

# SSIFF

69

Donostia Zinemaldia  
Festival de San Sebastián  
International Film Festival

## Report 2021



#69SSIFF

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

Instituzio Kideak  
Instituciones Socias  
Associated Institutions



Babele Ofiziala  
Patrocinador Oficial  
Official Sponsor



Media Partner



Laguntzaile Ofizialak  
Colaboradores Oficiales  
Official Collaborators





# SSIFF

Donostia Zinemaldia  
Festival de San Sebastián  
International Film Festival

Instituzio Kideak  
Instituciones Socias  
Associated Institutions



Babesle Ofiziala  
Patrocinador Oficial  
Official Sponsor



Media Partner



Laguntzaile Ofizialak  
Colaboradores Oficiales  
Official Collaborators



## Contents

<b>Introduction</b>	<b>04</b>	<b>Works in Progress</b>	
<b>The Festival in figures</b>	<b>05</b>	WIP Latam	64
<b>Collaborations with other festivals, institutions and bodies</b>	<b>09</b>	WIP Europa	65
<b>Films</b>	<b>11</b>	Film Library	66
<b>Competitive sections</b>	<b>11</b>	Other partnership activities	67
Official Selection	12	Round tables and networking	70
New Directors	14	<b>Juries</b>	<b>71</b>
Horizontes Latinos	16	Official Jury	72
Zabaltegi-Tabakalera	18	Kutxabank-New Directors Award Jury	73
Perlak	20	Horizontes Award Jury	73
Nest	22	Zabaltegi-Tabakalera Award Jury	73
<b>Non-competitive sections</b>	<b>25</b>	Nest Award Jury	73
Culinary Zinema	26	Irizar Basque Film Award Jury	74
Made in Spain	28	Europe-Latin America Co-production Forum	74
Zinemira	30	Best Project Award Jury	74
Surprise Film	32	RTVE-Another Look Award Jury	74
Movies for kids	34	Spanish Cooperation Award Jury	74
Belodromoa ikastetxeetan	36	Dunia Ayaso Award	74
Retrospectiva - Flowers in Hell.	38	<b>Awards</b>	<b>75</b>
The Golden Age of Korean Cinema	38	Official Awards – FIAPF	76
Klasikoak	40	Other official awards	77
<b>Galas</b>	<b>43</b>	Industry awards	78
Donostia Award Screening	44	Other awards	80
RTVE Galas	46	Parallel awards	80
Movistar+ Gala	48	Honorary awards	81
Basque Cinema Gala	50	<b>Thought and Discussion</b>	<b>84</b>
EiTB Gala	52	Conversations	86
Special Screening of Loterías y Apuestas del Estado	54	European Film Forum	95
Fipresci Grand Prix	56	Zinemaldia & Technology	97
<b>Films-to-Be</b>	<b>58</b>	Zinemaldia 70: all possible stories	98
<b>Projects</b>		<b>A Festival all year round</b>	<b>99</b>
X Europe-Latin America Co-production Forum	60	A festival running for 365 days	100
VII Ikusmira Berriak	62	Elías Querejeta Zine Eskola	103
Zinemaldia Startup Challenge	63	<b>69 moments at the 69th Festival</b>	<b>104</b>



## Introduction

In quantitative terms, 2021 was an edition half way between 2019 and 2020, marked by the influence of Covid-19.

There were 96,867 spectators, 46.2% more than last year, but 45.8% less than in 2019.

And accredited guests stood at 3,680: with 15% fewer than in 2019, figures for the Festival screenings and activities were up by 40% on last year.

The 69th edition saw a return to in-person activities for the film industry, and the number of accreditations issued is back on track to meet the pre-pandemic figures.

Whether or not the occupation figures for next year return to 100%, the Festival plans to re-assess the ticket booking system, although it will maintain assigned seating for the general public.

Viewed from the point of view of its quality, the programme was one of most highly appraised in recent years by the film industry and critics alike. Back were the retrospective, dedicated to the golden age of Korean cinema, and the Klasikoak section. The only missing piece is return of the Velodrome, which we hope will become a reality at the next edition.

The Festival threw itself wholeheartedly into celebrating the two decades of Nest, an anniversary proving that the Festival's commitment to new talents is long-established. And it was also the first time that the Festival had run a monthly programme at Tabakalera through Zinemaldia + Plus, a programme turning the focus on the concept of 'festival all year round'.

The effort to organise a safe edition and to compose the best possible selection ran side by side with consolidation of the Thought and Discussion area and its endeavour to find a response to the challenges facing festivals and contemporary culture thanks to proposals running throughout the year, taking shape at the Festival in activities such as the masterclasses, which also returned to the physical format, given by figures like Céline Sciamma and Paolo Sorrentino.

Figuring amongst the Thought and Discussion actions are drawing up of the Festival's first sustainability report, presented in September, including a diagnosis of the situation of the Festival and the commitments in place to reduce its environmental impact.

The document on sustainability challenges joins the gender identity report, now in its third year, with data offering a snapshot of the presence of film projects with the participation of women at the Festival. This year professionals identifying with the female gender could be found in the areas of greatest visibility at the Festival (the Official Selection competition, the juries and the awards); however, there were no substantial changes in the overall numbers, which continue to stand at a third of participation by women in the directing, production, screenplay and editing categories, and are even lower when it comes to cinematography and music composition.

The controversy triggered on substituting the best actor and actress awards with the Silver Shells for Best Leading and Supporting Performances and presenting the Donostia Award to Johnny Depp confirmed the Festival's determination to act as an open space for debate in these times of polarization, as well as its desire to continue offering a meeting place for the public, press and film industry.

Now well on the way to its 70th anniversary, the Festival, from its twofold condition of event and institution, wants to play the lead part rather than sitting on the sidelines of the change in paradigm experienced by film festivals. Activities to celebrate its seven decades will propose a critical look into the past, a close study of the present and an idea of things to come in the future, all focused on participating in the events while accompanying and serving the creators and the community to which it belongs as best it can.





**SSIFF**

Donostia Zinemaldia  
Festival de San Sebastián  
International Film Festival

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

# The Festival in figures



---

**96,867** spectators

---

**211** films

- **52** countries
  - **52** World Premieres
  - **4** International Premieres
  - **7** European Premieres
  - **52** Spanish Premieres
- 

**585** screenings

---

**3,680** accredited guests

---

**889** journalists

- **486** media
- 

**1,625** Industry professionals

- **140** virtual attendees
- 

**1,166** other accredited guests (Film Delegations, film schools, programmers, cultural bodies...)

---

---

**117** presentations and talks

---

**35** films were presented at the Kafea interview hub. A Nespresso with...

---

**6** conversations and masterclasses in the Thought and Discussion area (Céline Sciamma, Sharbanoo Sadat, 20th Anniversary Nest Alumni Meeting, James Mockoski, Laura Wandel, Paolo Sorrentino)

---

**62** press conferences (45 during the Festival)

---

---

**773,752** Festival website visits

---

**453,337** unique visitors

---

**2,910,306** pages viewed

---

Average duration of **4 minutes 11 seconds** per session

- Average duration of **5 minutes 48 seconds** per session during the Festival
- 

**59,800** Facebook followers

---

**93,200** Twitter followers

---

**74,400** Instagram followers

---



## Attendance

	2010	2020	2021	Compared to 2010		Compared to 2020	
				Absolute	Percentage	Absolute	Percentage
<b>Spectators</b>	155,060	66,234	96,867	-58,193	-37.5%	30,633	46.2%
<b>Accredited professionals</b>	2,820	2,626	3,680	860	30.5%	1,054	40.1%
<b>Box office takings</b>	691,930	373,710	563,345	-128,584	-18.6%	189,635	50.7%

\*The box office takings include VAT. In 2010 the general VAT charge stood at 18% and, at the box office, 8%. In 2020 and 2021 the general VAT charge was 21% and, at the box office, 10%.

## Accredited guests

	2010	2020	2021	Compared to 2010		Compared to 2020	
				Absolute	Percentage	Absolute	Percentage
<b>Journalists</b>	1,012	689	889	-123	-12.2%	200	29%
<b>Spanish journalists</b>	814	583	735	-79	-9.7%	152	26.1%
<b>International journalists</b>	198	106	154	-44	-22.2%	48	45.3%
<b>Media</b>	516	376	486	-30	-5.8%	110	29.3%
<b>Spanish media</b>	331	277	347	16	4.8%	70	25.3%
<b>International media</b>	185	99	138	-47	-25.4%	39	39.4%
<b>Industry*</b>	984	1,185	1,625	641	65.1%	440	37.1%
<b>Film Delegations and Akademia</b>	824	752	1,166	342	41.5%	414	55.1%

\*Of the 1,625 accredited professionals, 1,485 physically attended the event and 140 participated online.



## Films-to-Be

Projects	2010	2020	2021	Compared to 2012		Compared to 2020	
				Absolute	Percentage	Absolute	Percentage
EUROPE-LATIN AMERICA CO-PRODUCTION FORUM: one to one meetings	365	437	509	144	39.5%	72	16.5%
IKUSMIRA BERRIAK: one to one meetings	46	81	75	29	63%	-6	-7.4%
ZINEMALDIA STARTUP CHALLENGE: Attendees	-	763	299	-	-	660	-60.8%

(\*) For the Co-Production Forum the starting point is taken as 2012, the year the activity was launched. For Ikusmira Berriak, 2017. The Zinemaldia Startup Challenge had 57 physical attendees (the maximum number allowed) and 242 streamed viewings.

## Works in Progress

	2010	2020	2021	Compared to 2010		Compared to 2020	
				Absolute	Percentage	Absolute	Percentage
WIP LATAM attendees	172	346	220	48	27.9%	-126	-36.4%
WIP EUROPA* attendees	-	203	194	-	-	-9	-4.4%

(\*) The WIP Europa programme (previously Glocal in Progress) was created in 2017.

129 of the 220 WIP Latam attendees participated online.

106 of the 194 WIP Europa attendees participated online.

## Website and Social Media

		2010	2020	2021	Compared to 2010		Compared to 2020	
					Absolute	Percentage	Absolute	Percentage
Web users	Visits	680,000	683,095	773,752	93,752	13.8%	90,657	13.3%
	Unique visitors	410,000	391,155	453,337	43,337	10.6%	62,182	15.9%
Streaming broadcast (37)	On the website	-	21,594	26,635	-	-	5,041	23.3%
	On the social media	-	36,113	19,731	-	-	-16,382	-45.4%
Video views (VOD)	On the website	140,911	506,000	1,206,587	1,065,676	756.3%	700,587	138.5%
	On the social media	-	1,277,861	1,217,868	-	-	-59,993	-4.7%
Social media followers	Facebook	3,450	57,000	59,800	56,350	1,633.3%	2,800	4.9%
	Twitter	2,000	90,700	93,200	91,200	4,560%	2,500	2.8%
	Instagram	530*	61,400	74,400	73,870	13,937.7%	13,000	21.2%

(\*) This figure corresponds to 2013, the year the Festival opened its Instagram official account.



## Colaborations with other festivals, institutions and bodies

**AC/E (Spain's Public Agency for Cultural Action):** PICE Programme, Meeting of Latin-American LGTBIQ+ Film Festivals.

**Ad Hoc Studios:** WIP Latam Industry Award, WIP Europa Industry Award.

**AECID (Agencia Española de Cooperación Internacional):** Cooperación Española Award, Europe-Latin America Co-production Forum.

**Alba Emission Free Energy:** Green Challenge.

**Amenabar:** Movies for Kids, Surprise Film, Beautiful Night (Open air screening).

**ArteKino:** ArteKino International Prize - Europe-Latin America Co-production Forum.

**Asociación Interprofesional del Cerdo Ibérico:** Culinary Zinema.

**Azkuna Zentroa:** Donostia Zinemaldia Azkuna Zentroan.

**Basque Culinary Center:** Culinary Zinema.

**Basque Film Archive:** Zinemira, Flowers in Hell retrospective, Cinema and Science.

**Basque Government Department of Culture and Linguistic Policy:** Movies for Kids.

**Basque Government Department of Economic Development and Competitiveness:** Industry Department, Europe-Latin America Co-production Forum, Zinemaldia Startup Challenge.

**Basque Government Department of Tourism, Commerce and Consumption:** Acknowledgment of media work at the Festival.

**BTeam Pictures:** WIP Europa Industry Award.

**CAACI (Conference of Ibero-American Audiovisual and Cinematographic Authorities):** DALE! Award (Development Latin America-Europe) - Europe-Latin America Co-production Forum Award.

**CIMA:** Puxika Gorria / El Globo Rojo.

**Cineuropa:** Collaborator Media.

**Creative Europe MEDIA:** Industry Department, European Film Forum, Zinemaldia & Technology.

**City Council of San Sebastián:** City of Donostia / San Sebastián Audience Award.

**Deluxe Content Services Spain:** WIP Latam Industry Award, WIP Europa Industry Award, Zinemaldia & Technology.

**Dolby Iberia:** WIP Latam Award, WIP Europa Industry Award.

**Donostia International Physics Center:** Belodromoa ikastetxeetan, Cinema and Science.

**EFAD (European Film Agency Directors):** DALE! Award (Development Latin America-Europe) - Europe-Latin America Co-production Forum Award.

**EGEDA (Audiovisual Producers' Rights Management Association):** Platino Industria Award for the best WIP Latam.

**EITB:** Zinemira, Gala EITB.

**Elías Querejeta Zine Eskola:** Zinemaldia 70. All Possible Stories research project, Ikusmira Berriak, ZINE.

**EPE-APV (Association of Basque Producers):** Europe-Latin America Co-production Forum, Zinemira Award.

**Etxepare Basque Institute:** Europe-Latin America Co-production Forum.

**Europa Creativa Desk MEDIA Euskadi:** Europe-Latin America Co-production Forum.

**Europa Distribution:** Europe-Latin America Co-production Forum.

**Fundación SGAE:** Made in Spain, Dunia Ayaso Award, Award to the Basque Best Screenplay.

**Gehitu:** Sebastiane Award, Sebastiane Latino Award, Meeting of Europe and Latin America LGTBIQ+ Film Festivals.



## Colaborations with other festivals, institutions and bodies

**Gijon International Film Festival:** Crossroads.

**Golem:** From San Sebastian to Pamplona. Golem Films at the San Sebastian Film Festival.

**(H)emen:** Professional workshop.

**IBAIA (Association of Basque Producers):** Europe-Latin America Co-production Forum, Lau Haizetara Forum, Zinemira.

**ICAA (Institute of Cinematography and Audiovisual Arts):** National Cinematography Award.

**INCAA (Argentine National Film Board):** Europe-Latin America Co-production Forum, Gipuzkoa Coopera programme, Proyecta.

**Ibermedia Programme:** WIP Latam.

**Institut Lumière (Lyon):** Klasikoak.

**Irizar:** Irizar Basque Film Award.

**Irusoin:** Ikusmira Berriak Post-Production Award.

**Keler:** Beautiful Night (Open air screening), Espacio Keler.

**Kutxa Fundazioa:** Zinemaldia 70: All Possible Stories research project.

**Kutxabank:** Kutxabank-New Directors Award.

**Laserfilm Cine y Video:** WIP Latam Industry Award, WIP Europa Industry Award.

**LatAm Cinema:** Europe-Latin America Co-production Forum.

**Loterías y Apuestas del Estado:** Zinemaldia 70. All Possible Stories research project, Special Screening of Loterías y Apuestas del Estado.

