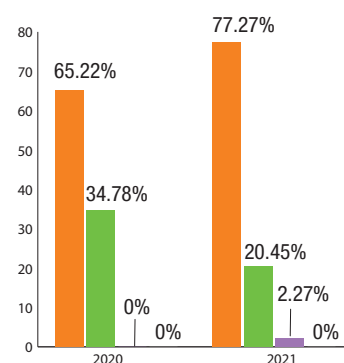
## Appendix I: Films produced in Spain

### Comparison between the films with Spanish production selected

With respect to last year's programme, the presence of women professionals in the Spanish productions selected drops from between 11 and 21 points in all categories, with the exception of music, where the participation of women rises slightly (2 points more than in 2020).

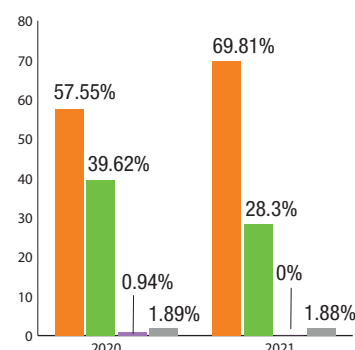
#### Direction

	2020			2021			Variation		
		%			%			%	
Male	30	65.22%	24	34	77.27%	31	4	12.05%	7
Female	16	34.78%	15	9	20.45%	9	-7	-14.33%	-6
Non-binary	0	0%	0	1	2.27%	1	1	2.27%	1
No information	0	0%	0	0	0%	0	0	0%	0



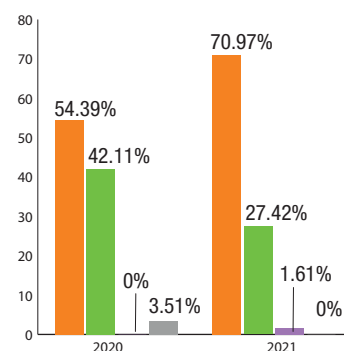
#### Production

	2020			2021			Variation		
		%			%			%	
Male	61	57.55%	31	74	69.81%	33	13	12.26%	2
Female	42	39.62%	24	30	28.3%	22	-12	-11.32%	-2
Non-binary	1	0.94%	1	0	0%	0	-1	-0.94%	-1
No information	2	1.89%	2	2	1.88%	1	0	-0.01%	-1



#### Screenplay

	2020			2021			Variation		
		%			%			%	
Male	31	54.39%	24	44	70.97%	31	13	16.58%	7
Female	24	42.11%	20	17	27.42%	12	-7	-14.69%	-8
Non-binary	0	0%	0	1	1.61%	1	1	1.61%	1
No information	2	3.51%	2	0	0%	0	-2	-3.51%	-2



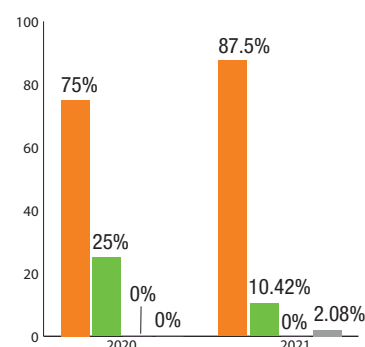


## Appendix I: Films produced in Spain

### Comparison between the films with Spanish production selected

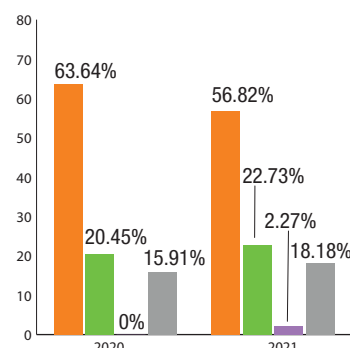
#### Cinematography

	2020			2021			Variation		
		%			%			%	
● Male	33	75%	30	42	87.5%	33	9	12.5%	3
● Female	11	25%	10	5	10.42%	5	-6	-14.58%	-5
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● No information	0	0%	0	1	2.08%	1	1	2.08%	1



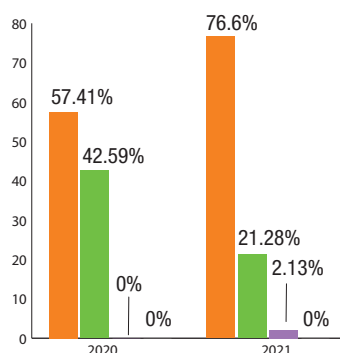
#### Music

	2020			2021			Variation		
		%			%			%	
● Male	28	63.64%	25	25	56.82%	22	-3	-6.82%	-3
● Female	9	20.45%	8	10	22.73%	9	1	2.28%	1
● Non-binary	0	0%	0	1	2.27%	1	1	2.27%	1
● No information	7	15.91%	7	8	18.18%	8	1	2.27%	1



