

SSIFF 

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

Gender identity report on films at the San Sebastian Festival 2020



#68SSIFF

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Introduction

The San Sebastian Festival publishes its second gender identity report on the people who work – in the categories of directing, production, screenplay, cinematography, music and editing – in the films viewed by the Festival selection committee and those which were finally programmed at the 68th edition, an unusual year in many ways, but also one from which conclusions can be drawn. This report also includes data from a gender perspective of Basque and Spanish production, with a view to obtaining a specific analysis of the reality closest to us.

In the 2,487 films viewed by the selection committee between October 2019 and September 2020, authorship tends towards professionals who identify with the male gender in percentages ranging between 65% and 80%. Once again, production, screenplay and editing are the most proportionate fields. Among the 110 films selected by the committee there is greater presence of the female gender in all categories, but never with a participation of more than 40%.

The analysis contains two significant exceptions, which coincide with two of the sections showing the greatest imbalance in the previous year: *Perlak*, where more than 70% of the selected films are directed by a woman, and *Horizontes Latinos*, where there are more female directors (61%), more female screenwriters (62%), more female cinematographers (54%) and more female editors (52%). If we look at the general comparison with the Festival's 67th edition, the percentage of participation by the female gender has risen, not in the films viewed by the Festival committee, but in those selected and programmed in all of the professional categories analysed, especially in directing (+10.5%), music (+8.2%), screenplay (+8%) and production (+7.6%).

However, we mustn't forget the rather unusual context in which these occur, in a year marked by the pandemic. More reliable data are those of Nest and the Ikusmira Berriak project development residency where, like in 2019, there is still greater participation by female directors and screenwriters.

In this respect, the Festival maintains its commitment to monitoring and verifying whether the new projects by the female directors and screenwriters screened in New Directors access the official competitions of this and other festivals in the coming years, and if the female producers, cinematographers, editors and music composers from film schools go on to develop a career in films.

Like last year, when a study was published for the first time offering data on the presence of cinematic projects with the participation of women, the Festival trusts that this portrait will serve as a starting point for witnessing and participating in a significant evolution in coming years. The 2020 edition, more than masks and hand sanitisers, has left us with the image of the female directors to have received accolades from all of the juries corresponding to the Festival's competitive sections: Official Selection, New Directors, Horizontes Latinos, Zabaltegi-Tabakalera and Nest, respectively: Dea Kulumbegashvili (Georgia, 1986), Isabel Lamberti (Germany, 1987), Fernanda Valadez (Mexico, 1981), Catarina Vasconcelos (Portugal, 1986) and Ashmita Guha (India, 1991).



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Organisational structure of the Festival



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Films viewed

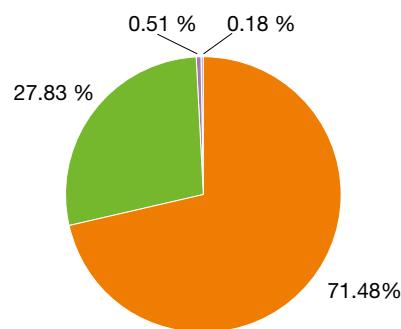


Films viewed




The **2,487** films viewed by the Festival selection committee are analysed from the gender perspective. The six categories examined show a tendency towards authors who identify with the male gender in percentages of between 65% and 80%. Like last year, production, screenplay and editing are the most proportionate areas. We include the statistics for 2020 followed by a comparison with 2019 data on the next two pages.

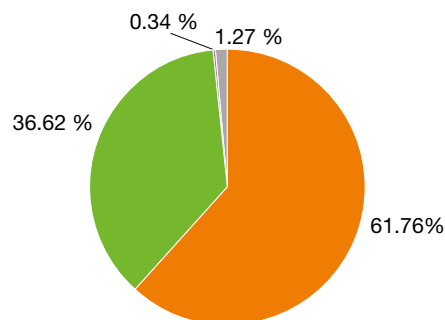
Direction

		 %	
● Male	1,980	71.48 %	1,844*
● Female	771	27.83 %	731*
● Non-binary	14	0.51 %	13
● No information	5	0.18 %	5
	2,770	100 %	






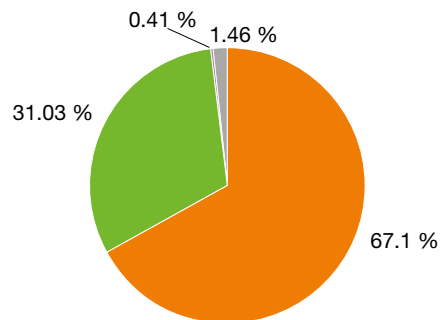
Production

		 %	
● Male	2,747	61.76 %	1,787*
● Female	1,629	36.62 %	1,217*
● Non-binary	15	0.34 %	15
● No information	57	1.27 %	56
	4,448	100 %	



Screenplay

		 %	
● Male	2,296	67.1 %	1,807*
● Female	1,062	31.03 %	931*
● Non-binary	14	0.41 %	12
● No information	50	1.46 %	50
	3,422	100 %	

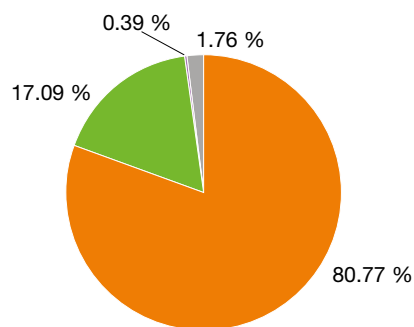




Films viewed

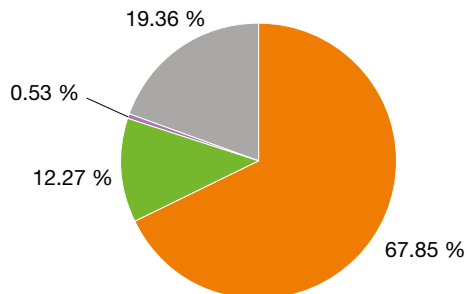
Cinematography

		%	
● Male	2,297	80.77 %	2,066*
● Female	486	17.09 %	441*
● Non-binary	11	0.39 %	11
● No information	50	1.76 %	50
	2,844	100 %	