**Marché du Film-Festival de Cannes:** Proyecta, Europe-Latin America Co-production Forum, WIP Europa, WIP Latam.

**Movistar +:** Media Partner, Movistar+ Gala, Zinemaldia Movistar+ Virtual Cinema.

**Nephilim Producciones:** WIP Latam Industry Award, WIP Europa Industry Award.

**Nespresso:** Culinary Zinema, Kafea interview hub. A Nespresso with...

**No Problem Sonido:** WIP Latam Industry Award, WIP Europa Industry Award.

**Parenting at Film Festivals:** Puxika Gorria / El Globo Rojo.

**Projeto Paradiso:** WIP Latam.

**Provincial Government of Gipuzkoa:** Gipuzkoa Coopera programme, Sustainability.

**RTVE:** RTVE-Another Look Award, RTVE Galas.

**Sherlock Films:** WIP Latam, WIP Latam Industry Award.

**Screen International:** Collaborator Media.

**Spanish Film Archive:** Flowers in Hell. The Golden Age of Korean Cinema retrospective, Klasikoak.

**Tabakalera:** Zabaltegi-Tabakalera, Nest, Ikusmira Berriak, Zinemaldia & Technology, 2deo serieak.

**TCM:** TCM Youth Award.

**Tecnalia:** Zinemaldia & Technology.

**TIFF Transilvania International Film Festival:** Spain Focus, Carte blanche: San Sebastián.

**Variety:** Media partner of Industry Department.

**Ventana Sur:** Europe-Latin America Co-production Forum, Proyecta.

**Vicomtech:** Zinemaldia & Technology.

**Zineuskadi:** Europe-Latin America Co-production Forum, Zinemira, Movies for Kids, Belodromoa ikastetxeetan.



**SSIFF**

Donostia Zinemaldia  
Festival de San Sebastián  
International Film Festival

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

# Films: Competitive sections





## Donostia Zinemaldia Festival de San Sebastián International Film Festival

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

© Matthew Brooker / Think Active Donostia Zinemaldia.com

# SSIFF 2021

Iraila  
Septiembre  
17/25

# 69

Babesle Ofiziala  
Patrocinador Oficial

rtve

Media Partner

M+

Laguntzaile Ofizialak  
Colaboradores Oficiales



kutxabank

AMENABAR

Instituzio Kideak  
Instituciones Socias



DONOSTIA  
SAN SEBASTIÁN



Gipuzkoako Foru Alderdiak  
Euzko Legebiltzariaren

EUSKADI  
BASQUE COUNTRY



GOBIERNO DE Euzkadi

GOBIERNO DE Euzkadi

GOBIERNO DE Euzkadi

GOBIERNO DE Euzkadi





## Official Selection

Selection of unscreened feature films – they can only have been released in the country of their production – meeting the conditions indicated by the International Federation of Film Producers Associations (FIAPF) for the competitive film festivals category.

Feature films in the Official Selection compete for the Golden Shell. The Official Jury is responsible for assessing the films and deciding the winners.

The Official Selection also includes the presentation of films out of competition.

### 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)



SSIFF

Donostia Zinemaldia  
Festival de San Sebastián  
International Film Festival



kutxabank

# New Directors

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



SSIFF

2021  
Iraila  
Septiembre  
17/25

69



## New Directors

International competition between the first or second feature movies by their filmmakers, as yet unscreened – they can only have been released in the country of their production – and produced in the last year.

All of the films in this section compete for the Kutxabank-New Directors Award, coming with 50,000 euros distributed in equal parts between the director and the distributor of the film in Spain.

The Kutxabank-New Directors Award is sponsored by Kutxabank, an official Festival collaborator. The Jury of the Kutxabank-New Directors Award has the task of appraising and granting the awards to these films.

Films in the New Directors section are also candidates for the TCM Youth Award, decided by a jury of students between the ages of 18 and 15 years.

### 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 America 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 America Co-production Forum - WIP Latam 2020
- **Las vacaciones de Hilda / Hilda's Short Summer** (Uruguay - Brazil) / Agustín Banchero (Uruguay)  
Films 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 Lanskih (Russia)
- **Shu qi shi guang / Lost in Summer** (China) / Sun Liang (China)



SSIFF

Donostia Zinemaldia  
Festival de San Sebastián  
International Film Festival

# Horizontes Latinos

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



SSIFF

2021  
Iraila  
Septiembre  
17/25

69



## Horizontes Latinos

Selection of the year's best feature films, as yet unscreened in Spain, totally or partially produced in Latin America, either directed by filmmakers of Latin origin or set against a backdrop or theme of Latin communities in other parts of the world.

All of the films in the Horizontes Latinos section compete for the Horizontes Award, coming with 35,000 euros, 10,000 of which go to the director of the film and 25,000 to its distributor in Spain.

The Jury of the Horizontes Award has the task of appraising these films and deciding the awards. Films in the Horizontes Selection which are the first or second works by their director also compete for the TCM Youth Award, decided by a jury of students between the ages of 18 and 25 years.

### A concurso

- **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)



SSIFF

Donostia Zinemaldia  
Festival de San Sebastián  
International Film Festival



# Zabaltegi Tabakalera

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



SSIFF

2021  
Iraila  
Septiembre  
17/25

69



## Zabaltegi-Tabakalera

Zabaltegi-Tabakalera is San Sebastian Festival's all-encompassing competitive section, where there are neither rules nor limits as to style or runtime: short, medium-length, feature, fiction, non-fiction or animated films, series, audiovisual installations, future discoveries and contemporary classics as yet unseen in Spain. This is a section for films daring to try new angles and formats, a true open and high-risk zone.

All of the films in the Zabaltegi-Tabakalera Section compete for the Zabaltegi-Tabakalera Award coming with 20,000 euros shared between the director (6,000 euros) and distributor of the film in Spain (14,000 euros).

The Zabaltegi-Tabakalera Award is decided by a specially constituted jury of professionals from the worlds of cinema and culture.

### In competition

- **Babardeală 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)
- **Heltzear** (Spain) / Mikel Gurrea (Spain)  
Zinemira Kimuak - 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





SSIFF

Donostia Zinemaldia  
Festival de San Sebastián  
International Film Festival



DONOSTIA  
SAN SEBASTIÁN

# Perlak

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



# SSIFF

2021  
Iraila  
Septiembre  
17/25

# 69





## Perlak

A selection of the year's best feature films, as yet unreleased in Spain, which have received critical acclaim and/or awards at other international festivals.

All of the films in the Perlak section compete for the City of Donostia/San Sebastian Audience Award, sponsored by the San Sebastian City Council and decided by spectators attending the film's first screening.

The City of Donostia/San Sebastian Audience Award is divided into two prizes: the best film award, with 50,000 euros, and the best European film award, with 20,000 euros.

The City of Donostia/San Sebastian Audience Award goes to the distributor of the film in Spain.

### 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)



**SSIFF**

Donostia Zinemaldia  
Festival de San Sebastián  
International Film Festival



# Nest

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



# SSIFF

**2021**  
Iraila  
Septiembre  
17/25

# 69



## Nest

Nest is the international competition for short films by film students of the San Sebastian Festival. It gathers students from film schools all over the world, who bring previously selected works in order that they may participate in the screenings of their short films, as well as in the discussions and masterclasses given by industry professionals. From among the selected works, a specific jury will decide the winner of Nest Award. This accolade, going to the director of the chosen project, comes with 10,000 euros.

Nest has turned twenty in 2021. The Festival organised a special programme to celebrate the place where it all starts: a publication, a podcast, a commemorative video and masterclasses running during the 69th edition of the event, in addition to an extended programme in October and November in the shape of the Zinemaldia + Plus programme.

The San Sebastian Festival and Tabakalera International Centre for Contemporary Culture jointly organise Nest section.

### 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** (Brazil) / 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** (France) / Mélanie Akoka (France)  
NYU Tisch Grad Film (USA) - Short Film





**SSIFF**

Donostia Zinemaldia  
Festival de San Sebastián  
International Film Festival

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

# Non- competitive sections



SSIFF

Donostia Zinemaldia  
Festival de San Sebastián  
International Film Festival



bosque  
culinary  
center

NESPRESSO®

# Culinary Zinema

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



SSIFF

2021  
Iraila  
Septiembre  
17/25

69



---

## Culinary Zinema

---

A non-competitive section created in collaboration with the Berlin International Film Festival and organised jointly with the Basque Culinary Center to combine cinema, gastronomy and food-related activities in the fields of education, science and agriculture. This is a selection of foodie films accompanied by themed dinners.

Nespresso is the Sponsor of 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), Vêrane Frédiani (France)
- **The Pursuit of Perfection** (Japan) / Toshimichi Saito (Japan)



# Made in Spain





## Made in Spain

A non-competitive selection of movies representative of the year's Spanish films with productions released or not in Spain, to which the Festival offers a platform for their international dissemination.

Made in Spain has the Fundación SGAE as its Collaborator.

- **Ama** (Spain) / Júlía 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



## Zinemira

Section dedicated to Basque cinema organised by the San Sebastian Festival and the Basque Government Department of Culture, with the sponsorship of Irizar and EITB, and the collaboration of the Basque Film Archive, EPE/APV, IBAIA and Zineuskadi.

All feature films with at least 20% Basque production released worldwide as part of the San Sebastian Festival's global programme and/or those mainly spoken in the Basque language and/or those set in or focused on Basque communities will compete for the Irizar Basque Film Award, sponsored by Irizar.

Zinemira also includes the selection of short films in the Kimuak programme, an initiative by the Basque Government Department of Culture and the Basque Film Archive under which the best Basque short films of the year enjoy international circulation. In addition, *Itxitik*, a film about confinement made up of seven short films made following a call for launched by Zineuskadi, was also screened in a single session for professionals.

The Festival and the EPE/AVE and IBAIA producers associations also present the Zinemira Award to the career of an outstanding personality from the world of Basque cinema.

- **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)
- **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)
- **Azaletik azalera / Skin to Skin** (Spain) / Mel Arranz (Spain). Zinemira Kimuak - Short Film
- **Berak baleki / If They Knew** (Spain) / Aitor Gametxo (Spain). Zinemira Kimuak - Short Film
- **Heltzeaz** (Spain) / Mikel Gurrea (Spain). Zinemira Kimuak - Short Film / Zabaltegi-Tabakalera
- **Inner Outer Space** (Spain) / Laida Lertxundi (Spain). Zinemira Kimuak - Short Film
- **Resonancias / Resonances** (Spain) / Iñigo Aranburu (Spain). Zinemira Kimuak - Short Film
- **Trumoiak / Thunder** (Spain) / Iker Maguregi (Spain). Zinemira Kimuak - Short Film
- **Ur azpian lore / Flower under Water** (Spain) / Aitor Oñederra (Spain). Zinemira Kimuak - Short Film
- **Zerua blu / Blue Sky** (Spain) / Lur Olaizola (Spain). Zinemira Kimuak - Short Film
- **Etxean / Home** (Spain) / Mikel Rueda (Spain). Zinemira Itxitik - Short Film
- **Hikikomori** (Spain) / Borja Crespo (Spain). Zinemira Itxitik - Short Film
- **Los días que (nunca) fueron** (Spain) / Kevin Iglesias (Spain). Zinemira Itxitik - Short Film
- **Kinka** (Spain) / Maider Oleaga (Spain). Zinemira Itxitik - Short Film
- **Serendipia** (Spain) / Iban del Campo (Spain). Zinemira Itxitik - Short Film
- **Tartea** (Spain) / Imanol Gómez de Segura (Spain). Zinemira Itxitik - Short Film
- **Vatios** (Spain) / David Pérez Sañudo (Spain). Zinemira Itxitik - Short Film



# Surprise film



AMENABAR



### Surprise film

The surprise film at San Sebastian Festival's 69th edition has been *Spencer*, the latest work from the Chilean moviemaker Pablo Larraín. In the film, which premiered in the official competition at the Venice Film Festival, actress Kristen Stewart plays Princess Diana of Wales.

- **Spencer** (Germany - UK - Chile) / Pablo Larraín (Chile)



# Movies for kids



AMENABAR



## Movies for kids

---

For more than three decades, the San Sebastian Film Festival has been bringing films to children thanks to its Movies for Kids section, featuring the premieres of films dubbed into Basque –thanks to the collaboration of Zineuskadi as part of the Zinema euskaraz (Films in Basque) programme- especially focussed on the new generations of spectators.

On weekends during the Festival, sessions are programmed for a family audience in different cinemas throughout the city.

Movies for Kids section is sponsored by Amenabar, in the frame of its agreement as Festival Official Collaborator.

- **Bihurri, jauretxetik kale gorria / Trouble** (Canada - USA) / Kevin Johnson (USA)
- **Boonie Bears: Abentura Historiaurrean / Boonie Bears: Blast into the Past** (China) / Leon Ding (China)
- **Dragoiaren gidaria / Dragon Rider** (Germany) / Tomer Eshed (Israel)
- **Elfinak / The Elfkings - Baking a Difference** (Germany) / Ute von Münchow-Pohl (Germany)
- **Koko, dragoi txikia. Oihanean / Coconut the Little Dragon into the Jungle** (Germany) / Anthony Power (Germany)
- **Stardog & Turbocat** (UK) / Ben Smith (UK)

# Belodromoa ikastetxeetan





---

## Belodromoa ikastetxeetan

---

For the third year running, the Donostia International Physics Center (DIPC), Basque Film Archive and the San Sebastian Festival programmed a film for schools through the Belodromoa ikastetxeetan (Velodrome in Schools) initiative. This time round, the chosen title was Tadeo Jones 2: Midas erregearen sekretua (Tadeo Jones 2: The Secret of King Midas). Thousands of schoolchildren from Gipuzkoa between the ages of 6 and 11 years enjoyed the film in their classrooms, dubbed into Basque for the occasion. The screening included a video presentation by the underwater archaeologist Maria Intxaustegi, who introduced the film and talked about her experience investigating underwater heritage all over the world.

- **Tadeo Jones 2: Midas erregearen sekretua / Tad, the Lost Explorer, and the Secret of King Midas** (Spain) / Enrique Gato (Spain), David Alonso (Spain)



SSIFF

Donostia Zinemaldia  
Festival de San Sebastián  
International Film Festival



EUSKADIKO FILMATEGIA  
FILMOTECA VASCA  
CINÉMATHEQUE BASQUE



Filmoteca Española



Korean Film Archive  
한국영상자료원



한국문화원  
Centro Cultural Coreano

# Flowers in Hell

The Golden Age of Korean Cinema

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

SSIFF

2021  
Iraila  
Septiembre  
17/25

69



## Retrospective - Flowers in Hell. The Golden Age of Korean Cinema

The San Sebastian Festival and the Filmoteca España organise, in collaboration with the Basque Film Archive and the Centro Cultural Coreano en España the retrospective Flowers in Hell. The Golden Age of Korean Cinema, which had to be cancelled in 2020 due to the pandemic. It includes ten titles dating from the 50s and the 60s and will be accompanied by a monographic book published by the Festival, the Filmoteca Española and the Centro Cultural Coreano en España.

This season focusses on the so-called golden age of South Korean cinema when, despite the country's precarious economic situation following the war with Korea and Park Chung-hee's control of the military dictatorship, a film industry was developed capable of meeting the demand for popular films to satisfy the general public and of consolidating the careers of directors with different styles and interests: some showed the image of a developing modern society, while others denounced the harsh living conditions of the time.