#### Editing

	2020			2021			Variation		
		%			%			%	
● Male	31	57.41%	23	36	76.6%	31	5	19.19%	8
● Female	23	42.59%	20	10	21.28%	10	-13	-21.31%	-10
● Non-binary	0	0%	0	1	2.13%	1	1	2.13%	1
● No information	0	0%	0	0	0%	0	0	0%	0









**SSIFF**

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Festival de San Sebastián  
International Film Festival

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# Appendix II: List of films selected for the 69th edition



## Appendix II: List of films selected for the 69th edition

### Official Selection



#### In competition

- *Yi miao zhong / One Second* (China) / Zhang Yimou (China) **OPENING NIGHT FILM**
- *Arthur Rambo* (France) / Laurent Cantet (France)
- *Benediction* (UK) / Terence Davies (UK)
- *Camila saldrá esta noche / Camila Comes Out Tonight* (Argentina) / Inés Barrionuevo (Argentina)
- *Crai nou / Blue Moon* (Romania) / Alina Grigore (Romania)
- *Distancia de rescate / Fever Dream* (Peru - USA - Chile - Spain) / Claudia Llosa (Peru)
- *Du som er i himlen / As in Heaven* (Denmark) / Tea Lindeburg (Denmark)
- *Earwig* (UK - France - Belgium) / Lucile Hadzihalilovic (France)
- *El buen patrón / The Good Boss* (Spain) / Fernando León de Aranoa (Spain)
- *Enquête sur un scandale d'état / Undercover* (France) / Thierry de Peretti (France)
- *La abuela / The Grandmother* (Spain - France) / Paco Plaza (Spain)
- *Maixabel* (Spain) / Icíar Bollaín (Spain)
- *Ping yuan shang de huo yan / Fire on the Plain* (China) / Zhang Ji (China)
- *Quién lo impide / Who's Stopping Us* (Spain) / Jonás Trueba (Spain)
- *The Eyes of Tammy Faye* (USA) / Michael Showalter (USA)
- *Vous ne désirez que moi / I Want to Talk About Duras* (France) / Claire Simon (UK)

#### Not in competition

- *Rosa Rosae. La Guerra Civil / Rosa Rosae. A Spanish Civil War Elegy* (Spain) / Carlos Saura (Spain) **OPENING NIGHT FILM - Short Film**
- *Las leyes de la frontera* (Spain) / Daniel Monzón (Spain) **CLOSING NIGHT FILM**
- *La Fortuna* (Spain) / Alejandro Amenábar (Chile) TV Series (6 episodes)
- *La hija / The Daughter* (Spain) / Manuel Martín Cuenca (Spain)



## Appendix II: List of films selected for the 69th edition

### New Directors



### In competition

- *Carajita* (Dominican Republic - Argentina) / Silvina Schnicer (Argentina), Ulises Porra (Spain)
- *Ese fin de semana / That Weekend* (Argentina - Brazil) / Mara Pescio (Argentina) **VI EUROPE-LATIN AMÉRICA CO-PRODUCTION FORUM**
- *Hon-ja sa-neun sa-ram-deul / Aloners* (South Korea) / Hong Sung-eun (South Korea)
- *İki şafak arasında / Between Two Dawns* (Turkey - France - Romania - Spain) / Selman Nacar (Turkey) **WIP EUROPA 2020**
- *Inventura / Inventory* (Slovenia) / Darko Sinko (Slovenia) **WIP EUROPA 2020**
- *Josefina / Josephine* (Spain) / Javier Marco (Spain)
- *La Roya / The Rust* (Colombia - France) / Juan Sebastián Mesa (Colombia) **VI EUROPE-LATIN AMÉRICA CO-PRODUCTION FORUM - WIP LATAM 2020**
- *Las vacaciones de Hilda / Hilda's Short Summer* (Uruguay - Brazil) / Agustín Banchero (Uruguay) **FILM IN PROGRESS 36**
- *Le bruit des moteurs / The Noise of Engines* (Canada) / Philippe Grégoire (Canada)
- *Marocco / Mikado* (Romania - Czech Republic) / Emanuel Pârvu (Romania)
- *Mass* (USA) / Fran Kranz (USA)
- *Nich'ya / Unwanted* (Russia) / Lena Lanskikh (Russia)
- *Shu qi shi guang / Lost in Summer* (China) / Sun Liang (China)