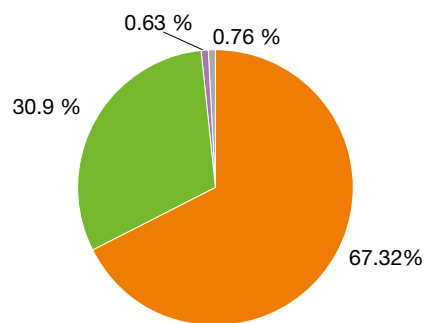
Music

		%	
● Male	1,935	67.85 %	1,688*
● Female	350	12.27 %	340
● Non-binary	15	0.53 %	12
● No information	552	19.36 %	547
	2,852	100 %	



Editing

		%	
● Male	2,041	67.32 %	1,771*
● Female	937	30.9 %	874*
● Non-binary	19	0.63 %	19
● No information	23	0.76 %	29
	3,032	100 %	



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

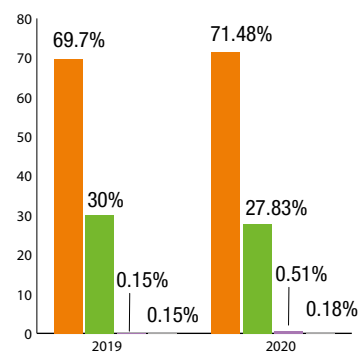


Comparison between the films viewed

We include the statistics for 2019 followed by the data for 2020; there is no significant difference between the two.

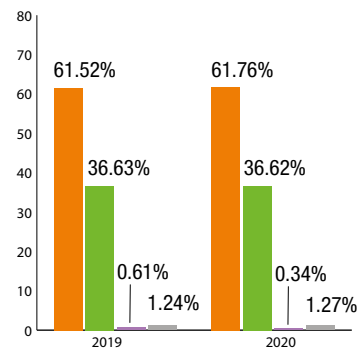
Direction

	2019			2020			Variation		
● Male	2,315	69.7%	2,158	1,980	71.48%	1,844	-335	1.78%	-314
● Female	996	30%	932	771	27.83%	761	-225	-2.17%	-171
● Non-binary	5	0.15%	5	14	0.51%	13	9	0.36%	8
● No information	5	0.15%	5	5	0.18%	5	0	0.03%	0



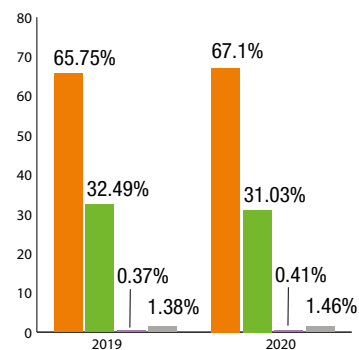
Production

	2019			2020			Variation		
● Male	3,234	61.52%	2,144	2,747	61.76%	1,787	-487	0.24%	-357
● Female	1,926	36.63%	1,510	1,629	36.62%	1,217	-297	-0.01%	-293
● Non-binary	32	0.61%	28	15	0.34%	15	-17	-0.27%	-13
● No information	65	1.24%	63	57	1.27%	56	-8	0.03%	-7



Screenplay

	2019			2020			Variation		
● Male	2,658	65.75%	2,144	2,296	67.1%	1,807	-362	1.35%	-337
● Female	1,313	32.49%	1,143	1,062	31.03%	931	-251	-1.46%	-212
● Non-binary	15	0.37%	15	14	0.41%	12	-1	0.04%	-3
● No information	56	1.38%	56	50	1.46%	50	-6	0.08%	-6

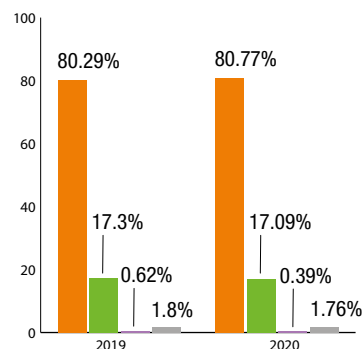




Comparison between the films viewed

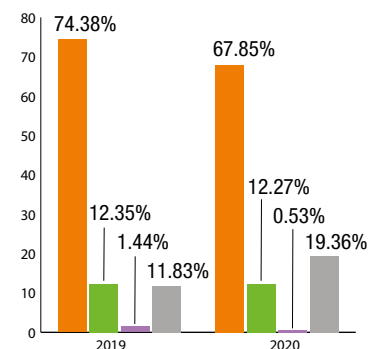
Cinematography

	2019			2020			Variation		
		%			%			%	
● Male	2,730	80.29%	2,478	2,297	80.77%	2,066	-433	0.48%	-412
● Female	588	17.3%	542	486	17.09%	441	-102	-0.21%	-101
● Non-binary	21	0.62%	21	11	0.39%	11	-10	-0.23%	-10
● No information	61	1.8%	61	50	1.76%	50	-11	-0.04%	-11



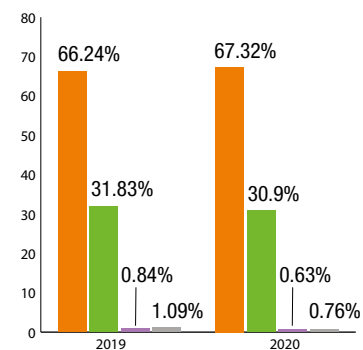
Music

	2019			2020			Variation		
		%			%			%	
● Male	2,482	74.38%	2,121	1,935	67.85%	1,688	-547	-6.53%	-433
● Female	412	12.35%	395	350	12.27%	340	-62	-0.08%	-55
● Non-binary	48	1.44%	48	15	0.53%	12	-33	-0.91%	-36
● No information	398	11.83%	386	552	19.36%	547	154	7.53%	161