- **Ji-okhwa / The Flower in Hell** (South Korea, 1958) / Shin Sang-ok (South Korea)
- **Hanyeo / The Housemaid** (South Korea, 1960) / Kim Ki-young (South Korea)
- **Lomaenseuppappa / Romantic Papa** (South Korea, 1960) / Shin Sang-ok (South Korea)
- **Mabu / A Coachman** (South Korea, 1961) / Kang Dae-jin (South Korea)
- **Obaltan / Aimless Bullet** (South Korea, 1961) / Yu Hyun-mok (South Korea)
- **Dumangang-a jal itgeora / Farewell Duman River** (South Korea, 1962) / Im Kwon-taek (South Korea)
- **Yeopansa / A Woman Judge** (South Korea, 1962) / Hong Eun-won (South Korea)
- **Geom-eun meori / Black Hair** (South Korea, 1964) / Lee Man-hee (South Korea)
- **Maenbal-ui cheongchun / The Barefooted Young** (South Korea, 1964) / Kim Kee-duk (South Korea)
- **Angae / Mist** (South Korea, 1967) / Kim Soo-yong (South Korea)

# Klasikoak



FilMOTECAEspañola 



## Klasikoak

Klasikoak, the section that rescues old and modern classics from the history of universal cinema, was created in 2018, a year after the memorable presentation of *Lumière! L'aventure commence*, which featured a commented screening by the director of the Festival de Cannes and the Lumière Institute, Thierry Frémaux. In this section held in the Tabakalera cinema, restored versions are screened for the enjoyment of all-time classic movie lovers.

The Klasikoak section, which was unable to go ahead last year because of the pandemic, returned with six titles – three more than in 2019 – directed by Luis García Berlanga and Juan Antonio Bardem, Fernando Fernán-Gómez and Luis María Delgado, Francis Ford Coppola and Bertrand Tavernier. The three Spanish classics, programmed to celebrate the centenaries of García Berlanga and Fernán-Gómez, have been digitalized and restored by the Filmoteca Española.

- **Ça commence aujourd'hui / It All Starts Today** (France, 1999) / Bertrand Tavernier (France)
- **Esa pareja feliz / That Happy Couple** (Spain, 1951) / Luis García Berlanga (Spain), Juan Antonio Bardem (Spain)
- **La muerte y el leñador (segmento de Las cuatro verdades) / Death and the Woodcutter (segment of Three Fables of Love)** (Spain - Italy - France, 1962) / Luis García Berlanga (Spain) - Short Film
- **Manicomio / Asylum** (Spain, 1953) / Fernando Fernán-Gómez (Peru), Luis María Delgado (Spain)
- **The Outsiders: The Complete Novel** (USA, 2005) / Francis Ford Coppola (USA)
- **The Rain People** (USA, 1969) / Francis Ford Coppola (USA)



# Galas



# Donostia Award Screening



## Donostia Award Screening

In the context of the Donostia Award to Marion Cotillard, the documentary by Flore Vasseur *Bigger Than Us*, of which she is co-producer, was screened. The film, which lends a voice to the youths committed to change, was previously programmed at the Festival de Cannes alongside other titles intended to raise awareness in the audience on climate change and its effect on the environment.

• **Bigger Than Us** (France) / Flore Vasseur (France)



Director Flore Vasseur, at the microphone, with actress and producer Marion Cotillard.



# RTVE Galas

## RTVE Galas

The films with RTVE participation, *Mediterráneo* and *Érase una vez en Euskadi*, had their premieres at two galas organised by the Corporation at the 69th edition of San Sebastian Festival. RTVE, official sponsor of the Festival, once again turned its attention to cinema thanks to a special programme broadcast from San Sebastian, its participation in other titles also programmed at the festival, and yet another edition of the RTVE-Otra Mirada Award.

- **Érase una vez en Euskadi / Once Upon a Time in Euskadi** (Spain) / Manu Gómez (Spain)
- **Mediterráneo / Mediterraneo: The Law of the Sea** (Spain - Greece) / Marcel Barrena (Spain)



*Érase una vez en Euskadi / Once Upon a Time in Euskadi* cast and crew at the first of this year's two RTVE Galas.



The Victoria Eugenia Theatre also hosted the premiere of *Mediterráneo / Mediterraneo: The Law of the Sea* in the frame of the RTVE Galas.



# Movistar+ Gala

## Movistar+ Gala

The Movistar+ Gala offered an exclusive preview of the original Movistar documentary, *Raphaelismo*. The series brings an intimate portrait of the artist's successes, secrets, fears and dreams, including unseen audiovisual footage, making this the first and only documentary with the direct involvement of Raphael himself, his family, RLM and Universal Music Spain.

In the context of its partnership with the San Sebastian Festival, Movistar+, the Festival's Media Partner, created the Zinemaldia Movistar+ Virtual Cinema, which joined the other Festival cinemas to offer spectators in Spain and Andorra films screening in the Perlak, Zabaltegi-Tabakalera, Horizontes Latinos, Made in Spain and Zinemira sections.

• **Raphaelismo** (Spain) / Charlie Arnaiz (Spain), Alberto Ortega (Spain)



Raphel, protagonist of the documentary series presented at the Movistar+ Gala.



# Basque Cinema Gala

## Basque Cinema Gala

The Basque Cinema Gala hosted the premiere of *Hondalea: Abismo marino / Hondalea: Marine Abyss*, a non-fiction film directed by Asier Altuna (Bergara, Gipuzkoa, 1969) on the work created by the artist Cristina Iglesias for Santa Clara Island in San Sebastian.

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



The mayor of Donostia, Eneko Goia, with the artist Cristina Iglesias and the filmmaker Asier Altuna before the screening of *Hondalea: abismo marino / Hondalea: Marine Abyss*.





# EiTB Gala

## EiTB Gala

The EiTB Gala included the presentation of the first episode of the *Irabazi arte* series, directed by Javier García de Vicuña and produced by Pausoka, about a young female footballer who loses her mother and returns from Barcelona to her hometown in the Basque Country.

- **Irabazi arte** (Spain) / Javier García de Vicuña (Spain)  
TV Series (Episode1)



Presentation of the series *Irabazi arte* at the EiTB Gala.

# Special Screening of Loterías y Apuestas del Estado

## Special Screening of Loterías y Apuestas del Estado

Loterías y Apuestas del Estado, sponsor of the project *Zinemaldia 70: All Possible Stories*, also offered the special screening of a film in which chance plays an important part. The film in question is *Buñuel en el laberinto de las tortugas* / *Buñuel in the Labyrinth of the Turtles* (2019), an animated film directed by Salvador Simó recreating the shooting of *Las Hurdes, tierra sin pan* (*Land Without Bread*, 1933), Luis Buñuel's emblematic documentary.

- **Buñuel en el laberinto de las tortugas** (Spain, 2019) / Salvador Simó (Spain)



José Luis Rebordinos, the Festival's director, with Jesús Huerta, president of Loterías y Apuestas del Estado, and María Luisa Núñez García, its Communications Director.



# Fipresci Grand Prix



---

## Fipresci Grand Prix

---

*Nomadland*, directed by Chloé Zhao, obtained the FIPRESCI Grand Prix 2021 after having been voted best film of the year 2021 by the members of the International Federation of Film Critics, FIPRESCI. Participating in the vote were 633 critics from all over the world, who have chosen this North American production from all of the films released after 1st July 2020.

- **Nomadland** (USA) / Chloé Zhao (China)



**SSIFF**

Donostia Zinemaldia  
Festival de San Sebastián  
International Film Festival

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

# Films-to-Be





## Films-to-Be

In the 69 edition of the San Sebastian Festival, the Industry Department returned to the on-site format of its activities. However, those unable to attend the event were able to participate in them through its **Industria Online** section.

The meetings of the **Europe-Latin America Co-Production** Forum, which celebrated its 10th anniversary this year, took place in The Industry Club over September 20, 21 and 22. Those responsible for the film projects had an agenda of meetings with industry professionals, with online meetings on the 22nd.

This year's **Focus on** looked towards Georgia. A delegation of ten professionals from the Georgian industry attended the Festival to learn first-hand about and participate in the industry activities.

The **Ikusmira Berriak** residencies programme ended the stage of its journey started in the months of March and April, with presentations of the projects to the film industry at on-site and online meetings.

Also from September 20-22, **WIP Latam** and **WIP Europa** screened at the Príncipe Cinemas. Thanks to the agreement with CinandoVL, these works were available for streaming on the Festival Video Library following their screening in cinemas and until Saturday 25.

On September 23, **Zinemaldia & Technology** ran in Tabakalera's Sala Z. The presentation of all five projects selected for the Zinemaldia Startup Challenge were followed by a round table about virtual production. The event could be followed in streaming mode on the Festival website.

The **Thought and Discussion** area proposed two sessions on inclusion and diversity in the audiovisual world and hosted the European Film Forum, a platform prompting reflection on the issues affecting the sector.

The Co-Production Forum for documentaries **Lau Haizetara**, organised by IBAIA, held its usual pitching session before commissioning editors of the selected projects in San Telmo Museum's Function Hall on the 22nd.

**The Industry Club**, in the Kursaal, served as a place to meet and work, while information on the selected projects and films, as well as tools enabling contacts with other professionals, were available in the Industria Online section.

---

**1,625**  
**accredited professionals**  
 140 online accredited  
 professionals  
 (2020: 1,185 accredited  
 professionals, 487 online)

---

**1,097**  
 companies  
 (2020: 870 companies)

---

**60**  
 countries  
 (2020: 54 countries)

---

**Meetings**  
 Co-Production Forum: 584  
 (2020: 578)

---

Attendees **Zinemaldia**  
**Startup Challenge:** 57  
 Online viewings: 242

---

Attendees **WIP Latam:** 220  
 In-person: 91  
 Online viewings: 129

---

Attendees **WIP Europa:** 194  
 In-person: 88  
 Online viewings: 106

---



## Films-to-Be

### X Europe-Latin America Co-Production Forum

Registered projects:  
**200** from **22** countries  
(235 in 2020)

Selected projects:  
**14**

One to one meetings:  
**509** one to one meetings  
(497 in 2020)

The Forum is a platform for the presentation of **projects in development** (from Europe and Latin America) that includes a pre-recorded presentation (pitching) and **one to one meetings** between the representatives of the projects, previously submitted and selected, and interested professionals.

This year, the Co-Production Forum took place in person, except in the case of three projects that were unable to attend the Festival. The pitching had a pre-recorded. On the Wednesday of the Forum, online accredited professionals had the opportunity to make appointments with the selected projects through Zoom.

This year, the Forum has reached its tenth edition. Projects such as Pablo Agüero's *Akelarre*, winner of five awards at the last Goya Awards, Maite Alberdi's *El agente topo / The Mole Agent*, nominated for an Oscar in 2021 in the Best Documentary category, and Jayro Bustamante's *La llorona*, nominated for Foreign Language Best Picture at the Golden Globes, were selected for the Forum. Moreover, Clara Roquet's debut film, *Libertad*, was selected for this year's Cannes Critics' Week and *La Civil*, by Teodora Ana Mihai, which participated in the Forum in 2016, has been in Cannes' Un Certain Regard, where it won the Courage Prize.

#### Selected projects

- **Alemania** (Argentina - Germany) – **Online**  
Maria Zanetti (Argentina)  
**Production:** Tarea Fina
- **Camionero** (Spain - Argentina)  
Francisco Marise (Argentina)  
**Production:** Lolita Films
- **Chin-Gone** (Mexico - Brazil - Canada)  
Johnny Ma (China)  
**Production:** Desvia Produções
- **Cuerpo Celeste / Celeste** (Chile - Italy - France)  
Nayra Ilic García (Chile)  
**Production:** Oro Films
- **Donde comienza el río / Where the River Begins**  
(Colombia - Canada - France)  
Juan Andrés Arango (Colombia)  
**Production:** Inercia Películas
- **El porvenir de la mirada** (Chile)  
Cristian Leighton (Chile)  
**Production:** Storyboard Media
- **El viento que arrasa** (Argentina - Uruguay) – **Online**  
Paula Hernández (Argentina)  
**Production:** Cimarrón Cine
- **Espectro / Spectrum** (Argentina)  
Inés Barrionuevo (Argentina)  
**Production:** Gualicho Cine
- **Gente de noche / People by Night** (Argentina) – **Online**  
Romina Paula (Argentina)  
**Production:** Varsovia Films
- **La sucesión / The Succession** (Argentina - Uruguay)  
Martin Kalina (Argentina)  
**Production:** Pasto Cine
- **La Virgen de la Tosquera / The Virgin of the Quarry Lake** (Argentina - Mexico)  
Laura Casabé (Argentina)  
**Production:** Ajimolido Films



## Films-to-Be

### X Europe-Latin America Co-Production Forum

- **Las muertes pasajeras / The Passing Deaths**

(Uruguay)

Agustín Banchero (Uruguay)

**Production:** Tarkiofilm

- **Quédate quieto / Stay Still** (Perú)

Joanna Lombardi (Perú)

**Production:** El árbol azul

- **Sarah** (Chile - Puerto Rico)

Álvaro Aponte Centeno (Puerto Rico)

**Production:** Audiovisual Don Quijote Films

### Awards

#### Europe-Latin America Co-Production Forum Best Project Award

**Camionero**, by Francisco Marise (Argentina), produced by Lolita Films (Spain - Argentina)

**Jury:** Marisa Fernández Armenteros (Spain), Eva Morsch Kihn (France) and Pamela Bienzobas (Chile)

#### DALE! Award (Development Latin America-Europe)

**Donde Comienza el Río / Where the River Begins**, by Juan Andrés Arango, produced by Inercia Películas (Colombia - Canada - France).

**Jury:** Alexandra Lebret (France), Germán Monje (Bolivia) and Pablo Pérez de Lema (Spain)

#### ArteKino International Prize

**Alemania**, by María Zanetti, produced by Tarea Fina (Argentina - Germany).

**Jury:** Rémi Burah

### Proyecta

The European producer who will participate in Proyecta 2021 is **Javier Rebollo** from Lolita Films (Spain – Argentina) by *Camionero*.

### Collaborators

The X Europe-Latin America Co-Production Forum was possible thanks to the collaboration of the Basque Government's Department of Economic Development, Sustainability and Environment and Creative Europe MEDIA.

Moreover, it had the support of other institutions and associations: EFAD (European Film Agency Directors association), CAACI (Conference of Cinema and Audiovisual Authorities from Ibero-America), Marché du Film-Festival de Cannes, Ventana Sur, ArteKino International, EPE-APV (Basque Producers Association), Instituto Vasco Etxepare, Europa Creativa Desk MEDIA Euskadi, Europa Distribution, IBAIA (Association of Independent Production Companies of the Basque Country), LatAm and Zineuskadi.

## Films-to-Be

### VII Ikusmira Berriak

#### 75 *one to one meetings* (81 in 2020)

Ikusmira Berriak is a programme of residencies for the development of audiovisual projects co-organised by Tabakalera, the Elías Querejeta Zine Eskola and the San Sebastian Festival.

The aim of IKUSMIRA BERRIAK is to promote audiovisual creation, articulating its programme around two axes: Training and Production.

IKUSMIRA BERRIAK includes an annual programme of residencies for the development of projects and an aid plan for the production of innovative audiovisual works.

Its core objective is to offer space, context, time and resources for audiovisual creation. Participants have eight weeks to refine their projects, during which they take part in activities tailored to their work. Various workshops are scheduled depending on the selected projects and they receive advice from industry professionals.

#### Selected projects

- **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)

#### Award

##### Irusoin Post-Production Award

The Irusoin Post-Production Award consists of audio post-production (design, mixing and editing), colour post-production, graphic design work and a DCP Master.