## Appendix II: List of films selected for the 69th edition

### Horizontes Latinos



#### In competition

- *Jesús López* (Argentina - France) / Maximiliano Schonfeld (Argentina) **OPENING NIGHT FILM**  
**WIP Latam 2020**
- *El empleado y el patrón / The Employer and the Employee* (Uruguay - Argentina - Brazil - France) / Manuel Nieto Zas (Uruguay) **CLOSING NIGHT FILM**  
**WIP Latam 2020**
- *Amparo* (Colombia - Sweden - Germany - Qatar) / Simón Mesa Soto (Colombia)
- *Aurora* (Costa Rica - Mexico - Panama) / Paz Fábrega (Costa Rica) **FILMS IN PROGRESS 37**
- *Azor* (Switzerland - Argentina - France) / Andreas Fontana (Switzerland) **V EUROPE-LATIN AMERICA CO-PRODUCTION FORUM**
- *La caja / The Box* (Mexico - USA) / Lorenzo Vigas (Venezuela)
- *Madalena* (Brazil) / Madiano Marcheti (Brazil)  
**FILMS IN PROGRESS 36**
- *Noche de fuego / Prayers for the Stolen* (Mexico - Germany - Brazil - Qatar) / Tatiana Huezo (El Salvador)
- *Piedra Noche / Dusk Stone* (Argentina - Chile - Spain) / Iván Fund (Argentina) **WIP Latam 2020**
- *Una película de policías / A Cop Movie* (Mexico) / Alonso Ruizpalacios (Mexico)



## Appendix II: List of films selected for the 69th edition

### Zabaltegi - Tabakalera



#### In competition

- *Babardeă cu bucluc sau porno balamuc / Bad Luck Banging or Loony Porn* (Romania - Luxembourg - Czech Republic - Croatia) / Radu Jude (Romania)
- *Cenzorka / 107 Mothers* (Slovakia - Czech Republic - Ukraine) / Péter Kerekes (Slovakia)
- *El gran movimiento* (Bolivia - France) / Kiro Russo (Bolivia) **IKUSMIRA BERRIAK II**
- *Eles transportan a morte / They Carry Death* (Spain - Colombia) / Helena Girón (Spain), Samuel M. Delgado (Spain) **IKUSMIRA BERRIAK III**
- *Haruharasan no uta / Haruhara-san's Recorder* (Japan) / Kyoshi Sugita (Japan)
- *Heltzeaz* (Spain) / Mikel Gurrea (Spain) **SHORT FILM**
- *La traversée / The Crossing* (France - Germany - Czech Republic) / Florence Mialhe (France)
- *Le cormoran / The Cormoran* (France) / Lubna Playoust (Italy) **SHORT FILM**
- *Les filles du feu / My Friends and the Fire* (France) / Laura Rius Aran (Spain) **MEDIUM-LENGTH FILM**
- *Mi iubita, mon amour* (France) / Noémie Merlant (France)
- *Nanu Tudor / My Uncle Tudor* (Belgium) / Olga Lucovnicova (Republic of Moldova) **SHORT FILM**
- *Petrov's Flu* (Russia - France - Switzerland - Germany) / Kirill Serebrennikov (Russia)
- *Razzhimaya kulaki / Unclenching the Fists* (Russia) / Kira Kovalenko (Russia)
- *Retour à Reims (Fragments) / Returning to Reims* (France) / Jean-Gabriel Périot (France)
- *The Souvenir: Part II* (UK) / Joanna Hogg (UK)
- *Un monde / Playground* (Belgium) / Laura Wandel (Belgium)
- *Vortex* (France) / Gaspar Noé (Argentina)
- *Xia wu guo qu le yi ban / Day is Done* (China) / Zhang Dalei (China) **SHORT FILM**