Editing

	2019			2020			Variation		
		%			%			%	
● Male	2,441	66.24%	2,106	2,041	67.32%	1,771	-400	1.08%	-335
● Female	1,173	31.83%	1,067	937	30.9%	874	-236	-0.93%	-193
● Non-binary	31	0.84%	30	19	0.63%	19	-12	-0.21%	-11
● No information	40	1.09%	40	23	0.76%	29	-17	-0.33%	-11







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Selected films

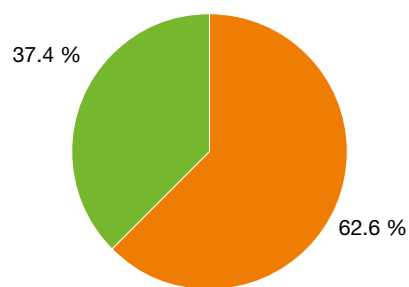


Selected films

In the **110** films selected for the Official Selection, New Directors, Horizontes Latinos, Zabaltegi-Tabakalera, Perlak, Nest, Culinary Zinema, Made in Spain, Zinemira, Basque Cinema Gala, Donostia Award Screening and the Surprise Film at the Festival's 68th edition¹, the percentages of authorship by gender are similar to those of the films viewed. However, proportionally and in all categories, there are more professionals who identify with the female gender in the films selected than in the total number of films viewed: 37.4% of female directors in the films selected compared to the 27.8% of the total viewed; 38% of female screenwriters compared to 31%; 21.2% female composers compared to 12.3%; 39.5% of female producers compared to 36.6%; 23.2% of female cinematographers compared to 17%; and 39.6% of editors compared to 30.9%. We include the statistics for 2020 followed by a comparison with 2019 data on the next two pages.

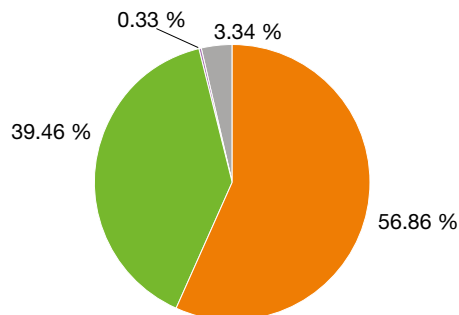
Direction

		%	
● Male	77	62.6 %	68*
● Female	46	37.4 %	44*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	123	100 %	



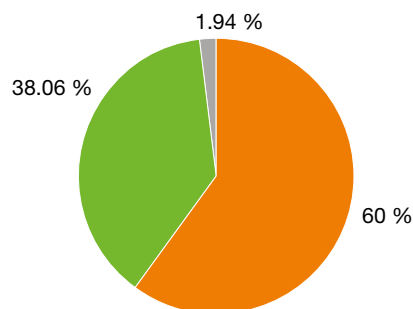
Production

		%	
● Male	170	56.86 %	86*
● Female	118	39.46 %	69*
● Non-binary	1	0.33 %	1
● No information	10	3.34 %	9
	299	100 %	



Screenplay

		%	
● Male	93	60 %	73*
● Female	59	38.06 %	52*
● Non-binary	0	0 %	0
● No information	3	1.94 %	3
	155	100 %	



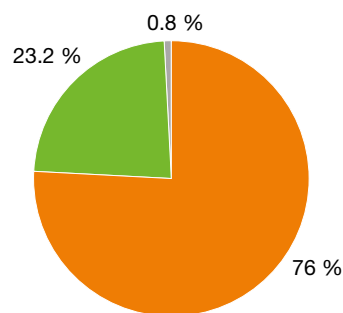
⁽¹⁾ This analysis does not include films in which the selection committee did not participate (RTVE, Movistar+, EITB galas...) or which had not been produced in the last year (Movies for Kids, Belodromoa Ikastetxeetan). Nor does it include an analysis for sections made up of a single film (Donostia Award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



Selected films

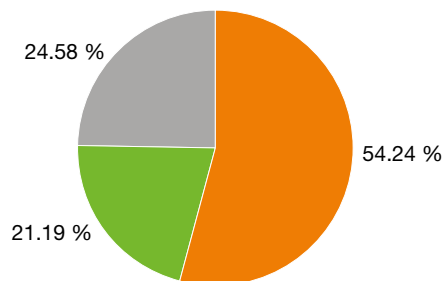
Cinematography

		%	
● Male	95	76 %	83*
● Female	29	23.2 %	28*
● Non-binary	0	0 %	0
● No information	1	0.8 %	1
	125	100 %	



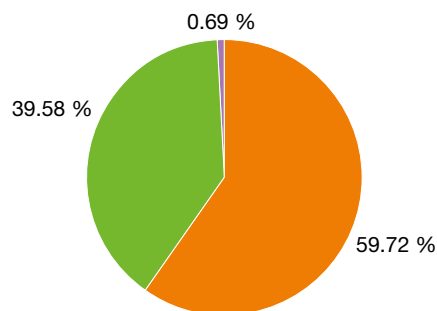
Music

		%	
● Male	64	54.24 %	61*
● Female	25	21.19 %	24*
● Non-binary	0	0 %	0
● No information	29	24.58 %	28
	118	100 %	



Editing

		%	
● Male	86	59.72 %	71*
● Female	57	39.58 %	53*
● Non-binary	1	0.69 %	1
● No information	0	0 %	0
	144	100 %	



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

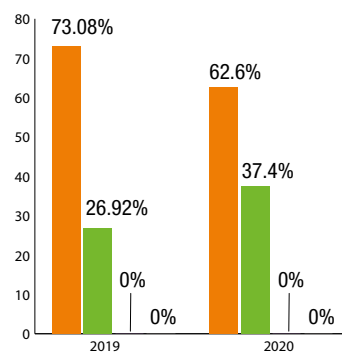


Comparison between the films selected

The statistics for the 68th edition are followed by a reproduction of the graphs for the 67th edition for easier comparison. The percentage of participation by the female gender has increased with respect to last year in all professional categories analysed, especially in directing (+10.5%), music (+8.2%), screenplay (+8%) and production (+7.6%).