- **La gruta del viento / The Wind's Cave** (Argentina)

Eduardo Crespo (Argentina)



## Films-to-Be

### Zinemaldia Startup Challenge

**57** attendees  
+ **242** online viewings

In 2019, the San Sebastian Festival wanted to position itself as a benchmark space for strengthening ties between new technologies and the audiovisual sector. Thus was born the Zinemaldia Startup Challenge, the central initiative of Zinemaldia & Technology and promoted by the Basque Government, through the Department of Economic Development, Sustainability and Environment. This competition aims to encourage the generation of new European business projects applied to the film industry.

This year, the conference was held in person, with the option of being followed via the Festival's website. The five selected projects were eligible for the Zinemaldia Startup Challenge Award, coming with 10,000 euros gross and, for participating in the competition, they had the possibility of free access to an incubation space during the first year of their stay in one of the BICs located in the Basque Technology Park Network.

### Selected projects

(37 submitted projects from 7 European countries).

- **Kinetix – winner project**  
Yassine Tahi, Henri Mirande (France)
- **Klipworks**  
Asger Riis Rasmussen, Peter Nikolaj Trnka (Denmark)
- **OWO Entertainment**  
José Fuertes, Arantza Echevarría (Spain)
- **Panoramic Plates**  
Carolina Vita, Daniel Gonzalez Hinojosa (Spain)
- **Raccorder**  
Sara Azcona, Diana Franganillo (Spain)

### Collaborators

The activity is organized by the Festival together with Tecnalia and Tabakalera (through its audiovisual laboratory 2deo) and has the support of the search applied centre Vicomtech and Creative Europe MEDIA, through the European Film Forum initiative.



## Films-to-Be

### WIP Latam

**161** films submitted  
(2020: 228)

**91** attendees and  
**129** online viewings

The aim of this activity is to facilitate the completion of Latin American feature films, which face difficulties in the post-production stage and their subsequent release in cinemas. A programme of unfinished Latin American films is presented exclusively to professionals - producers, distributors and exhibitors, sales agents, television companies, technical industries, funds, institutions and festivals - who can contribute to bringing these works to the public.

Since the beginning, Films in Progress / WIP Latam has had the support of the Ibermedia Programme and the companies that have participated in the Industry Award.

### Films selected

- **Dos estaciones** (Mexico - France - USA)  
Juan Pablo González (Mexico)  
VIII Foro de Coproducción Europa-América Latina
- **La hija de todas las rabias / Daughter of Rage**  
(Nicaragua - Mexico - Netherlands - Germany - France - Norway). Laura Baumeister (Nicaragua)  
VIII Foro de Coproducción Europa-América Latina
- **La piel pulpo / Octopus Skin** (Ecuador - Greece - Mexico - Germany). Ana Cristina Barragán (Ecuador)
- **Pornomelancolía / Pornomelancholia** (Argentina - Brazil - France - Mexico). Manuel Abramovich (Argentina)  
Ikusmira Berriak IV
- **Un varón / A Male** (Colombia - France - Netherlands - Germany). Fabián Hernández (Colombia)
- **Vicenta B.** (Cuba - Colombia - Norway - France)  
Carlos Lechuga (Cuba)

### Awards

**WIP Latam Industry Award**, granted by the companies Ad Hoc Studios, Deluxe Content Services SPAIN S.L., Dolby Iberia, Laserfilm Cine y Video, Nephilim producciones, No problem Sonido and Sherlock Films. The award consists of the post-production of a film until obtaining a DCP subtitled in English and its distribution in Spain:

**La hija de todas las rabias / Daughter of Rage**, Laura Baumeister (Nicaragua), produced by Felipa Films (Nicaragua - Mexico - Netherlands - Germany - France - Norway)

**The EGEDA Platino Industria Award** for the best WIP Latam, coming with 20,000 euros gross, goes to the majority producer of the winning film:

**Vicenta B.** Carlos Lechuga (Cuba), produced by Cacha Films (Cuba - Colombia - Norway - France)

### Collaborators

**WIP Latam** has the support of the following companies and institutions: Ad Hoc Studios, Deluxe Content Services SPAIN S.L. Dolby Iberia, EGEDA, Laserfilm Cine y Video, Nephilim producciones, No Problem Sonido, Programa Ibermedia, Sherlock Films, Marché du Film-Festival de Cannes and Projeto Paradiso.



## Films-to-Be

### WIP Europa

**49** films submitted  
(2020: 51)

**88** attendees and  
**106** online viewings

Intended for films with mostly European production, WIP Europa is an evolution of Glocal in Progress which now opens to all European films at the post-production stage. Furthermore, WIP Europa will now screen six films in post-production to an audience of producers, distributors, sales agents and programmers, among other professionals, who can contribute to their completion and international circulation.

The films selected for WIP Europa will compete for the WIP Europa Industry Award and for the WIP Europa Award going to the winning film of the Industry Award.

With this new direction of WIP Europa, the Festival strengthens its commitment to creation and to the industry, lending shape with WIP Latam and the Europe-Latin America Co-Production Forum to a benchmark platform for the coming together between both film industries.

### Films selected

- **Carbon** (Republic of Moldova - Romania)  
Ion Borș (Republic of Moldova)
- **Didi Shesveneba / A Long Break** (Georgia)  
Davit Pirtskhalava (Georgia)
- **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)

### Awards

**WIP Europa Industry Award** granted by the companies Ad Hoc Studios, BTeam Pictures, Deluxe Content Services SPAIN S.L., Dolby Iberia, Laserfilm Cine y Video, Nephilim producciones and No problem Sonido. The award consists of the post-production of a film until obtaining a DCP subtitled in English and Spanish, and its distribution in Spain.

### WIP Europa Award

Consists in a 10,000 euro-award for the main producer of the film winning the WIP Europa Industry Award.

**Carbon**, Ion Borș (Republic of Moldova), produced by Youbesc (Republic of Moldova -Romania)

### Collaborators

**WIP Europa** has the support of the following companies and institutions: Ad Hoc Studios, BTeam Pictures, Deluxe Content Services SPAIN S.L., Dolby Iberia, EGEDA, Laserfilm Cine y Video, Nephilim producciones, No Problem Sonido, Programa Ibermedia and Marché du Film-Festival de Cannes.





## Film Library

The Festival Film Library offers accredited industry professionals a streaming service for registered films, available for up to one month after the end of the event. This tool offers these professionals the opportunity to see films that they have not been able to see in person and thus promote possible agreements.

The Festival Film Library is a service provided by Cinando, the platform for film industry professionals created by the Marché du Film - Festival de Cannes.

The films included are:

- Films selected for all of the Festival sections which agree to their availability.
- A second film (of the year) from the sales agents' catalogue for each selected film registered in the platform.
- Earlier full length films by directors who have a selected project in the X Europe-Latin America Co-production Forum or a film selected in WIP Latam or WIP Europa 2021.

The most viewed film in the Video Library was **Crai nou / Blue Moon** by Alina Grigore, winner of the Golden Shell.

**96** films available  
(86 in 2020)

**744** viewings during the  
9 days of the Festival  
(1,829 in 2020)

**2,071** viewings  
during the period:  
Sept 17 - October 25  
(3,146 in 2020)



## Other partnership activities

### Lau Haizetara – 17th Documentary Co-Production Forum

Organised by IBAIA (Association of Independent Audiovisual Producers of the Basque Country) and the Industry Department of the San Sebastian Film Festival, this forum is a space in which to present documentary projects to potential funders and experts from the audiovisual and cinema sectors. It is also a meeting point for professionals from the audiovisual sector linked to the documentary genre.

#### Films selected

- **Bayo Bayo Baby**, Amaia Remírez and Raúl de la Fuente (Spain)  
**Production:** Kanaki Films / Maracaná Films / Bayo Bayo Baby Films Aie
- **Colors of White Rock**, Khoroldorj Chojjooovanchig (France - Mongolia)  
**Production:** Petite Maison Production / Icity Films
- **Domingo Domingo**, Laura García Andreu (Spain)  
**Production:** Suicafilms
- **El silencio de la tierra**, Eulogio Romero (Spain)  
**Production:** Diagonal Televisió
- **En busca de la Singla**, Paloma Zapata (Spain - Germany)  
**Production:** La Fábrica Naranja / Malandar Films / Insfilm Produktion
- **Espacios ocultos**, Helin Celik (Spain - Austria)  
**Production:** Kepler Mission Films S.L.
- **Las cartas perdidas**, Amparo Climent (Spain)  
**Production:** Filmmakers Monkeys / Mitad y Mitad Producciones
- **Lucía**, Lorenzo Cioffi (Italy)  
**Production:** Ladoc
- **Muerte en Amara**, Aitor González de Langarica Mendizabal (Spain)  
**Production:** Area Audiovisual

- **Negro limbo**, Lorenzo Benítez (Spain)  
**Production:** Antonia Films
- **Ousman, 21000kms para cambiarlo todo**, David Fontseca (Spain)  
**Production:** La Kaseta Ideas Factory
- **Película N.1**, Telmo Ibarburu (Spain)  
**Production:** Arena Comunicación Audiovisual, S.L.
- **The Click Trap**, Peter Porta (Spain - France)  
**Production:** Polar Star Films/ Yuzu Production
- **Volver a casa**, Catalina Alarcón (Chile)  
**Production:** Mimbre Producciones / Pequén Producciones
- **Welcome to New Karabash**, Olga Delane (Polonia - Germany)  
**Production:** Doppelplusultra Filmproduktion Gmbh / Arkana Film Studio

#### Awards

**Welcome to New Karabash**, by Olga Delane, it is the project selected to participate in the next edition of the FIPADOC International Co-Production Forum.

**Película N.1**, by Telmo Ibarburu, it is the projected selected to participate in the next edition of DOCSBARCELONA.

**Las cartas perdidas**, by Amparo Climent, received the Distribution and Festival Consultancy Treeline Award.

**The project Domingo Domingo**, by Laura García Andreu, received the IBAIA Award, consisting in 3,000 euro-award to the main producer of the project and decided by the panel of *Commissioning Editors*.

---

## Other partnership activities

---

### **Proyector – Ventana Sur (Buenos Aires, Argentina)**

Proyector is a presentation of projects looking for international partners, co-producers and sales agents. This initiative, created in 2018 to promote co-productions in Latin America and with Europe, is organized jointly by Ventana Sur, Marché du Film - Festival de Cannes and San Sebastian Film Festival.

In 2021, sixteen projects in development stage will be presented in the frame of Ventana Sur, Buenos Aires.

The selection is made up of eleven projects from Latin America and five from Europe, selected by Paulo Roberto de Carvalho, Javier Martín and Clara Massot; it also includes one Ecuadorian project resulting from the EAVE Puentes-Europe/Latin America Co-production Workshop, one from Brasil CineMundi, and a Spanish one from the tenth San Sebastian Europe-Latin America Co-Production Forum.

### **Internacionalisation Consultancy for Basque Projects**

Once again this year, Europa Creativa Desk MEDIA Euskadi and Zineuskadi has organised, in collaboration with the Festival, consultancy services for film projects with an internationalization prospects. This initiative is aimed at producers with feature film projects in the development and/or shooting phase, providing them with a solid starting point for the internationalisation of their projects and the search for new partners during the Festival.

This year, the consultancy was provided by the producer Marisa Fernández Armenteros of Buenapinta Media (Spain). The in-person consultancy was carried out with the aim of finding new partners during the Festival. Her task was to guide the selected professionals in the internationalisation of their projects, as well as in the search for partners and funding.



---

## Other partnership activities

---

### Other activities

- MIA presents 2021 MIA REPORT and 21/22 MIANIMA mentoring
- 2deo serieak: The Originals
- Cinema and funding. A good mix to meet again
- Executive Committee Meeting - Ibermedia
- Presentation: Preservación 35
- Meeting Ibermedia, CAACI and FIPCA
- Presentation of Plataforma Audiovisual de Productores Independientes (PAP)
- Presentation Cine Québec España
- Ibero-American LGBTIQ+ Film Festivals Meeting
- Pantalla Assembly (State Federation of Coordinators of Film and Audiovisual Content Festivals)
- Case study. Creating together: Co-development and successful co-production cases between Spain and the Baltic States. (Organised by Creative Europe MEDIA desks in Estonia, Lithuania and Latvia together with the Euskadi, Andalusia, Catalunya and Spain desks)
- Ibero-American LGBTIQ+ Film Festivals' Works in Progress and LABS presentation
- Round table: European Cinema, a co-production opportunity from Spain (Fostered by ProFicció y PROA)
- The Canary Island in Focus
- Artificial intelligence keys to digital transformation (Organised by Tecnalía)
- Spain, Audiovisual Hub of Europe (Fostered by the Spanish Ministries of Culture, Telecommunications and Economy)
- New promotional strategies and actions for Spanish short films (Organised by Coordinadora del Cortometraje Español)
- Space for Reflection. Synergies between festivals and film clubs: past, present and future. (Organised by the promoters of the K Awards)
- Round table: Gender and diversity as public policy in Ibero-America



## Round tables and Networking

### Focus on Georgia

Presentation of the incentive programme of the Georgian National Film Center by David Vashadze, Georgian Film Commissioner.

Georgia is a country with a consolidated film industry. Proof of this is the success of *Dasatskisi / Beginning*, by Dea Kulumbegashvili, which competed at the last edition of San Sebastian Festival in the Official Selection and carried off four awards, including the Golden Shell for Best Film. Georgia also runs an incentive programme for the audiovisual industry offering a cash refund of 20-25% on the expenditure made in the country. Moreover, it also stands out for being a highly interesting film location due to its wide geographical and architectural diversity, as well as for having qualified personnel to support any type of film project.

10 producers made up the Georgian delegation: Nino Chichoua, Rusudan Glurjidze, Ketevan Kalandarishvili, Vladimer Katcharava, Nikoloz Khomasuridze, Giorgi Kobalia, Tekla Machavariani, Rati Oneli, George Ovashvili and Giorgi Todria.

**European cinema, a co-production opportunity** from Spain, fostered by ProFicció and PROA.

**Moderated by** Valérie Delpierre, producer at Inicia Films and president of ProFicció.

**Participants:** Miquel Curanta, director of Institut Català de les Empreses Culturals (ICEC); Silvia Anoro, Subdirecció General de Fomento de la Industria Cinematográfica y Audiovisual (ICAA); Adrià Monés, producer (Fasten Films); Ángeles Hernández, producer (Mr. Miyagi Films).

Round table to present the new lines of minority co-production existing in Spain at national and Catalan level, where the advantages and difficulties faced by this type of co-productions when seeking funding are also discussed.

**Creating together: Co-development and successful co-production cases between Spain and the Baltic States**, organised by Creative Europe MEDIA desks in Estonia, Lithuania and Latvia together with the Euskadi, Andalusia, Catalunya and Spain desks.

**Moderator:** Álex Navarro (Creative Europe Desk MEDIA Cataluña).

**Participants:** Open call: European Co-development - Ainhoa González (Creative Europe Desk MEDIA Euskadi).

**Case studies** *Lobster Soup* - Arūnas Matelis, Algimantė Matelienė (Nominum Films, Lithuania), Rafa Moles (SuicaFilms, Spain), Uldis Cekulis (VFS, Latvia).

*Constructing Albert* - Marianne Ostrat (Alexandra Films, Estonia), Laura Collado (True Day Films, Spain).

**Co-production opportunities in Estonia, Latvia and Lithuania** - Anu Ernits (Creative Europe Desk MEDIA Estonia), Austėja Milvydaitė (Creative Europe Desk MEDIA Lithuania), Uldis Cekulis (VSF Film Latvia).