## Appendix II: List of films selected for the 69th edition

### Perlak



#### In competition

- *Competencia oficial* / *Official Competition* (Spain - Argentina) / Gastón Duprat (Argentina), Mariano Cohn (Argentina) **OPENING FILM**
- *Benedetta* (France - Netherlands) / Paul Verhoeven (Netherlands)
- *Guzen to sozo* / *Wheel of Fortune and Fantasy* (Japan) / Ryusuke Hamaguchi (Japan)
- *Jane par Charlotte* / *Jane by Charlotte* (France) / Charlotte Gainsbourg (UK)
- *La croisade* / *The Crusade* (France) / Louis Garrel (France)
- *Les illusions perdues* / *Lost Illusions* (France) / Xavier Giannoli (France)
- *Les intranquilles* / *The Restless* (Belgium - France) / Joachim Lafosse (Belgium)
- *Ouistreham* / *Between Two Worlds* (France) / Emmanuel Carrère (France)
- *Petite maman* (France) / Céline Sciamma (France)
- *Re dai wang shi* / *Are You Lonesome Tonight?* (China) / Wen Shipei (China)
- *Red Rocket* (USA) / Sean Baker (USA)
- *The French Dispatch* (USA) / Wes Anderson (USA)
- *The Power of the Dog* (New Zealand - Australia) / Jane Campion (New Zealand)
- *Tout s'est bien passé* / *Everything Went Fine* (France) / François Ozon (France)

#### Not in competition

- *The Velvet Underground* (USA) / Todd Haynes (USA) **CLOSING NIGHT FILM**
- *Drive My Car* (Japan) / Ryusuke Hamaguchi (Japan)
- *Titane* (France) / Julia Ducournau (France)



## Appendix II: List of films selected for the 69th edition

### Nest



### In competition

- *À la recherche d'Aline* (Switzerland) / Rokhaya Marieme Balde (Senegal). HEAD - Genève (Switzerland)  
**SHORT FILM**
- *after a room* (UK - Netherlands - Switzerland) / Naomi Pacifique (Switzerland). London Film School (UK)  
**SHORT FILM**
- *Algo así como la noche* (Spain) / Alván Prado (Chile). EFTI (Spain) **SHORT FILM**
- *Crashing Waves* (USA) / Lucy Kerr (USA). California Institute of the Arts (CalArts) (USA)  
**SHORT FILM**
- *Fantasma neon / Neon Phantom* (Brasil) / Leonardo Martinelli (Brazil). Pontifícia Universidade Católica do Rio de Janeiro (PUC-Rio) (Brazil) **SHORT FILM**
- *Hullet / The Hole* (Denmark) / Christoffer Ansel (Denmark). The National Film School of Denmark (Denmark) **SHORT FILM**
- *Ob scena* (Argentina) / Paloma Orlandini Castro (Argentina). Universidad Nacional de San Martín (Argentina)  
**SHORT FILM**
- *Ospalky / Rheum* (Slovakia) / Kateřina Hroníková (Czech Republic). Academy of Music and Performing Arts (FTF VSMU) (Slovakia) **SHORT FILM**
- *Planuri de vacanta / Summer Planning* (Romania) / Alexandru Mironescu (Romania). UNATC I.L. Caragiale (Romania) **SHORT FILM**
- *Podul de piatră / Pont de pedra* (Spain) / Artur-Pol Camprubí (Spain). Elías Querejeta Zine Eskola - EQZE (Spain) **SHORT FILM**
- *Rondinella / Little Swallow* (Switzerland) / Nikita Merlini (Switzerland). ECAL / Ecole cantonale d'art de Lausanne (Switzerland) **SHORT FILM**
- *U šumi / In the Woods* (Croatia) / Sara Grgurić (Croatia). Academy of Dramatic Arts, Zagreb (Croatia)  
**SHORT FILM**
- *Ye xing ren min gong yuan / A Nocturnal Roam* (China) / Feng Yi (China). China Film Art Research Center (China)  
**SHORT FILM**
- *Yearlings* (Francia) / Mélanie Akoka (France) / Mélanie Akoka (France). NYU Tisch Grad Film (USA)  
**SHORT FILM**



## Appendix II: List of films selected for the 69th edition

### Culinary Zinema



- *Las huellas de elBulli* (Spain) / Iñigo Ruiz Aquerreta (Spain), José Larraza (Spain) **OPENING NIGHT FILM - MEDIUM-LENGTH FILM**
- *Délicieux / Delicious* (France) / Éric Besnard (France) **CLOSING NIGHT FILM**
- *Michelin Stars II: Nordic by Nature* (Denmark - Spain) / Rasmus Dinesen (Denmark)
- *Reinventing Mirazur* (UK - USA - Japan - Switzerland) / Franck Ribière (France), Vérane Frédiani (France)
- *The Pursuit of Perfection* (Japan) / Toshimichi Saito (Japan)