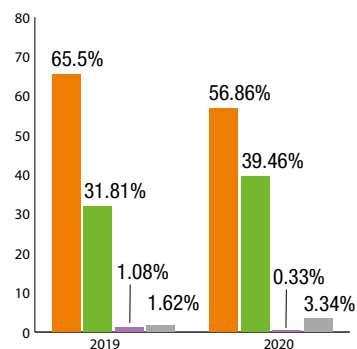
Direction

	2019			2020			Variation		
	%		%	%		%	%		
● Male	133 73.08%	111	77 62.6%	68	-56 -10.48%	-43			
● Female	49 26.92%	45	46 37.4%	44	-3 10.48%	-1			
● Non-binary	0 0%	0	0 0%	0	0 0%	0			
● No information	0 0%	0	0 0%	0	0 0%	0			



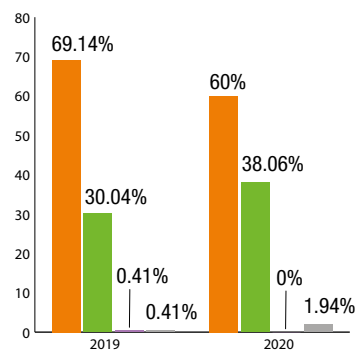
Production

	2019			2020			Variation		
	%		%	%		%	%		
● Male	243 65.5%	116	170 56.86%	86	-73 -8.64%	-30			
● Female	118 31.81%	83	118 39.46%	69	0 7.65%	-14			
● Non-binary	4 1.08%	2	1 0.33%	1	-3 -0.75%	-1			
● No information	6 1.62%	6	10 3.34%	9	4 1.72%	3			



Screenplay

	2019			2020			Variation		
	%		%	%		%	%		
● Male	168 69.14%	115	93 60%	73	-75 -9.14%	-42			
● Female	73 30.04%	56	59 38.06%	52	-14 8.02%	-4			
● Non-binary	1 0.41%	1	0 0%	0	-1 -0.41%	-1			
● No information	1 0.41%	1	0 1.94%	3	-1 1.53%	2			

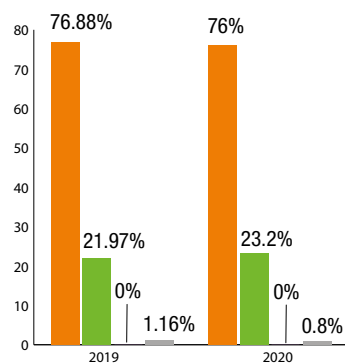




Comparison between the films selected

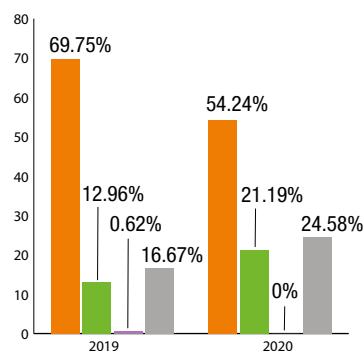
Cinematography

	2019			2020			Variation		
		%		%		%	%		
● Male	133	76.88%	119	95	76%	83	-38	-0.88%	-36
● Female	38	21.97%	33	29	23.2%	28	-9	1.23%	-5
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● No information	2	1.16%	2	1	0.8%	1	-1	-0.36%	-1



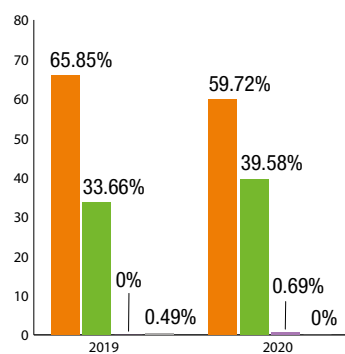
Music

	2019			2020			Variation		
		%		%		%	%		
● Male	113	69.75%	101	64	54.24%	61	-49	-15.51%	-40
● Female	21	12.96%	21	25	21.19%	24	4	8.23%	3
● Non-binary	1	0.62%	1	0	0%	0	-1	-0.62%	-1
● No information	27	16.67%	27	29	24.58%	28	2	7.91%	1



Editing

	2019			2020			Variation		
		%		%		%	%		
● Male	135	65.85%	101	86	59.72%	71	-49	-6.13%	-30
● Female	69	33.66%	65	57	39.58%	53	-12	5.92%	-12
● Non-binary	0	0%	0	1	0.69%	1	1	0.69%	1
● No information	1	0.49%	1	0	0%	0	-1	-0.49%	-1







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Sections

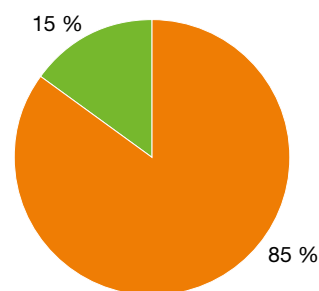


Official Selection

The Official Selection groups a selection of films (**16** feature films and **3** TV series) which have not been released outside their country of origin and have not competed in another event recognised as a competitive festival by the IFFPA (International Federation of Film Producers Associations). In the Official Selection, the percentage of professionals identifying with the female gender ranges from 8% in cinematography to 40% in editing.