Networking day with the aim of sharing examples of successful cooperation between Spain and the Baltic countries, such as *Lobster Soup* or *Constructing Albert*, as well as to encourage the creation of collaborative networks, identify business opportunities and strengthen co-production between professionals from these territories.



**SSIFF**

Donostia Zinemaldia  
Festival de San Sebastián  
International Film Festival

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

# Juries

## Official Jury



The Official Selection Jury has the obligation to grant six awards: Golden Shell for best film (for the producer), Silver Shell for best direction, Silver Shell for best leading performance, Silver Shell for best supporting performance, Jury Prize for best screenplay and Jury Prize for best cinematography. It can also give a Special Jury Prize.

- Dea Kulumbegashvili, director, screenwriter and producer, Georgia (PRESIDENT)
- Maite Alberdi, director, screenwriter and producer, Chile
- Audrey Diwan, director and screenwriter, Lebanon-France
- Ted Hope, producer, USA
- Susi Sánchez, actress, Spain



---

## Kutxabank-New Directors Award Jury

---

- Mary Burke, producer, UK (PRESIDENT)
- Irene Escolar, actress, Spain
- Suzanne Lindon, director, screenwriter and actress, France

---

## Horizontes Award Jury

---

- María Zamora, producer, Spain (PRESIDENT)
- Lila Avilés, director, screenwriter and producer, Mexico
- Luciano Monteagudo, journalist, film critic and programmer, Argentina

---

## Zabaltegi-Tabakalera Award Jury

---

- Sergio Oksman, director, screenwriter and producer, Brazil (PRESIDENT)
- Miriam Heard, director, screenwriter and actress, Wales, UK
- Elena López Riera, director, screenwriter and programmer, Spain

---

## Nest Award Jury

---

- Isabel Peña, screenwriter, Spain (PRESIDENT)
- Jorge Cantos, director and screenwriter, Spain
- David Pinheiro Vicente, director and screenwriter, Portugal
- Elsa Rosengren, director and screenwriter, Germany





---

## Irizar Basque Film Award Jury

---

- Aitor Arregi, director, screenwriter and producer, Oñati, Gipuzkoa, Spain (PRESIDENT)
- Arantzazu Calleja, music composer, Bilbao, Spain
- Edurne Portela, writer, Santurtzi, Bizkaia, Spain

---

## Europe-Latin America Co-production Forum Best Project Award Jury

---

- Eva Morsch Kihn, programmer, France
- Pamela Bienzobas, film programmer and critic, Chile-France
- Marisa Fernández Armenteros, producer, Spain

---

## RTVE-Another Look Award Jury

---

- Concepción Carajosa, Member of RTVE Board of Directors and President of the Observatory on Equality, Spain (PRESIDENT)
- Anna Castillo, actress, Spain
- Rosa Zufía, journalist, Spain

---

## Cooperación Española Award Jury

---

- Elena González, Head of the Department of Cultural Cooperation and Promotion at AECID, Spain (PRESIDENT).
- Ione Fernández, filmmaker, Spain.
- Ainhoa Gainberri, technician with the International Cooperation Directorate of the Province of Gipuzkoa Department of Culture, Cooperation, Youth and Sport.

---

## Dunia Ayaso Award Jury

---

- Celia Rico, filmmaker, Spain (PRESIDENT)
- Olatz Beobide, actress, Spain
- Mikel Rueda, filmmaker, Spain



**SSIFF**

Donostia Zinemaldia  
Festival de San Sebastián  
International Film Festival

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

# Awards

## Official Awards – FIAPF

### Golden Shell for Best Film

*Crai nou / Blue Moon* (Romania) / Alina Grigore (Romania)



Producer Gabriela Suci and director Alina Grigore with the Golden Shell for Best Film for *Crai nou / Blue Moon*.

### Special Jury Prize

*Earwig* (UK - France - Belgium) / Lucile Hadzihalilovic (France)



Lucile Hadzihalilovic, with the Special Jury Prize for *Earwig*.

### Silver Shell for Best Director

Tea Lindeburg (Denmark), *Du som er i himlen / As in Heaven* (Denmark)

### Silver Shell for Best Leading Performance (ex aequo)

Flora Ofelia Hofmann Lindahl (Denmark), *Du som er i himlen / As in Heaven* (Denmark)

Jessica Chastain (USA), *The Eyes of Tammy Faye* (*Los ojos de Tammy Faye*) (USA)



Flora Ofelia Hofmann Lindahl and Jessica Chastain, joint winners of the Silver Shell for Best Leading Performance.

### Silver Shell for Best Supporting Performance

*Quién lo impide / Who's Stopping Us* (Spain) cast: Candela Recio, Pablo Hoyos, Silvio Aguilar, Pablo Gavira, Claudia Navarro, Marta Casado, Rony-Michelle Pinzaru, Javier Sánchez and many more (Spain)

### Jury Prize for Best Screenplay

Terence Davies (UK), *Benediction* (UK)

### Jury Prize for Best Cinematography

Claire Mathon (France), *Enquête sur un scandale d'état / Undercover* (France)

## Other official awards

### Kutxabank-New Directors Award

Coming with 50,000 euros distributed in equal parts between the director and the distributor of the film in Spain.

*Nich'ya / Unwanted* (Russia) / Lena Lanskikh (Russia)

#### Special Mention

*Carajita* (República Dominicana - Argentina) / Silvina Schnicer (Argentina), Ulises Porra (Spain)

### Horizontes Award

Coming with 35,000 euros, 10,000 of which go to the director of the film and 25,000 to its distributor in Spain.

*Noche de fuego / Prayers for the Stolen* (Mexico - Germany - Brazil - Qatar) / Tatiana Huezo (El Salvador)

### Zabaltegi-Tabakalera Award

Coming with 20,000 euros shared between the director (6,000 euros) and distributor of the film in Spain (14,000 euros).

*Vortex* (France) / Gaspar Noé (Argentina)

#### Special Mention

*Eles transportan a morte / They Carry Death* (Spain - Colombia) / Helena Girón (Spain), Samuel M. Delgado (Spain)



Gaspar Noé won the Zabaltegi-Tabakalera Award for the film *Vortex*.

### Nest Award

Coming with 10,000 euros, going to the director of the winning work.

*U šumi / In the Woods* (Croatia) / Sara Grgurić (Croatia) Academy of Dramatic Arts, Zagreb (Croatia)

#### Special Mention

*Podul de piatră / Pont de pedra* (Spain) / Artur-Pol Camprubí (Spain)  
Elías Querejeta Zine Eskola - EQZE (Spain)

### City of Donostia / San Sebastian Audience Award

Decided by the audience at the first public screening of each film in the Perla. The City of Donostia/San Sebastian Audience Award is divided into two prizes: the best film award, with 50,000 euros, and the best European film award, with 20,000 euros.

*Petite maman* (France) / Céline Sciamma (France)

### City of Donostia / San Sebastian Audience Award Award for Best European Film

*Ouistreham / Between Two Worlds* (France) / Emmanuel Carrère (France)

### Irizar Basque Film Award

Coming with 20,000 euros for the producer or producers of the winning film.

*Maixabel* (Spain) / Icíar Bollain (Spain)

#### Special Mention

*Kuartk Valley* (España) / Maider Oleaga (Spain)

### TCM Youth Award

*Mass* (USA) / Fran Kranz (USA)

## Industria Awards



Family picture of the Industria awards winners.

### WIP Latam Awards

#### WIP Latam Industry Award

The companies Ad Hoc Studios, Deluxe Content Services SPAIN S.L., Dolby Iberia, Laserfilm Cine y Vídeo, Nephilim producciones, No Problem Sonido and Sherlock Films, assume the post-production of a film up to DCP with subtitles in English and its distribution in Spain.

*La hija de todas las rabias / Daughter of Rage*, Laura Baumeister (Nicaragua), produced by Felipa Films (Nicaragua - Mexico - The Netherlands - Germany - France - Norway)

#### EGEDA Platino Industria Award for the best WIP Latam

Coming with 30,000 euros, for the majority producer of the winning film.

*Vicenta B.*, Carlos Lechuga (Cuba), produced by Cacha Films (Cuba - Colombia - Norway - France)

### WIP Europa Awards

#### WIP Europa Industry Award

The companies Ad Hoc Studios, BTeam Pictures, Deluxe Content Services SPAIN S.L., Dolby Iberia, Laserfilm Cine y Vídeo, Nephilim producciones and No Problem Sonido assume the post-production of a film until obtaining a DCP (Digital Cinema Package) subtitled in English and Spanish.

The film receiving this prize also carried off the **WIP Europa Award**.

Coming with 10,000 euros for the majority producer of the film winning the WIP Europa Industry Award.

*Carbon*, Ion Borș (Republic of Moldova), produced by Youbesc (Republic of Moldova - Romania)





## Industria awards

### X Europe-Latin America Co-Production Forum Awards

#### X Europe-Latin America Co-Production Forum Best Project Award

X Europe-Latin America Co-Production Forum Best Project Award, given by the Festival, coming with 10,000 euros for the majority producer of the winning project.

*Camionero*, Francisco Marise (Argentina), produced by Lolita Films (Spain - Argentina)

#### DALE! Award (Development Latin America-Europe)

DALE! AWARD, given by the European Film Agency Directors Association (EFAD) and the Conference of Ibero-American Audiovisual and Cinematographic Authorities (CAACI), coming with 20,000 euros for the majority producer of the winning project.

*Donde Comienza el Río / Where the River Begins*, Juan Andrés Arango (Colombia), produced by Inercia Películas (Colombia - Canada - France)

#### ArteKino International Prize

ArteKino International Prize, coming with 6,000 euros, is handed over to the majority producer of the winning project.

*Alemania*, Maria Zanetti (Argentina), produced by Tarea Fina (Argentina - Germany)

### Ikusmira Berriak Award

#### Irusoin Post-Production Award

The prize consists of audio post-production (design, mixing and editing), colour post-production, graphic design work and a DCP Master.

*La gruta del viento / The Wind's Cave*, Eduardo Crespo (Argentina), produced by Pensar con las manos (Argentina)

### Zinemaldia & Technology Award

#### Zinemaldia Startup Challenge Award

Zinemaldia Startup Challenge award, coming with 10,000 euros.

*Kinetix* (France) / Yassine Tahi - Henri Mirande

In addition, the 5 finalist projects will also have the possibility of free access to an incubation space during the first year of their visit, at one of the BICs belonging to the Basque Technology Park Network.

### XVII Lau Haizetara Documentary Co-Production Forum Awards

#### Distribution and Festival Consultancy Treeline Award

*Las cartas perdidas*, Amparo Climent (Spain), produced by Filmmakers Monkeys / Mitad y Mitad (Spain)

#### Ibaia Award

*Domingo Domingo*, Laura García Andreu (Spain), produced by SuicaFilms (Spain)

## Other awards

### RTVE - Otra Mirada Award

*Noche de fuego / Prayers for the Stolen* (Mexico - Germany - Brazil - Qatar) / Tatiana Huezo (El Salvador)

### Cooperación Española Award

The award bestows 10,000 euros on the creator of an Ibero-American film among those in the Official Selection, New Directors and Horizontes Latinos sections which makes the best contribution to human development, the eradication of poverty and the full exercise of human rights.

*Noche de fuego / Prayers for the Stolen* (Mexico - Germany - Brazil - Qatar) / Tatiana Huezo (El Salvador)



Tatiana Huezo, winner of the Horizontes, RTVE-Otra Mirada and Cooperación Española Awards for *Noche de fuego / Prayers for the Stolen*.

### Dunia Ayaso Award

*Destello Bravío* (Spain) / Ainhoa Rodríguez (Spain)

## Parallel awards

### FIPRESCI Award

*Quién lo impide / Who's Stopping Us* (Spain) / Jonás Trueba (Spain)

### Feroz Zinemaldia 2021 Award

*Quién lo impide / Who's Stopping Us* (Spain) / Jonás Trueba (Spain)

### Euskal Gidoigileen Elkarte Award

Maider Oleaga (Spain), Kuartk Valley (Spain)

### Lurra - Greenpeace Award

*La croisade / The Crusade* (France) / Louis Garrel (France)

### Signis Award

*Maixabel* (Spain) / Icíar Bollain (Spain)

### Special Mention

*Quién lo impide / Who's Stopping Us* (Spain) / Jonás Trueba (Spain)

### Sebastiane 2021 Award

*The Power of the Dog* (New Zealand - Australia) / Jane Campion (New Zealand)

---

## Honorary Awards

---

# Marion Cotillard

Actor, [Donostia Award](#)



"I feel the need to use my fame to turn the spotlight on activists like those in the documentary *Bigger Than Us*, but my responsibility in my trade is always to deliver on each project or role".





## Honorary Awards

# Johnny Depp

Actor, [Donostia Award](#)



"It is a true honour to receive this award at a real film festival where the films are at the centre".

## Honorary Awards

# Kimuak

Programme promoting Basque short films, [Zinemira Award](#)



Txema Muñoz and Esther Cabero: “A heartfelt thank you to the filmmakers, producers, actors, technicians, screenwriters, cinematographers, composers and all other professionals. It is you who gives our work its meaning. This Zinemira award goes to you”.



**SSIFF**

Donostia Zinemaldia  
Festival de San Sebastián  
International Film Festival

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

# Thought and Discussion



**LOTERÍAS**  
Y APUESTAS DEL ESTADO



**kutxa**  
FUNDAZIOA



## Thought and Discussion

*Thought and discussion is the transversal area of the Festival that seeks to respond to the challenges faced by international festivals and contemporary film culture through proposals that run throughout the year.*

The San Sebastian Festival wants to stress its character as a place of meeting, knowledge generation and transfer through the Thought and Discussion area. In dialogue with the different Festival departments, this cross-cutting area focusses on identifying subjects, formats and relevant people to lead the debate and develop innovative answers around the major challenges and concerns facing contemporary cinematic culture and the international festival circuit.

It has therefore established four core strategic lines from which to question the way the Festival relates to the spheres of creation (training programmes, project development and support for new talents), the industry (production and distribution structures, new technologies, models of sustainable labour practices in the sector), the territory (relationship with the urban environment and architecture, exhibition, the economic impact of festivals) and the community (gender identities and environmental sustainability).

These strategic lines materialise in two ways. On the one hand, as a permanent space of reflection and analysis, the Thought and Discussion area extends its activity throughout the year by means of its own programmes and initiatives, such as the gender report published since 2017, the environmental audit launched in 2021 which will enable the Festival to become a more sustainable festival, and different research projects to generate specific knowledge networks for each of the lines. Moreover, the area closely collaborates with the academic and research activities promoted by the Elías Querejeta Zine Eskola, such as the research projects *Zinemaldia 70: all possible stories* and *Architecture of Cinema*.

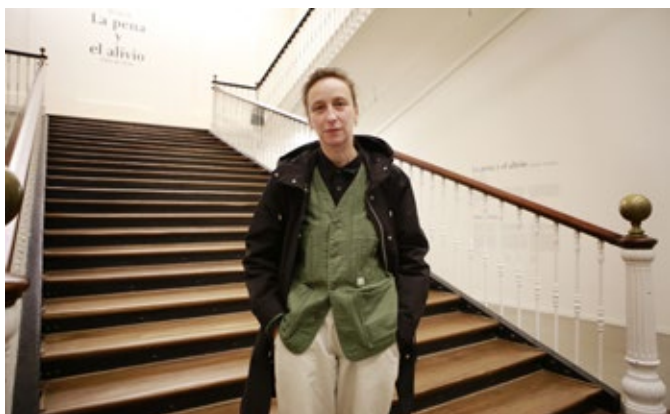
On the other hand, the Thought and Discussion umbrella encompasses the different activities which, while the Festival is underway in September, promote dialogue on the cinema from the industrial, creative and training points of view, as well as the programmes that generate agreements and business opportunities in the fields of creation, production and distribution. Figuring in this scope are initiatives ranging from the masterclasses, open to accredited guests and the public, activities especially focussed on film industry professionals and the specialised media, such as the conversations and round tables, among others.