## Appendix II: List of films selected for the 69th edition

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### Made in Spain

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- *Ama* (Spain) / Júlia de Paz (Spain)
- *Buñuel, un cineasta surrealista* / *Buñuel, a Surrealist Filmmaker* (Spain) / Javier Espada (Spain)
- *Destello Bravío* (Spain) / Ainhoa Rodríguez (Spain)
- *El año del descubrimiento* / *The Year of the Discovery* (Spain - Switzerland) / Luis López Carrasco (Spain)
- *El ventre del mar* / *The Belly of the Sea* (Spain) / Agustí Villaronga (Spain)
- *Hombre muerto no sabe vivir* / *A Dead Man Cannot Live* (Spain) / Ezekiel Montes (Spain)
- *Sedimentos* / *Sediments* (Spain) / Adrián Silvestre (Spain)
- *Un blues per a Teheran* / *Tehran Blues* (Spain) / Javier Tolentino (Spain)



## Appendix II: List of films selected for the 69th edition

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### Zinemira

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- *No somos nada / We Are Nothing* (Spain - Peru) / Javier Corcuera (Peru)  
**OPEN NIGHT FILM**
- *Aztarnak - Huellas / Imprints* (Spain) / Maru Solares (Spain)  
**CLOSING NIGHT FILM**
- *Bolante baten historia / Story of a Steering Wheel* (Spain) / Iñaki Alforja (Spain), Iban Toledo (Spain)
- *El radioaficionado / The Radio Amateur* (Spain) / Iker Elorrieta (Spain)
- *Erlauntza / The Hive* (Spain) / Mireia Gabilondo (Spain)
- *Fantasía* (Spain) / Aitor Merino (Spain) **IKUSMIRA BERRIAK II**
- *Ilargi Guztiak. Todas las lunas / All the Moons* (Spain - France) / Igor Legarreta (Spain)
- *Kuartk Valley* (Spain) / Maider Oleaga (Spain)
- *O gemer / The Moaning* (Spain) / Xabier Erkizia (Spain)
- *Pandemic Tour 2020 Belako* (Spain) / Hernán Zin (Argentina)
- *Paperezko Hegoak* (Spain) / Josu Martinez (Spain), Samara Velte (Spain)



## Appendix II: List of films selected for the 69th edition

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### Surprise film

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- *Spencer* (Germany - UK - Chile) / Pablo Larraín (Chile)
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### Donostia Award Screening

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- *Bigger Than Us* (France) / Flore Vasseur (France)
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### Basque Cinema Gala

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- *Hondalea: abismo marino* / *Hondalea: Marine Abyss* (Spain) / Asier Altuna (Spain)
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### Conversations

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- *È stata la mano di Dio* / *The Hand Of God* (Italy) / Paolo Sorrentino (Italy)



## Appendix II: List of films selected for the 69th edition

### Films-to-Be

#### WIP Latam

- *Dos estaciones* (Mexico - France - USA) / Juan Pablo González (Mexico)

#### VIII EUROPE-LATIN AMERICA CO-PRODUCTION FORUM

- *La hija de todas las rabias / Daughter of Rage* (Nicaragua - Mexico - The Netherlands - Germany - France - Norway) / Laura Baumeister (Nicaragua)
- *La piel pulpo / Octopus Skin* (Ecuador - Greece - Mexico - Germany) / Ana Cristina Barragán (Ecuador)
- *Pornomelancolía / Pornomelancholia* (Argentina - Brazil - France - Mexico) / Manuel Abramovich (Argentina)
- *Un varón / A Male* (Colombia - France - The Netherlands - Germany) / Fabián Hernández (Colombia)
- *Vicenta B.* (Cuba - Colombia - Norway - France) / Carlos Lechuga (Cuba)

#### IKUSMIRA BERRIAK IV

#### WIP Europa

- *Carbon* (Republic of Moldova - Romania) / Ion Borș (Republic of Moldova)
- *Didi Shesveneba / A Long Break* (Georgia) / Davit Pirtskhalava (Georgia)
- *Misión a Marte / Mission to Mars* (Spain) / Amat Vallmajor (Spain)
- *Nina* (Russia - Georgia) / Oksana Bychkova (Ukraine)
- *Ya, Nina / Lucky Girl* (Ukraine - Germany) / Marysia Nikitiuk (Ukraine)
- *Zamanımızın bir kahramanı / A Hero of Our Time* (Turkey) / Mirac Atabey (Turkey)