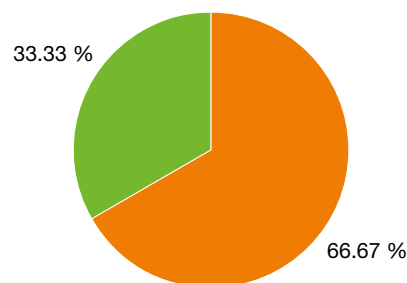
Direction

		%	
● Male	17	85 %	16*
● Female	3	15 %	3*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	20	100 %	



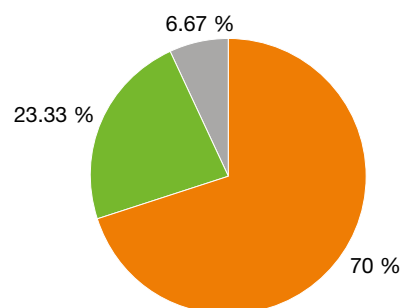
Production

		%	
● Male	38	66.67 %	16*
● Female	19	33.33 %	13*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	57	100 %	



Screenplay

		%	
● Male	21	70 %	16*
● Female	7	23.33 %	7*
● Non-binary	0	0 %	0
● No information	2	6.67 %	2
	30	100 %	

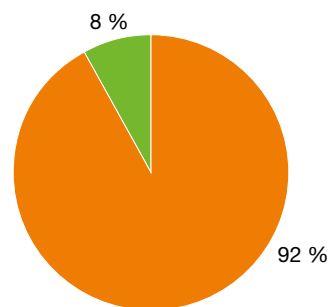




Official Selection

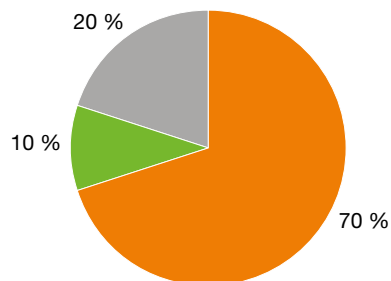
Cinematography

		%	
● Male	23	92 %	17*
● Female	2	8 %	2*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	25	100 %	



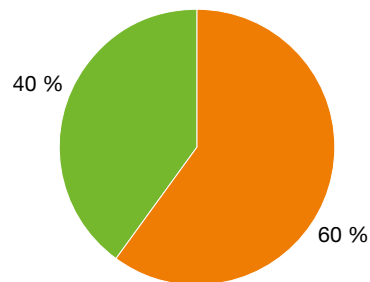
Music

		%	
● Male	14	70 %	14*
● Female	2	10 %	1*
● Non-binary	0	0 %	0
● No information	4	20 %	4
	20	100 %	



Editing

		%	
● Male	15	60 %	12*
● Female	10	40 %	10*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	25	100 %	



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

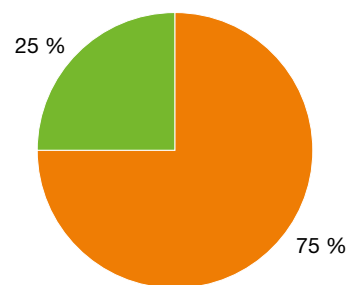


New Directors

In New Directors, the international competition for first or second feature films by their makers (12 in 2020), male directors, unlike the previous year, are in the majority (75%). The percentages are on a more equal footing in the fields of screenplay, editing and, particularly, music (41% presence of women professionals), which is not found in any other section.

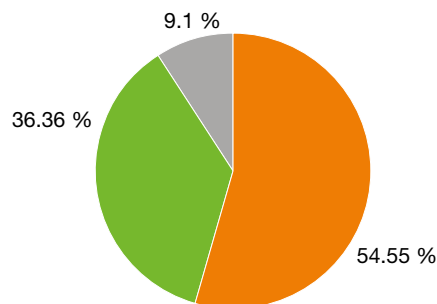
Direction

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



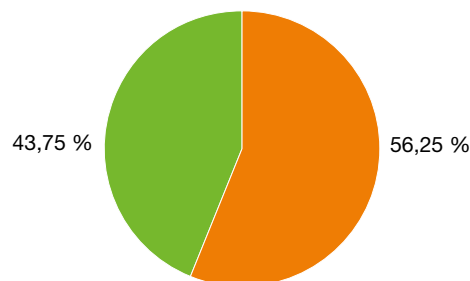
Production

		%	
● Male	12	54.55 %	9*
● Female	8	36.36 %	5*
● Non-binary	0	0 %	0
● No information	2	9.1 %	2
	22	100 %	



Screenplay

		%	
● Male	9	56.25 %	8*
● Female	7	43.75 %	6*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	16	100 %	

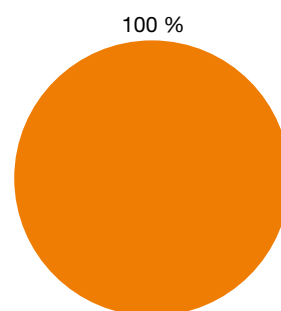




New Directors

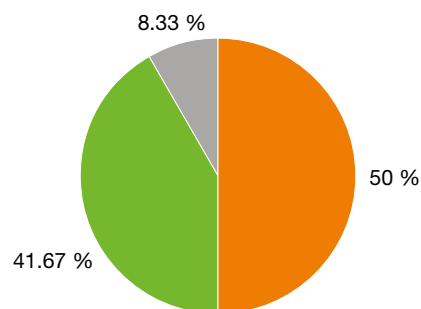
Cinematography

		%	
● Male	12	100 %	12*
● Female	0	0 %	0*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	12	100 %	