## Thought and Discussion

### Conversations



**Meeting with the filmmaker Céline Sciamma**  
Monday 20, Cinema of Tabakalera

The students selected for Nest participated in a conversation with the French filmmaker Céline Sciamma, whose film *Petite maman* screened in Perlak.

**Nest | 20 | Urte Años Years**



**Masterclass with the Afghan moviemaker Shahrbanoo Sadat**

**Tuesday 21, Z hall of Tabakalera**

"Hope for Afghan cinema lies with the filmmakers evacuated to Europe, who must look within themselves to talk about the country in a different way. That takes great courage".

"We always seem to have to talk about politics. I'm working on a romantic comedy for example. Why can't we make Afghan comedies?".



**Masterclass: James Mockoski, archivist and restorer for American Zoetrope**  
Tuesday 21, Z hall of Tabakalera

The film archivist and restoration supervisor for the company American Zoetrope, Mockoski, explained his work using films by the moviemaker Francis Ford Coppola, including *Apocalypse Now* and the movies screened in the Klasikoak section, *The Rain People* and *The Outsiders: The Complete Novel*.

"Sometimes restored pictures are so clean you'd think they'd been digitally produced, but our recipe is to leave them grainy so that they look the same as they did in their day".

"Francis Ford Coppola likes to say that if it hadn't been for winning the Golden Shell with 'The Rain People' (1969), nobody would ever have thought of him to direct 'The Godfather' and that he feels indebted to the Festival".

"A hard disk can deteriorate and die at any time, but a movie reel kept at the right temperature in a special room will always be there. Digital things are more fragile".

"Francis pays attention to the way narrative evolves over time and that's why he makes different versions of his films: to approach the idea he had in mind in its day. It's part of the fun".

## Thought and Discussion

### Conversations



#### Alumni Nest 20 Meeting

Tuesday 21, Cinema of Tabakalera

A live podcast was recorded on Tuesday 21 in the Tabakalera cinema with former Nest students who had participated in the meeting years ago and are now developing their movie careers: Kiro Russo (*Nueva vida / New Life*, Nest 2015), Inês de Lima (*De madrugada / At Dawn*, Nest 2017), Mina Fitzpatrick (*Wandervogel*, Nest 2017) and Óscar Vincentelli (*Guillermo + Violeta*, Nest 2018). Following their participation in Nest, all four have continued to maintain ties with Tabakalera's shared projects: Inês de Lima was one of the students who graduated from the EQZE's second year while developing her third work, *Casa do Norte*; Óscar Vincentelli, one of those to graduate from the first year, presented an installation in Tabakalera, while his works and projects have participated in events including Locarno and Berlinale Talents, and his latest work, *La sangre es blanca* (2021), won first prize at the FID Marseille Flash Competition; Mina Fitzpatrick returned in March as a resident of the Ikusmira Berriak programme and in September she participated in the Festival's Industria activities with her first feature film; and Kiro Russo also came back as an Ikusmira Berriak resident and a moviemaker selected for Horizontes Latinos (*Viejo calavera / Dark Skull*, Special Mention). This year he presented *El gran movimiento* in Zabaltegi-Tabakalera, fresh from its screening in Venice. All of these returns are related to the Z365 concept of a festival all year round, the umbrella initiative for programmes to promote the development of projects by the community of moviemakers who visit the Festival at some time or another.

**Kiro Russo** (*Nueva vida / New Life*, Nest 2015):

"Tabakalera is a second home for making movies".

**Inês de Lima** (*De madrugada / At Dawn*, Nest 2017):

"Nest has been a fantastic platform for all sort of things: great friendships, contacts... It's like a family".

**Mina Fitzpatrick** (*Wandervogel*, Nest 2017):

"Being part of Nest gives you the right to participate in Ikusmira Berriak. Being here helps you to grasp the full scope of your project.".

**Óscar Vincentelli** (*Guillermo + Violeta*, Nest 2018):

"This cinema is the base camp, a sort of film festival that just keeps going".

**Nest | 20** | Urte  
Años  
Years

## Thought and Discussion

### Conversations



#### Masterclass by the filmmaker Laura Wandel (From Nest to Un Certain Regard)

**Wednesday 22, Cinema of Tabakalera**

The Belgian filmmaker Laura Wandel returned to the Festival's film students meeting after having been selected in 2007 for her short film *Murs*. Wandel chatted with the students selected for Nest and presented her first feature, *Un monde / Playground* in Zabaltegi-Tabakalera following its premiere in Un Certain Regard at the Festival de Cannes, where it won the FIPRESCI prize.

"San Sebastian was one of my first festivals after leaving the film school and it was a very proud moment for me. I have marvellous memories of Nest, including a very interesting masterclass by Alfonso Cuarón. And I'm even more excited by the fact that my first feature film has brought me back to the Festival".



#### Masterclass by Paolo Sorrentino

**Wednesday 22, Cinema of Tabakalera**

The Italian director and screenwriter Paolo Sorrentino presented *È Stata La Mano di Dio / The Hand of God* following its screening in the official competition of Venice Festival. The author of *La grande bellezza / The Great Beauty* spoke to the audience about his latest movie and his links to the seventh art.

"Cinema and football share the ability to confront us for an hour and a half with a story to which we don't know the ending. This carries us off to a world of dreams and that's why I think that neither the cinema nor football will ever die, because we people have that need to believe that another world is possible".

"I have spent 35 years in an intimate conversation with myself, talking about my pain, and I thought that making this film would perhaps open the floodgates and allow things to change".

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

## Thought and Discussion

### Conversations



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

In collaboration with Europa Creativa Desk MEDIA Euskadi.

**Saturday 18, Kursaal (Press Club)**

Moderated by **Valeria Vegas**, journalist, writer and author of the biography of La Veneno.

Participants: Bob Pop, creator and scriptwriter of *Maricón Perdido*; Diego del Pozo, head of fiction content at Atresmedia; Adrián Silvestre, film director *Sedimentos* / *Sediments*; Claudia Costafreda, scripwriter of *Veneno*.

The reflection of diverse identities is increasingly present in serialised fictions. This session reflected on stories that generate social change, on relevant stories which take to platforms and televisions identities that had until recently been relegated to second place, or which were often not even reflected. How it is approached the creation of a series when dealing with subjects that work with multiple identities and, above all, to avoid falling into stereotypes? How is the inclusion of new identities changing production mechanisms (casting, etc.) and work methodologies?

**Valeria Vegas**, journalist and writer, moderator

"Must you belong to a collective to be able to really and truly talk about it?"

**Bob Pop**, creator and screenwriter (*Maricón perdido*)

"It is important not only to tell our story, but also to do it with our own voice. It's our responsibility to tell the stories our way and to build a common narrative, because fiction serves to create social models".

**Diego del Pozo**, head of fiction content at Atresmedia

"People are curious to get to know new types of stories".

**Claudia Costafreda**, screenplay (*Veneno*)

"You have to understand people and their stories, if you turn to stereotypes it's because very little effort and love has gone into that work".

**Adrián Silvestre**, movie director (*Sedimentos* / *Sediments*, Made in Spain)

"What you don't see doesn't exist".

**Eva Leira y Yolanda Serrano**, casting Directors

"Fiction always lags behind society, it's a bit slow and you have to give it time".





## Thought and Discussion

### Conversations



#### The challenges of LGBTIQ+ in Latin America. A view from the perspective of the film industry.

**Tuesday 21, San Telmo Museum**

Moderation: **Rolando Salazar**, Director of Lima Gay, Lesbian and Trans Film Festival (Peru)

Participants: Patra Spanou (sales agent, Germany); Hebe Tabachnik (producer, Argentina); Clarisa Navas (filmmaker, Argentina); Gabriela Sandoval (AMOR LGBTIQ+ Film Festival director, Chile).

LGBTIQ+ cinema is a consolidated subject in Latin American filmmaking, but from an “industry” approach, what are the problems faced by this type of cinema in Latin America in the different parts of the A/V chain? What are the current challenges when it comes to production, casting, promotion and distribution in the different Latin American countries? In this roundtable we will look at the present to address the challenges for the future of LGTBIQ+ cinema in Latin America in a very changing environment, in constant socio-political and economic evolution and with a great diversity among its countries.

#### **Patra Spanou**, Patra Spanou German Film Sales

“We deal with arthouse films, and our first concern is with the film and arthouse sector and then it’s with the LGBT story so that you can attract specific distributors”.

#### **Hebe Tabachnik**, festival programmer and producer

“It took seven years to make *Valentina*, but it couldn’t be made today because these films are censored by funds. We can see progress but also that we have gone back, especially in Brazil which is a conservative society making financing difficult”.

#### **Gabriela Sandoval**, producer and distributor

“In film festivals, we create spaces for the audience. Ten years ago, there was a different situation. Today filmmakers are more aware about relating to the audience and its diversity”.

#### **Clarisa Navas**, filmmaker

“The complications of making films on any subject in Latin America are already great, and even more so if it is LGBTIQ+”.

## Thought and Discussion

### Conversations

**EUROPA DISTRIBUTION / Adapt and thrive.  
How the ideas developed during the Covid  
Crisis can drive a new era for film publishing and  
distribution**

**Monday 20, San Telmo Museum**

Moderation: **Michael Gubbins** (Sampomedia)

Participants: Christina Pelekani, Esther Kollmann, Alzbeta Dlouhá and Emelie Samuelsson.

The pandemic has opened new innovation opportunities which may and must be here to stay. Independent European producers and distributors have shown more flexibility than ever on changing the rules and strategies for releasing films and developing new collaborations enabling them to continue bringing stories to screens despite Covid-19.

The experience of the four guest European distributors served as a valuable guide for analysing examples of new distribution strategies to have taken shape during the crisis for the purposes of continuing to reach and attract the audience.

**Christina Pelekani** from Feelgood Entertainment, for example, analysed the Greek context and presented the case of *All the Pretty Little Horses* by Michalis Konstantatos, as an example where VOD distribution has served to boost its subsequent release in cinemas.

**Esther Kollmann** from Cinéart explained how she chose during the crisis to use the company's economic soundness to commit to an extensive virtual catalogue via an Amazon channel.

**Alzbeta Dlouhá** from Aerofilms, which already had an online platform, described how the number of viewings had multiplied by five in 2020. The Czech film *Caught in the Net*, directly released on VOD, was the most-watched movie of the year. She also explained the case of *Bad Luck Banging or Loony Porn*, whose online premiere had no effect on its release in cinemas; quite the opposite, it helped to generate more noise around the film.

**Emelie Samuelsson** from TriArt stressed the importance of maintaining cinemas and explained the case of *Greta*, which was released in cinemas despite their mandatory occupation limitation and went on to become the biggest hit of the year.



## Thought and Discussion

### Conversations



#### Teaching and the audiovisual. Teaching in the audiovisual field.

Tuesday 21, Press Club

**Moderator: Fernando Rodríguez Lafuente**, book and film critic and cultural manager.

Analysis of the use made of audiovisual resources as educational tools in education and training, and of the need to achieve basic audiovisual literacy in our society.

#### Speakers:

**Luis Domingo González Nuñez**, Regional Department of Education of Castilla y León

**Cristina González Gil**, CINESA

**Mercedes Agüero Pérez**, THE CORE Entertainment Science School

**Octavio Dapena Crespo**, EGEDA

Organised by EGEDA (Audiovisual Producers' Rights Management Association) Industry and press accreditation holders.

The Press Club Room in the Kursaal Congress Centre and Auditorium hosted a round table for the sharing of significant experiences of synergies between the cinema and teaching.

Fernando R. Lafuente, Director of the Master's Degree in Contemporary Culture at the Ortega y Gasset University Research Institute (IUIOG), Editorial Secretary of the Revista de Occidente and Academic Advisor to Platino Educa, moderated an event with the participation of Cristina González Gil (Head of Sales Southern Europe





## Thought and Discussion

### Conversations

at Cinesa), Mercedes Agüero (Dean of The Core Entertainment Science School), Luis Domingo González (Director General of Innovation and Teacher Training with the Regional Department of Education of Castilla y León) and Octavio Dapena (Managing Director of EGEDA and Director of Platino Educa).

During the discussion, the consensus of the speakers became obvious in that the extent and variety of stories, emotions and sensations transmitted by the cinema offer very powerful educational possibilities, which teachers should not hesitate to include in their classes as an accessory to the traditional teaching methods.

Cristina González voiced her agreement on explaining why in 2018 the Cinesa cinema chain had decided to create Cinesa Schools, a special programme for the educational viewing of films focused on primary and secondary schools, which selects films of high educational potential in order that students may appreciate and enjoy them on the big screen. "Our intention is to foster the passion for the cinema and audiovisual culture among the new generations, and to offer teachers the possibility of working on the contents of the curriculum outside the classroom and in a motivating context such as the film theatre", she said.

For his part, Luis Domingo stressed that the Regional Government of Castilla y León, through its Department of Education, is one of the most active and innovative administrations when it comes to using the cinema in educational programmes, and that it is also one of the most successful when it comes to results: "The Reading Plan and school libraries in place in Castilla y León encourage the reading of image and the reading of audiovisual media, understanding the cinema to be simply another form of reading".

Octavio Dapena stressed that Platino Educa has been working since 2019 to offer cinema to Spanish and Ibero-American schools as educational material by means of an online tool addressed to schools. By classifying works and sequences by subjects, topics and ages, and with the help of exclusive didactic guides, "we are helping teachers and students to increase their knowledge, work on education in values and improve audiovisual literacy".

Lastly, Mercedes Agüero added that using the cinema as a learning tool also requires an improvement in the training of audiovisual creators and professionals. This is the objective of The Core Entertainment Science School, the university school born in Europe's biggest audiovisual hub, Madrid Content City. "Bringing together in a same space the different disciplines responsible for building content is a unique value for those wishing to train in this field, which we base on collaboration, experimentation and technology".



---

## Thought and Discussion

---

### Conversations

---

#### Workshop on Gender Equality

The workshop organised by the San Sebastian Festival and (H)emen, the Basque association of professional women in audiovisual media and the performing arts, ran on Friday 24 morning in Tabakalera's K room, on the second last day of the 69th edition. As well as representatives of the Festival and of (H)emen, participants in the debate included collectives making up the Interterritorial Workgroup on Equality in Audiovisual Media 50/50 by 2025 (GTI): AAMMA (Asociación Andaluza de Mujeres de los Medios Audiovisuales), AMMA (Asociación de Mujeres de Medios Audiovisuales de Murcia), Dona i Cinema (Associació de dones del País Valencià), Dones Visuals (Associació Promotora de Dones Cineastes i de Mitjans Audiovisuels de Catalunya), MIA, the Association of Women in the Animation Industry, and CIMA, the Association of Women Filmmakers and Audiovisual Media. Trama, the Women's Film, Video and Multimedia Festivals Hub, was also involved.

At the meeting, organised to reflect, debate and endeavour to reach agreements on questions related to gender equality, the Festival undertook to increase and preserve the participation of films directed by women at the Europe-Latin America Co-Production Forum, Nest, the Ikusmira Berriak residencies programme and the New Directors section for first and second works by their filmmakers. The idea is therefore to guarantee the presence of women professionals in their first steps in the film industry. In addition, an agreement was made to extend the report on gender identity, adding new categories in 2022, and including the new commitments and the extent of their fulfilment in the coming editions. The Festival executive also pledged in coming months to discuss a code of ethics with respect to its honorary awards.