## Appendix II: List of films selected for the 69th edition

### Films-to-Be

#### X Europe-latin America Co-production Forum

- *Alemania* (Argentina - Germany) / Maria Zanetti (Argentina)
- *Camionero* (Spain - Argentina) / Francisco Marise (Argentina)
- *Chin-Gone* (Mexico - Brazil - Canada) / Johnny Ma (China)
- *Cuerpo Celeste / Celeste* (Chile - Italy - France) / Nayra Ilic García (Chile)
- *Donde comienza el río / Where the River Begins* (Colombia - Canada - France) / Juan Andrés Arango (Colombia)
- *El porvenir de la mirada* (Chile) / Cristian Leighton (Chile)
- *El viento que arrasa* (Argentina - Uruguay) / Paula Hernández (Argentina)
- *Espectro / Spectrum* (Argentina) / Inés Barrionuevo (Argentina)
- *Gente de noche / People by Night* (Argentina) / Romina Paula (Argentina)
- *La sucesión / The Succession* (Argentina - Uruguay) / Martin Kalina (Argentina)
- *La Virgen de la Tosquera / The Virgin of the Quarry Lake* (Argentina - Mexico) / Laura Casabé (Argentina)
- *Las muertes pasajeras / The Passing Deaths* (Uruguay) / Agustín Banchemo (Uruguay)
- *Quédate quieto / Stay Still* (Peru) / Joanna Lombardi (Peru)
- *Sarah* (Chile - Puerto Rico) / Álvaro Aponte Centeno (Puerto Rico)

#### VII Ikusmira Berriak

- *Hasta que el lugar se haga improbable / Until the Place Becomes Improbable* (Spain - Argentina) / Magdalena Orellana (Argentina)
- *La gruta del viento / The Wind's Cave* (Argentina) / Eduardo Crespo (Argentina)
- *Manantial* (Spain) / Manuel Muñoz Rivas (Spain)
- *Wandervogel* (USA) / Mina Fitzpatrick (USA)
- *Y así seguirán las cosas / And thus it will go on* (Spain) / Marina Palacio (Spain)



## Appendix II: List of productions from the Basque Autonomous Community selected for the 69th edition

### Official Selection

- *Maixabel* (Spain) / Icíar Bollaín (Spain)

### Basque Cinema Gala

- *Hondalea: abismo marino* / *Hondalea: Marine Abyss* (Spain) / Asier Altuna (Spain)

### Zabaltegi - Tabakalera

- *Heltzear* (Spain) / Mikel Gurrea (Spain) **SHORT FILM**

### Zinemira

- *Aztarnak - Huellas / Imprints* (Spain) / Maru Solores (Spain) **CLOSING NIGHT FILM**
- *Bolante baten historia / Story of a Steering Wheel* (Spain) / Iñaki Alforja (Spain), Iban Toledo (Spain)
- *El radioaficionado / The Radio Amateur* (Spain) / Iker Elorrieta (Spain)
- *Erlauntza / The Hive* (Spain) / Mireia Gabilondo (Spain)
- *Fantasía* (Spain) / Aitor Merino (Spain)  
**IKUSMIRA BERRIAK II**
- *Ilargi Guztiak. Todas las lunas / All the Moons* (Spain - France) / Igor Legarreta (Spain)
- *Kuartk Valley* (Spain) / Maider Oleaga (Spain)
- *O gemer / The Moaning* (Spain) / Xabier Erkizia (Spain)
- *Paperezko Hegoak* (Spain) / Josu Martinez (Spain), Samara Velte (Spain)



## Appendix II: List of Spanish productions selected for the 69th edition

### Official Selection

- *Rosa Rosae. La Guerra Civil / Rosa Rosae. A Spanish Civil War Elegy* (Spain) / Carlos Saura (Spain)  
**OPENING NIGHT FILM - NOT IN COMPETITION SHORT FILM**
- *Las leyes de la frontera* (Spain) / Daniel Monzón (Spain)  
**CLOSING NIGHT FILM - NOT IN COMPETITION**
- *Distancia de rescate / Fever Dream* (Peru - USA - Chile - Spain) / Claudia Llosa (Peru)
- *El buen patrón / The Good Boss* (Spain) / Fernando León de Aranoa (Spain)
- *La abuela / The Grandmother* (Spain - France) / Paco Plaza (Spain)
- *Maixabel* (Spain) / Iciar Bollain (Spain)
- *Quién lo impide / Who's Stopping Us* (Spain) / Jonás Trueba (Spain)
- *La Fortuna* (Spain) / Alejandro Amenábar (Chile)  
TV Series (6 episodes) **NOT IN COMPETITION**
- *La hija / The Daughter* (Spain) / Manuel Martín Cuenca (Spain) **NOT IN COMPETITION**