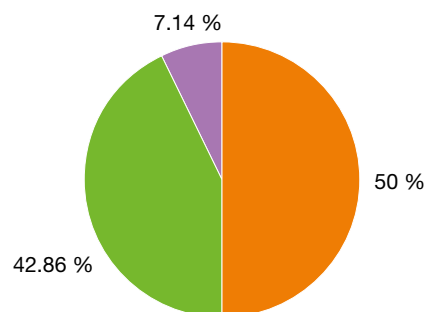
Music

		%	
● Male	6	50 %	6*
● Female	5	41.67 %	5*
● Non-binary	0	0 %	0
● No information	1	8.33 %	1
	12	100 %	



Editing

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



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

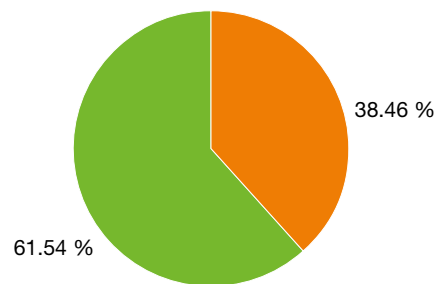


Horizontes Latinos

In Horizontes Latinos, a selection of **9** feature films produced in Latin America, directed by moviemakers of Latino origin or whose backdrop is the Latino community, the tendency is reversed: there are more female directors (61.5%), more female screenwriters (62.5%), more female directors of photography (54.5%) and more female editors (52.6%), while the figures are practically equal in production (47.5%) and music (40%).

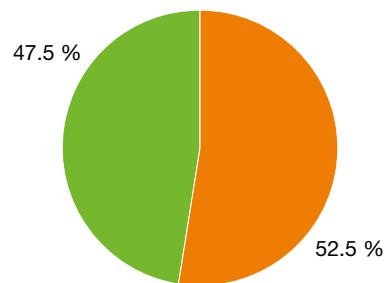
Direction

		%	
Male	5	38.46 %	3*
Female	8	61.54 %	7*
Non-binary	0	0 %	0
No information	0	0 %	0
	13	100 %	



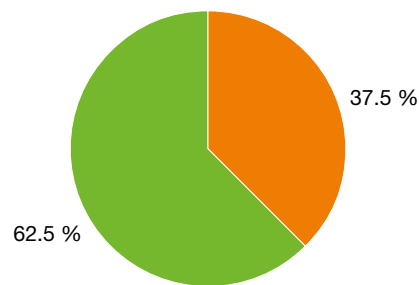
Production

		%	
Male	21	52.5 %	7*
Female	19	47.5 %	8*
Non-binary	0	0 %	0
No information	0	0 %	0
	40	100 %	



Screenplay

		%	
Male	6	37.5 %	4*
Female	10	62.5 %	7*
Non-binary	0	0 %	0
No information	0	0 %	0
	16	100 %	

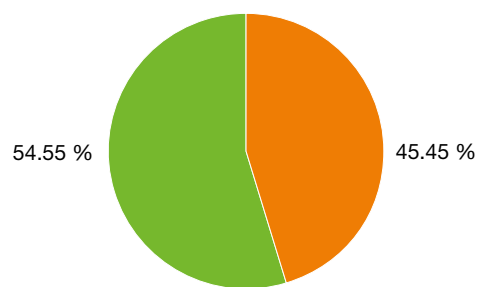




Horizontes Latinos

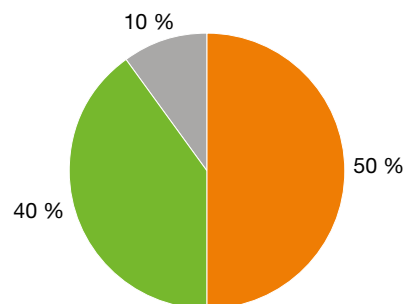
Cinematography

		%	
● Male	5	45.45 %	3*
● Female	6	54.55 %	6*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	11	100 %	



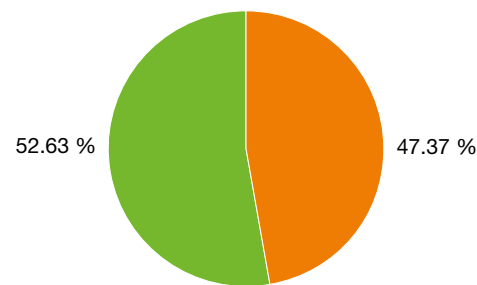
Music

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



Editing

		%	
● Male	9	47.37 %	6*
● Female	10	52.63 %	7*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	19	100 %	



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

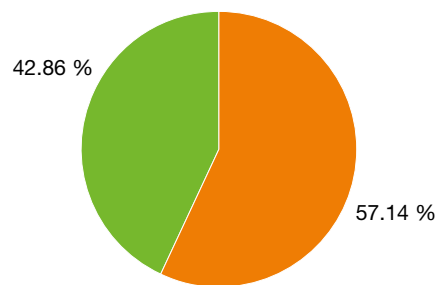


Zabaltegi-Tabakalera

In Zabaltegi-Tabakalera, the Festival's most open section, where there are no rules or limits of style or runtime, the tendency in all categories of the **20** films (11 feature films and 9 shorts) leans towards the authorship of men. The categories with the greatest presence of women professionals are directing (42.9%) and screenplay (42.3%).