An agreement was also reached to establish constant and binding dialogue with these associations in order to address issues such as equality and the inclusion of diversity, and to move forward gradually and joint in these matters in the frame of the Thought and Discussion area. The Festival and the associations will hold quarterly meetings throughout the year.

## Thought and Discussion

### European Film Forum



**The transformation of the European audiovisual ecosystem: towards a more sustainable and digital industry. Jointly organised by Creative Europe MEDIA.**

**Monday 20, San Telmo Museum.**

Aiming to renew and transform the European audiovisual industry, and to strengthen its resilience, the European Commission has developed the new **Creative Europe 2021-2027** plan, with application of its first programme already underway jointly with the media and audiovisual action plan. In this context, the main challenges addressed are the industry's ecological transition as part of the European Green Deal, in addition to **digitalization** by means of supporting the incorporation of technologies laying the way for the generation of new opportunities and business models.

Considered from the point of view and experience of representatives of important European institutions, associations, platforms and independent professionals from the private sphere, this year the **European Film Forum** tackled a programme with its sights set on transformation of the European audiovisual industry.

**Lucía Recalde**, Head of Unit Audiovisual Industry and Media Support Programmes, European Commission: *"By all means, we are not back to the pre-COVID normal, in fact the pandemic has accelerated trends that were already present in the audiovisual ecosystem. We are entering the new normal but the main key element of this new normal is the extremely quick and profound transformation of the audiovisual system. The green agenda and digitalization are the two drivers behind this transformation".*



## Thought and Discussion

### European Film Forum

#### PROGRAMME

##### PANEL 1 / GREEN DEAL: CHALLENGES OR OPPORTUNITIES FOR THE EUROPEAN AUDIOVISUAL INDUSTRY?

In a context where the use of digital technologies and platforms is so deeply rooted in our everyday lives, it is more than ever necessary to incorporate them to the debate on sustainability and to start thinking about how we can address distribution while keeping an eye on sustainability and positive impact on the planet.

Moderation: **Elena Neira**, Professor at Communication Studies at UOC (Universitat Oberta de Catalunya) and author of *La otra pantalla*.

**Álvaro Longoria**, VP of the European Producers Club, producer and partner at Spain's Morena Films

"We need to make this mandatory; that all productions must have a green seal and it needs to be implemented as soon as possible".

"Our past five movies at Morena Films have been eco productions but how to offset one's carbon offprint? They told us we have to plant 6,000 trees for 30 years to offset our carbon footprint, but how do we do that?"

**Luz Molina**, head of Europe's Green Screen Project (Interreg Europe)

"Today carbon footprint calculators vary from one country to another. A common methodology and tools are needed to achieve a uniform system and be able to compare projects".

**Paloma Andrés Urrutia**, co-founder of Fiction Changing the World and Mrs. Greenfilm

"Transport and energy consumption are the industry's Trojan horses when it comes to tackling the green transition".

**Zsafia Szemeredy**, Sustainability Consultant and Development Executive. Co-founder of Green Eyes Production (Hungary).

"If there's one thing the pandemic has taught us, it is that we can adopt new protocols quickly".

##### PANEL 2 / DIGITIZATION AND BIG DATA: WHAT PATH SHOULD EUROPE TAKE?

The change in audiovisual consumption habits with the multiplication of media and channels and the generalisation of VOD (Video on Demand) platforms is providing more data than ever on audience interests, habits and preferences. The development of technological tools applied to the European audiovisual sector is generating new opportunities. How are these tools optimising the creation, production and, mainly, distribution strategies?

Moderation: **Elena Neira**, Professor at Communication Studies at UOC (Universitat Oberta de Catalunya) and author of *La otra pantalla*.

**Niels Alberg**, co-founder and CEO, Publikum, Denmark and Oliver Fegan, co-founder and CEO, Usheru, Ireland

"What's exciting is that we producers can apply a more direct consumer approach; in the past only cinemas had data on audiences".

**Oliver Fegan**, Co-founder and CEO of Usheru

"Big Data is an immense source of information".

**Emilio Sánchez Zaballos**, manager of video and online platforms at Atresmedia, Spain

"At the end of the day, big data can't be compared to experts with years of experience in the field".



## Thought and Discussion

### Zinemaldia & Technology

**Thursday 23, Tabakalera.**

As a result of the pandemic, the need to promote safe shooting environments and avoid the circulation of large production teams around international locations has prompted a spectacular acceleration in the emergence of virtual production, a factor which had been expected to occur in some four or five years. Virtual production is a system of shooting in a mixed reality environment where people can be filmed against backgrounds, either previously shot or computer generated, without having to travel to those locations and while being able to control enormously important aspects for a film shoot, such as the weather or the light. Technological evolution in the field of visual effects has brought a raft of new features, from the extension of digital effects to all types of simulations, such as the creation of digital creatures or virtual humans. For many professionals, the greatest difficulty in developing these effects lay in the interaction between the virtual and the real worlds, and this new technology precisely builds a bridge between both worlds. ALIA, the Audiovisual Industry Alliance, assembled leading industry experts for a round table moderated by AC Coppins to discuss this new technology that many consider to be the future of audiovisual production.

**Bernat Aragonés**, editor and VFX supervisor at Antaviana Films

“Virtual Production is still in the Stone Age”.

**Pere Pérez**, Mediapro’s head of innovation

“Training and education is the biggest challenge. There is a huge skill shortage now. There is demand for real time content production and people with the skills to do it”.

**Pedro Fernández**, WeLab director

“The confluence here is for everything to be piped into one single production line. Right now, there are two different types of human and tech teams. There is one gaffer for the regular production and another for virtual, and one art director for virtual and one for traditional”.







## Thought and Discussion

### Zinemaldia 70: all possible stories

*Research project created together with the research area of EQZE that works on the preservation, restoration, cataloging and study of the Festival's historical archive, generating public programs such as conferences, screenings, exhibitions or courses.*

How many stories do the seven decades of an international film festival have to tell? How can we retrieve the memory and the material traces of all of the cinematic, political, social and personal facets that have shaped the San Sebastian Festival since its foundation in 1953?

In 2018, San Sebastian Festival created, together with the research department of the Elías Querejeta Zine Eskola (EQZE), the project *Zinemaldia 70: all possible stories* with the aim of conserving, studying and opening to public consultation of the Festival's historic archive, the source of a vast quantity of articles (correspondence, photographs, posters, the press archive, magazines and books...) kept since its foundation in 1953. The first stage of the project will end in 2022, coinciding with the Festival's 70th anniversary. The initiative enjoys the collaboration of Tabakalera International Centre for Contemporary Culture, the Filmoteca Vasca and Kutxa Fundazioa and is sponsored by Loterías y Apuestas del Estado.

As its starting point, the project takes the move of the archive collection to the Tabakalera building to guarantee its proper correct conservation, condition and installation in the Filmoteca Vasca facilities. In 2022, the main archive funds will be available for consultation, both on-site and online, through a selection of digitised and curated contents.

The main objective of the project is to generate a living archive: a space of reflection and discussion on the past, present and future of the Festival open to dialogues critical towards contemporary thought, research and creation. Thus, since the beginning of the project, different focal points of research have been defined, developed by teams of post-graduate students from the Elías Querejeta Zine Eskola directed by the researcher Pablo La Parra Pérez in collaboration with the different Festival departments. The focal points of the research place emphasis on somewhat unknown or unpublished aspects of the Festival history: film censorship under Franco, its transformations and democratisation in the years of the Transition, a review, from a critical and feminist point of view, of the Festival's visual history through its photographic legacy or the participation of film students and schools participating in the event, from the first film school meeting in the 1960s until today's NEST.

To reveal its results, the *Zinemaldia 70* project develops two simultaneous and interconnected lines of work. On the one hand, the research underway specifically focuses on specialised materials (academic articles, presentations at congresses, seminars) intended to generate dialogue critical towards the latest developments in the academic field of film studies. On the other hand, the project generates public programmes (conferences, screenings, exhibitions, courses) aimed at wider audiences and based on the exchange with other creative and curatorial languages.



**SSIFF**

Donostia Zinemaldia  
Festival de San Sebastián  
International Film Festival

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

# A Festival all year round

## A Festival all year round

### A Festival running for 365 days in Tabakalera

The San Sebastian Festival is a collective celebration of the film world which takes place intensively in San Sebastian over nine days in September. It is also an institution that works 365 days of the year to promote training and knowledge transfer in the field of cinema, accompany the development of film projects and foster research and dissemination.

#### 1. The Programme

The Festival created in October 2020 Zinemaldia + Plus: the annual focus with which the event participates in Tabakalera's shared public screen. The focus, running monthly, places emphasis on how the event relates with film creation and the audiovisual industry, the territory and the community of which it is a part, something it does extensively in its calendar and format by programming screenings, round tables, conferences, dialogues with exhibitions, etc. Among other sessions Zinemaldia + Plus hosts the Festival's conversations with its 'Festival all year round' (Z365) programmes through activities related to training and new talents (First Steps, Elías Querejeta Zine Eskola and Nest), to the development of projects (Ikusmira Berriak) and to research and dissemination (*Zinemaldia 70: All Possible Stories*).



An image of the Z70 public programme reflecting the Festival's complicated relationship with censorship under Franco.

#### Programme 2020-2021

October (30). First Steps (1). First session of the screening of the short films made by the female filmmakers to have won awards in different sections of San Sebastian Festival's 68th edition before making their jump to feature films.

- **Léthé / Leta** (Georgia - France, 2016) / Dea Kulumbegashvili (Georgia) – Short film .
- **Vader / Father** (Netherlands, 2019) / Isabel Lamberti (Germany) – Short film .
- **Metáfora ou a Tristeza Virada do Aveso / Metaphor or Sadness inside out** (Portugal - UK, 2014) / Catarina Vasconcelos (Portugal) - Short film .

November (12). First Steps (2). Second session of the screening of the short films made by the female filmmakers to have won awards in different sections of San Sebastian Festival's 68th edition before making their jump to feature films.

- **Amor** (Netherlands, 2017) / Isabel Lamberti (Germany) – Short film .
- **Ukhilavi Sivrt Seebi / Invisible Spaces** (Georgia, 2014) / Dea Kulumbegashvili (Georgia) – Short film .
- **400 maletas / 400 Bags** (Mexico, 2014) / Fernanda Valadez (Mexico) – Short film .
- **Arukenai Bokura wa / Sticks and Stones** (Japan, 2019) / Takuma Sato (Japan) – Medium length-film.

December (4). Zinemaldia + Plus. San Sebastian Festival's complicated relationship with censorship under Franco is the theme of the second public programme of *Zinemaldia 70: todas las historias posibles*.

- **Canciones para después de una guerra** (Spain, 1971) / Basilio Martín Patino (Spain).

January (30). First Steps, New Narratives. The short films **Gorria** (Maddi Barber, 2020), **Euritan** (Irati Gorostidi and Arantza Santesteban, 2017) and **Luisa no está en casa** (Celia Rico, 2012) were shown. After the screening, the filmmakers Arantza Santesteban and Celia Rico talk about their narratives.



## A Festival all year round

### A Festival running for 365 days in Tabakalera

February (18): Nest + Plus. Screening of works by the award-winning filmmakers at Nest.

- **Cualquier ventana en la que esté** (Spain, 2020) / Magdalena Orellana (Argentina) - Short film
- **A Better Tomorrow** (USA, 2018) / Haohao Yan (China) - Short film
- **The Speech** (USA, 2020) / Haohao Yan (China) - Short film
- **A Long Night** (India, 2013) / Ashmita Guha (India) - Short film
- **CatDog** (India, 2020) / Ashmita Guha (India) - Short film

March (20): Screening related to the exhibition First steps. Other approaches to the visual history of the San Sebastian Festival (1953-1970) organized by the research project Z70.

- **Sziget a szarazfoldon / The Lady from Constantinople** (Hungary, 1969) / Judit Elek (Hungary)

April (2). Selection of short films directed by the 2021 residents of Ikusmira Berriak.

- **Ya no duermo** (Spain, 2020) / Marina Palacio (Spain) - Short film
- **Wandervogel** (USA, 2017) / Mina Fitzpatrick (USA) - Short film
- **A Smile Is Not a Paradigm** (USA, 2018) / Magdalena Orellana (Argentina) - Short film
- **Con el viento** (Spain, 2009) / Manuel Muñoz Rivas (Spain) - Short film
- **Amaina** (Argentina, 2010) / Eduardo Crespo (Argentina) - Short film

May (14): First part of the series Cartes blanches: Vincent Maraval, director of Wild Bunch.

- **Le Redoutable / Redoubtable** (France, 2017) / Michel Hazanavicius (France)

May (31). Screening of the winner of the San Sebastian Film Festival Golden Shell (2020) on the occasion of its director's comeback to the city to carry out an artistic residency at the International Centre for Contemporary Culture Tabakalera.

- **Dasatskisi / Beginning** (France - Georgia, 2020) / Dea Kulumbegashvili (Georgia)

June (11): Second part of the series Cartes blanches: Vanja Kaludjercic, artistic director of the International Film Festival Rotterdam.

- **Les sorcières de l'Orient / The Witches of the Orient** (France, 2021) / Julien Faraut (France)

September (4). Tribute to the Donostia Awards: Marion Cotillard.

- **Deux jours, une nuit** (Belgium - France - Italy, 2014) / Jean-Pierre Dardenne (Belgium), Luc Dardenne (Belgium)

September (9). Tribute to the Donostia Awards: Johnny Depp. **Dead Man**, by Jim Jarmusch.

- **Dead Man** (USA - Germany, 1995) / Jim Jarmusch (USA)

## 2. Research and publications

San Sebastian Festival has the vocation of researching and disseminating on subjects related to the cinema and festivals. From this year on, the Festival will sit on the editorial board alongside the Elías Querejeta Zine Eskola and the Filmoteca Vasca to jointly organise the publication *Zine*, a compilation of original research works contributing to specialised knowledge in the field of cinematic studies from the angle of any discipline. *Zine* published its first issue in March.

Furthermore, under the umbrella of the research Project *Zinemaldia 70: All Possible Stories*, different areas of research have been defined in the shape of academic articles or papers from conferences and seminars. Precisely this year, coinciding with the 20th anniversary of Nest, research will be published on the film students meetings at the Festival. In 2022, to celebrate the



## A Festival all year round

### A Festival running for 365 days in Tabakalera

Festival's 70th edition, a series of publications will be issued on film festivals together with articles on San Sebastian Festival's distinguishing features and on significant films programmed over these seven decades.

#### 3. Public programmes

The vocation to convey information runs through all of the initiatives forming the concept of a Festival all year round. The *Zinemaldia 70: All Possible Stories* project therefore has the commitment to organise a yearly public programme for citizens on the results of the studies carried out during the course by the project coordinator and the students to have participated in the research. Linked to this project, this year the Kutxa Kultur Plaza, on Tabakalera's fourth floor, hosted the exhibition: *First Steps. Other approaches to the visual history of the San Sebastian Festival (1953-1970)*. The show, organised by the San Sebastian Festival, Kutxa Fundazioa and the Elías Querejeta Zine Eskola (EQZE), brought the local public a story and thirty pictures dating back more than fifty years taken from the Festival archives and the Kutxateka collection. The Ikusmira Berriak residencies programme, a space with a concept more closely connected to silent work, also opened its doors this year with the recording of a live podcast with its residents. Other filmmakers including Celia Rico, Maddi Barber and Arantza Santesteban, whose films have been included in the Festival programme, have participated in sessions with the public through the Zinemaldia + Plus programme. And the winner of the 2020 Golden Shell, Dea Kulumvegashvili, led a session on Talking Cinema in the Tabakalera cinema.