### New Directors

- *İki şafak arasında / Between Two Dawns* (Turkey - France - Romania - Spain) / Selman Nacar (Turkey)  
**WIP EUROPA 2020**
- *Josefina / Josephine* (Spain) / Javier Marco (Spain)

### Horizontes Latinos

- *Piedra Noche / Dusk Stone* (Argentina - Chile - Spain) / Iván Fund (Argentina) **WIP LATAM 2020**

### Zabaltegi - Tabakalera

- *Eles transportan a morte / They Carry Death* (Spain - Colombia) / Helena Girón (Spain), Samuel M. Delgado (Spain) **IKUSMIRA BERRIAK III**
- *Heltzeaz* (Spain) / Mikel Gurrea (Spain) **SHORT FILM**

### Perlak

- *Competencia oficial / Official Competition* (Spain - Argentina) / Gastón Duprat (Argentina), Mariano Cohn (Argentina) **OPEN FILM**

### Nest

- *Algo así como la noche* (Spain) / Alván Prado (Chile) EFTI (Spain) **SHORT FILM**
- *Podul de piatră / Pont de pedra* (Spain) / Artur-Pol Camprubí (Spain). Elías Querejeta Zine Eskola - EQZE (Spain) **SHORT FILM**

### Culinary Zinema

- *Las huellas de elBulli* (Spain) / Iñigo Ruiz Aquerreta (Spain), José Larraza (Spain)  
**OPEN NIGHT FILM - MEDIUM-LENGTH FILM**
- *Michelin Stars II: Nordic by Nature* (Denmark - Spain) / Rasmus Dinesen (Denmark)



## Appendix II: List of Spanish productions selected for the 69th edition

### Made in Spain

- *Ama* (Spain) / Júlia de Paz (Spain)
- *Buñuel, un cineasta surrealista / Buñuel, a Surrealist Filmmaker* (Spain) / Javier Espada (Spain)
- *Destello Bravío* (Spain) / Ainhoa Rodríguez (Spain)
- *El año del descubrimiento / The Year of the Discovery* (Spain - Switzerland) / Luis López Carrasco (Spain)
- *El ventre del mar / The Belly of the Sea* (Spain) / Agustí Villaronga (Spain)
- *Hombre muerto no sabe vivir / A Dead Man Cannot Live* (Spain) / Ezekiel Montes (Spain)
- *Sedimentos / Sediments* (Spain) / Adrián Silvestre (Spain)
- *Un blues per a Teheran / Tehran Blues* (Spain) / Javier Tolentino (Spain)

### Zinemira

- *No somos nada / We Are Nothing* (Spain - Peru) / Javier Corcuera (Peru) **OPENING NIGHT FILM**
- *Aztarnak - Huellas / Imprints* (Spain) / Maru Solores (Spain) **CLOSING NIGHT FILM**
- *Bolante baten historia / Story of a Steering Wheel* (Spain) / Iñaki Alforja (Spain), Iban Toledo (Spain)
- *El radioaficionado / The Radio Amateur* (Spain) / Iker Elorrieta (Spain)
- *Erlauntza / The Hive* (Spain) / Mireia Gabilondo (Spain)
- *Fantasia* (Spain) / Aitor Merino (Spain)  
**IKUSMIRA BERRIAK II**
- *Ilargi Guztiak. Todas las lunas / All the Moons* (Spain - France) / Igor Legarreta (Spain)
- *Kuartk Valley* (Spain) / Maider Oleaga (Spain)
- *O gemer / The Moaning* (Spain) / Xabier Erkizia (Spain)
- *Pandemic Tour 2020 Belako* (Spain) / Hernán Zin (Argentina)
- *Paperezko Hegoak* (Spain) / Josu Martinez (Spain), Samara Velte (Spain)

### Basque Cinema Gala

- *Hondalea: abismo marino / Hondalea: Marine Abyss* (Spain) / Asier Altuna (Spain)