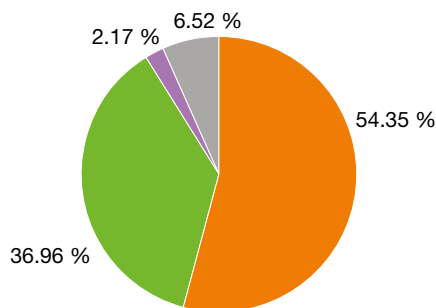
Direction

		%	
● Male	12	57.14 %	12*
● Female	9	42.86 %	8*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	21	100 %	



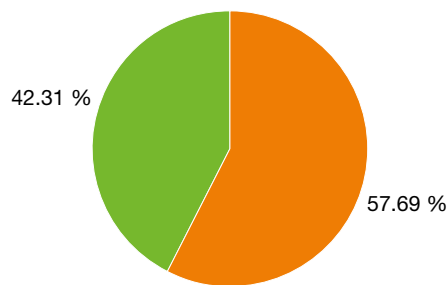
Production

		%	
● Male	25	54.35 %	17*
● Female	17	36.96 %	11*
● Non-binary	1	2.17 %	1
● No information	3	6.52 %	2
	46	100 %	



Screenplay

		%	
● Male	15	57.69 %	14*
● Female	11	42.31 %	10*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	26	100 %	

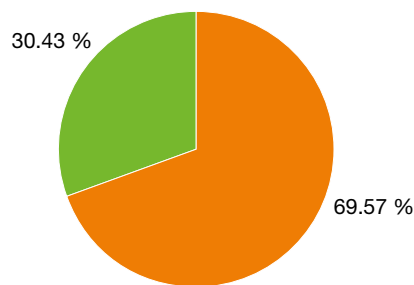




Zabaltegi-Tabakalera

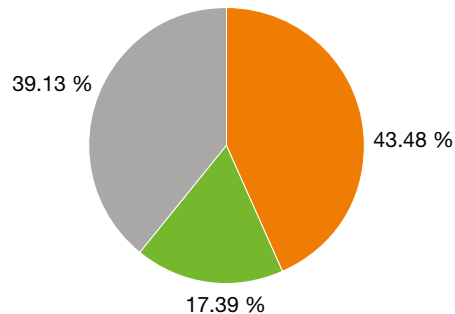
Cinematography

		%	
● Male	16	69.57 %	14*
● Female	7	30.43 %	6*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	23	100 %	



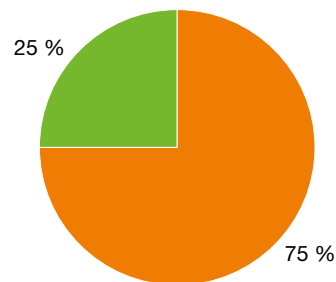
Music

		%	
● Male	10	43.48 %	8*
● Female	4	17.39 %	4*
● Non-binary	0	0 %	0
● No information	9	39.13 %	9
	23	100 %	



Editing

		%	
● Male	18	75 %	16*
● Female	6	25 %	5*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	24	100 %	



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

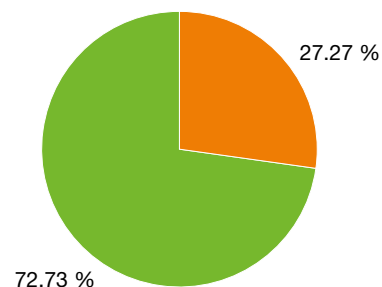


Perlak

Perlak, with its selection of **11** feature films screened for the first time in Spain after having received critical acclaim and/or awards at other international festivals, shows the greatest percentage of female directors in its programme, and strikingly so for the first time in the history of this section: 72.7%.

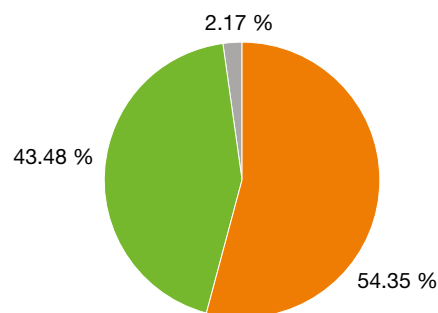
Direction

		%	
● Male	3	27.27 %	3*
● Female	8	72.73 %	8*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	11	100 %	



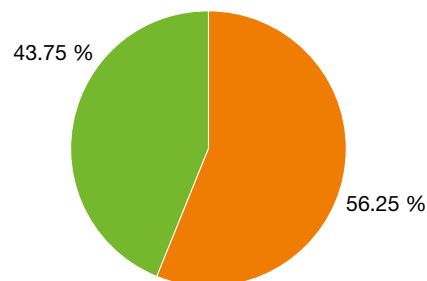
Production

		%	
● Male	25	54.35 %	10*
● Female	20	43.48 %	8*
● Non-binary	0	0 %	0
● No information	1	2.17 %	1
	46	100 %	



Screenplay

		%	
● Male	9	56.25 %	5*
● Female	7	43.75 %	7*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	16	100 %	

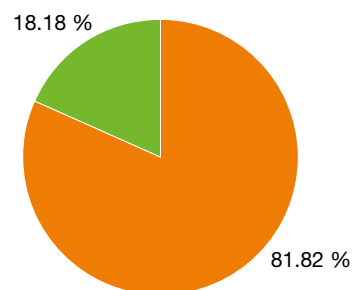




Perlak

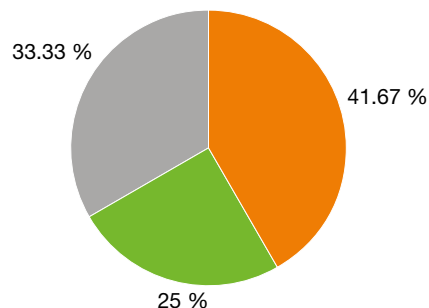
Cinematography

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



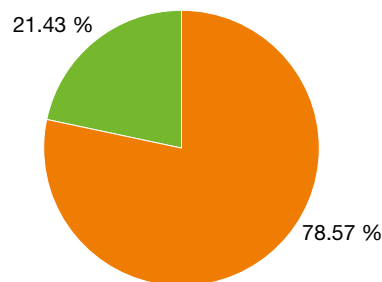
Music

		%	
● Male	5	41.67 %	5*
● Female	3	25 %	3*
● Non-binary	0	0 %	0
● No information	4	33.33 %	3
	12	100 %	