#### 4. Collections

The Festival has an archive of film footage, photographs and general documents covering its almost seven decades. Work is currently underway on this archive to catalogue and restore its contents and make them available for consultation by the citizens and specialised researchers. However, the Tabakalera building also houses the Filmoteca Vasca's historical collection and the material now being generated by the Elías Querejeta Zine Eskola. EQZE is working with Medialab to develop the Z-A project, an archive and documentation centre focused on transmitting the love of cinema. This centre will contain the specific collections of filmmakers, institutions and collectives, as well as bibliographies and filmographies. Constituting the initial collection are the *Lost lessons of Andréi Tarkovski* (audio files of his

conferences given in the USSR of the 70s and 80s), although these will soon be joined by other very different archives, such as the audio diaries made by Pier Paolo Pasolini while shooting *Mamma Roma* and the first film courses given in the Festival context. Z-A is a living archive on transmitting the love of cinema. Specifically, Z-A is a documentation and study centre on the poetics of cinema, i.e. on the theorizing of cinematic practices: on how the profession and talent of making and watching the cinema have been communicated, taught, transmitted or shared. Z-A is not therefore a movie archive, but an archive of filmmakers' thought and theories.

#### 5. Training

The San Sebastian Festival has made a strong strategic commitment to becoming an international benchmark platform for training and transmitting knowledge, developing projects and professionalizing filmmakers.

**Elías Querejeta Zine Eskola (EQZE).** The Festival has participated in both the conceptualisation and academic management of this international centre for thought, research, experimental practice and pedagogic innovation related to the past, present and future of the cinema, created by the Provincial Council of Gipuzkoa in 2017.

**Nest.** Tabakalera and the San Sebastian Festival co-organise Nest, the competitive section of short films, which brings together students from film schools all over the world to participate in the screenings of their short films, discussions and masterclasses.

**Ikusmira Berriak.** It is a programme providing support to audiovisual projects, encompassing project development, training and the professional world, jointly organised with Tabakalera and the Elías Querejeta Zine Eskola, born in 2015 with a yearly programme of residencies also providing a financial grant to the selected projects. The aim of the residency is to offer space, context and time for creative development.

The Festival also collaborates with Noka Mentoring, a programme promoted by the Basque Government and managed by Tabakalera providing tutoring, accompaniment and support to feature film projects by emerging directors based in the Basque Country and Navarre, and in 2deo Serieak, Tabakalera's mentorship programme for series creators.



## A Festival all year round

### Elías Querejeta Zine Eskola

*International centre for thinking, research, experimental practice and pedagogical innovation based around the past, present and future of cinema.*

Created and financed by the Provincial Council of Gipuzkoa, the Elías Querejeta Zine Eskola (EQZE) was born in 2017 with an exciting and regenerative spirit: its ultimate purpose was not to provide technical qualifications along the lines of the traditional and standardised models, but to stimulate the appearance of filmmakers taking a comprehensive approach to the cinema, capable of generating new filmmaking realities (labour-related, conceptual, creative, professional).

The San Sebastian Festival was a member of the work team that came up with the actual concept of the school together with the Filmoteca Vasca and the Tabakalera cultural project. The participation of a film festival in the creation of a school represented, from the outset, a double thrust.

On the one hand, the Elías Querejeta Zine Eskola would permit a slower speed, more academic, thanks to which the Festival would become a study case from which it would start to rethink itself in the context of festival studies.

On the other hand, participation in the school aimed to continue looking closely at projects which the Festival had previously set in motion and which reflected the mission of supporting and accompanying filmmakers on their road to entering the professional world, with sections such as Nest, the Ikusmira Berriak project development programme and New Directors, one of the Festival's most

relevant sections, which selects the first and second films by their directors.

Today the Festival is part of its academic management together with Tabakalera, the Filmoteca Vasca and the Provincial Council of Gipuzkoa. It also has its own subject, Festival Under Construction, the aim of which, also tied in with the research project *Zinemaldia 70: All Possible Stories*, coordinated between both institutions, is to provide a collective answer, together with the teachers, students and professionals present at the school, to the question: "What was and what is the San Sebastian Festival and where is it going?"

Thus, several of the Festival's professionals tutor specific projects by students of the Film Curating department and participate in committees to evaluate the students' final hypotheses. The Festival also creates and implements a number of specific itineraries for students at the Elías Querejeta Zine Eskola during the event itself in September (Communication, Technical, Nest) as well as providing a free pass for students starting to study at the school and for those graduating from it (a total of 90).

Lastly, the Festival also sees itself as a space in which students from the school can participate and enjoy their first professional contact thanks to twelve paid work placements in five of its departments: Communication, Web&IT, Industry, Training (Nest), Technical and Z365.



Presentation of the fourth round of students to graduate from the Elías Querejeta Zine Eskola.



**SSIFF**

Donostia Zinemaldia  
Festival de San Sebastián  
International Film Festival

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

# 69 images of the 69th edition





Antonio Banderas and Penélope Cruz, stars of *Competencia oficial* / *Official Competition* by Gastón Duprat and Mariano Cohn, opening film of Perlak.



Cécile de France, actress in *Les illusions perdues* / *Lost Illusions* (Perlak) at the presentation of Xavier Giannoli's film.



Evaristo Páramos, frontman of La Polla Records, plays the lead role in Javier Corcuera's *No somos nada / We Are Nothing*, opening film of the Zinemira section.



Penélope Cruz made a surprise appearance to present Marion Cotillard with the Donostia Award.





Marion Cotillard, deeply moved after receiving the Donostia Award at the opening gala of San Sebastian Festival's 69th edition.



Carlos Saura, director of the short film *Rosa Rosae. La Guerra Civil / Rosa Rosae. A Spanish Civil War Elegy* (screened in the Official Selection out of competition), during the opening gala.



Zhang Yimou sent a video to present *Yi miao zhong / One Second* (Official Selection), opening title of the feature film competition.





The director of *Maixabel* (Official Selection), Icíar Bollain, flanked by Blanca Portillo and Luis Tosar, stars of the Irizar Basque Film Award winner.



Lucille Hadzihalilovic, director of *Earwig* (Official Selection), with actors from the feature film carrying off the Special Jury Prize.





Actor Jack Lowden and producer Mike Elliott at the presentation of *Benediction* (Official Selection), the film for which Terence Davies (in the inset) garnered the Jury Prize for Best Screenplay.



Members of (H)emen, the Basque association of professional women in audiovisual media pose in a symbolic photograph advocating the place of women in film.



Julia Ducournau, winner of the Golden Palm at Cannes for *Titane* (Perlak) waves to the public in the company of actress Agathe Rousselle, actor Vincent Lindon and producer Jean Christophe Reymond.



Louis Garrel, actor and director of *La croisade / The Crusade* (Perlak), with cast members Julia Boème and Joseph Engel.





Helena Girón and Samuel M. Delgado, directors of *Eles transportan a morte / They Carry Death* (Zabaltegi-Tabakalera), in the Kafea space.



The team of *Retour à Reims (Fragments) / Returning to Reims* (Zabaltegi-Tabakalera), headed by the moviemaker Jean-Gabriel Périot, at the Tabakalera cinema.



Director and screenwriter Tea Lindeburg, winner of the Golden Shell for Best Director for *Du som er i himlen / As In Heaven* (Official Selection), with the actress Flora Ofelia Hofmann Lindahl, Silver Shell ex-aequo for Best Leading Performance.



Inés Barrionuevo, director of *Camila saldrá esta noche / Camila Comes Out Tonight* (Official Selection), on the red carpet.





Laurent Cantet, author of *Arthur Rambo* (Official Selection), greets the director of San Sebastian Festival, José Luis Rebordinos, prior to screening of his movie in the Kursaal.



The filmmaker Ryusuke Hamaguchi arrives in San Sebastian to present his two latest films in Perlak: *Drive My Car* (out of competition) and *Guzen to sozo / Wheel of Fortune and Fantasy*.



Actress Emma Suárez and first-timer Javier Marco together with part of the team of *Josefina / Josephine* (New Directors).



Filmmaker Céline Sciamma, who gave a masterclass for film students, introduces *Petite maman* (Perlak), City of Donostia / San Sebastian Audience Award.





Filmmaker Joachim Lafosse with Leila Bekhti and Damien Bonnard, leading actors of *Les intranquilles* / *The Restless* (Perlak).



Anastasiia Strukova and Lena Lankikh, actress and director respectively of *Nich'ya* / *Unwanted*, winning film of the Kutxabank-New Directors Award.



The singer Raphael, before the press conference to present the documentary series on his life and work, *Raphaelismo* (Movistar + Gala).



Over the weekend, the Príncipe cinemas hosted a number of Movies for Kids screenings sponsored by Amenabar.





The director and screenwriter Claire Simon, flanked by Swann Arlaud and Emmanuelle Devos, starring couple of *Vous ne désirez que moi / I Want To Talk About Duras* (Official Selection).



Gabriela Suciú and Alina Grigore, producer and director of *Crai nou / Blue Moon* (Official Selection), winning film of the Golden Shell.



Actresses María Valverde and Dolores Fonzi accompany Claudia Llosa, director of *Distancia de rescate / Fever Dream* (Official Selection).



Filmmaker Tatiana Huezo, author of *Noche de fuego / Prayers for the Stolen*, winner of the Horizontes, RTVE-Otra Mirada and Cooperación Española Awards.





Picture of The Industry Club on its opening day.



Filmmaker Gaspar Noé, winner of the Zabaltegi-Tabakalera Award for *Vortex*.



Chef Ferrán Adrià, star of the documentary *Las huellas de elBulli*, opening film of the Culinary Zinema section.



Actor José Sacristán, winner of the National Cinematography Award 2021.





Actor Javier Bardem, director Fernando León de Aranoa and producer Jaume Roures, in front of the poster for *El buen patrón* / *The Good Boss* (Official Selection).



Almudena Amor, Óscar de la Fuente and Manolo Solo, cast members of *El buen patrón* / *The Good Boss* (Official Selection), dance on the red carpet.



Zhang Ji, director of *Ping yuan shang de huo yan / Fire On The Plain* (Official Selection), makes his appearance by video conference.



Filmmaker Paolo Sorrentino, at the presentation of his film *È stata la mano di dio / The Hand of God*.





Former Nest students Kiro Russo, Inês de Lima, Mina Fitzpatrick and Óscar Vincentelli, recording the podcast to celebrate the section's 20th anniversary.



Florencia Montes, Vérane Frediani, the chef Mauro Colagreco and Franck Ribière, at the dinner dedicated to *Reinventing Mirazur* (Culinary Zinema).



Esther Cabero and Txema Muñoz, coordinators of Kimuak, recipients of the Zinemira Award for the work of the Basque Government programme to promote short films.



Maixabel Lasa, Eneko Etxeberria and Martxelo Otamendi, at the Basque Cinema Gala, at which reference was made to *Maixabel, Bolante baten historia* / *Story of a Steering Wheel* and *Paperezko hegoak*, films screening in Zinemira and either taking their inspiration from featuring one of the three.





North American actor Johnny Depp waves to the public applauding him from the Zurriola beach.



Johnny Depp was cheered by a group of people from the beach.



Depp receives the Donostia Award in recognition of his career.





Javier Gutiérrez, Juan Carlos Villanueva, Sofian Elben, Irene Virgüez and Patricia López Arnaiz, leading actors of Manuel Martín Cuenca's *La hija / The Daughter*, film screened out of competition in the Official Selection.



Valeria Bruni Tedeschi and Vincent Lindon, from the cast of *Enquête sur un scandale d'état / Undercover* (Official Selection), together with its director, Thierry de Peretti.





Emmanuel Carrère and Jean-Luc Ormières, director and producer of *Ouistreham / Between Two Worlds* (Perlak), winner of the City of Donostia / San Sebastian Audience Award for Best European Film.



Sara Grgurić, winner of the Nest Award for the short film *U šumi / In The Woods*, and Artur-Pol Camprubí, recipient of a special mention for the short film *Podul de piatră / Pont de pedra*.



Hugo García, Aitor Calderón and Miguel Ribera, stars of *Érase una vez en Euskadi* / *Once Upon a Time in Euskadi*, a film from Manu Gómez presented at the RTVE Galas.



The team of *La caja* / *The Box* (Horizontes Latinos), with director Lorenzo Vigas in the centre.





The director of *La abuela / The Grandmother* (Official Selection), Paco Plaza, and the actress Almudena Amor, alongside the producer Enrique López Lavigne.



Filmmaker Jonás Trueba, author of *Quién lo impide / Who's Stopping Us* (Official Selection), with its cast, winners of the Silver Shell for Best Supporting Performance.



Actor Simon Rex points at Sean Baker, the director of *Red Rocket* (Perlak).



Finn Halligan and Inma Merino, distinguished with the mention for their journalistic work at the Festival with its director, José Luis Rebordinos, and the Basque Minister of Tourism, Javier Hurtado.





Roberto Cueto, Quim Casas and Ana Cristina Iriarte, coordinators of the book published for the retrospective *Flowers in Hell. The Golden Age of Korean Cinema*.



The director of *Mediterráneo / Mediterranean: The Law of the Sea* (RTVE Galas), Marcel Barrena, poses in the centre with cast members Sergi López, Eduard Fernández, Dani Rovira and Anna Castillo.





Cristina Enea Park during the open-air screening of Louis Garrel's *La Croisade / The Crusade* (Perlak).



The screening was followed by a concert by the band from San Sebastian, Nøgen, in Cristina Enea.



Jessica Chastain, actress and producer of *The Eyes of Tammy Faye* (Official Selection), takes a selfie with a group of fans.



Director Michael Showalter poses with Chastain, joint winner of the Silver Shell for Best Leading Performance for *The Eyes of Tammy Faye* (Official Selection).





Director Alejandro Amenábar, second from the left, with the stars of the series *La Fortuna* (Official Selection out of competition), Álvaro Mel, Ana Polvorosa and Stanley Tucci.



Karra Elejalde, T'Nia Miller and Manolo Solo, members of the cast of *La Fortuna*.





Todd Haynes, director of *The Velvet Underground*, and Christine Vachon, producer of the film that closed Perla out of competition.



Actors Marcos Ruiz, Chechu Salgado and Begoña Vargas parade the red carpet with Daniel Monzón, director of *Las leyes de la frontera frontera* (Official Selection), closing film of the 69th edition.





Family photo of the official jury members: Susi Sánchez, Dea Kulumbegashvili, Ted Hope, Maite Alberdi and Audrey Diwan, as they make their way into the closing gala.



Several cast members of *Quién lo impide / Who's Stopping Us* (Official Selection), whose cast won the Silver Shell for Best Supporting Performance.





Flora Ofelia Hofmann Lindahl and Jessica Chastain, joint winners of the Silver Shell for Best leading Performance for *Du som er i himlen / As in Heaven* and *The Eyes of Tammy Faye*, respectively.



Family photo of the main winners at San Sebastian Festival's 69th edition.



Debutant Aline Grigore, director of *Crai nou / Blue Moon*, poses with the Golden Shell for Best Film at the 69th edition.

Babesle Ofiziala - Patrocinador Oficial - Official Sponsor

Media Partner



Laguntzaile Ofizialak - Colaboradores Oficiales - Official Collaborators