Editing

		%	
● Male	11	78.57 %	9*
● Female	3	21.43 %	3*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	14	100 %	



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



Nest

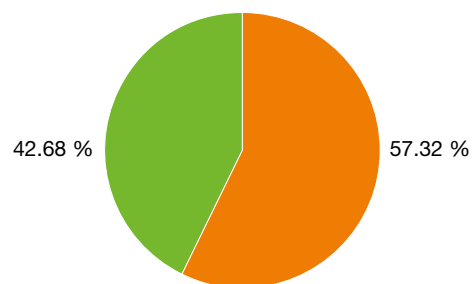
Nest, a selection of **13** short films by students from film schools all over the world, has more selected films with female producers, editors and cinematographers.

The cinematography offered by the selection contains more female creators than the statistics generated by the total number of films submitted (**145**), where there is only a majority of the female gender in production and the percentages show greater imbalance in the categories of directing, screenplay, cinematography and music.

Films submitted to Nest

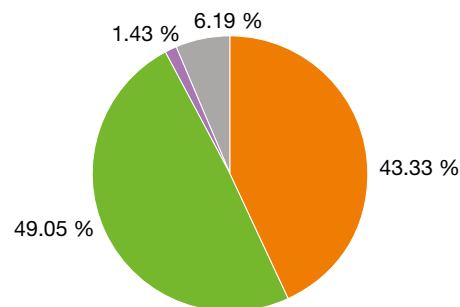
Direction

		%	
● Male	94	57.32 %	87*
● Female	70	42.68 %	65*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	164	100 %	



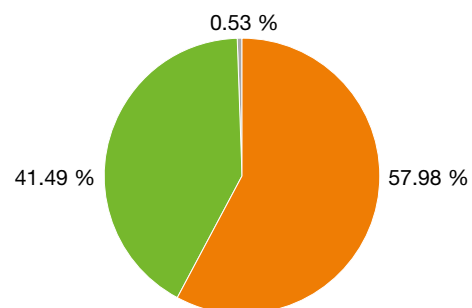
Production

		%	
● Male	91	43.33 %	74*
● Female	103	49.05 %	81*
● Non-binary	3	1.43 %	3
● No information	13	6.19 %	13
	210	100 %	



Screenplay

		%	
● Male	109	57.98 %	94*
● Female	78	41.49 %	69*
● Non-binary	0	0 %	0
● No information	1	0.53 %	1
	188	100 %	



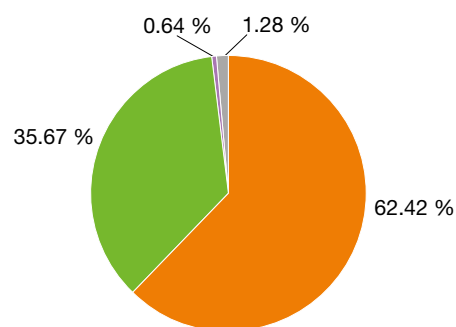


Nest

Films submitted to Nest

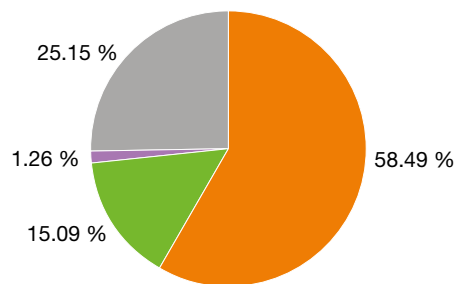
Cinematography

		%	
● Male	98	62.42 %	96*
● Female	56	35.67 %	52*
● Non-binary	1	0.64 %	1
● No information	2	1.28 %	2
	157	100 %	



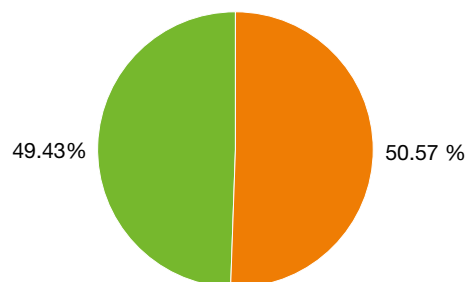
Music

		%	
● Male	93	58.49 %	85*
● Female	24	15.09 %	24*
● Non-binary	2	1.26 %	1
● No information	40	25.15 %	40
	159	100 %	



Editing

		%	
● Male	88	50.57 %	82*
● Female	86	49.43 %	80*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	174	100 %	



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



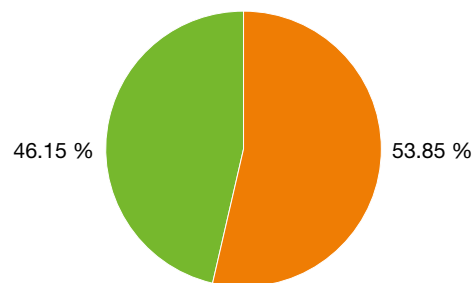
Nest

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

Films selected for Nest

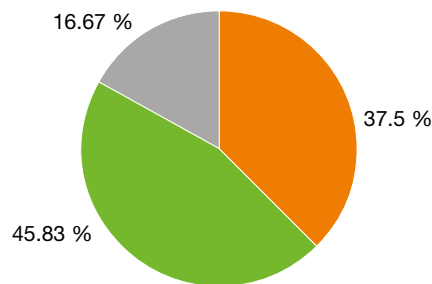
Direction

		%	
● Male	7	53.85 %	7*
● Female	6	46.15 %	6*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	13	100 %	



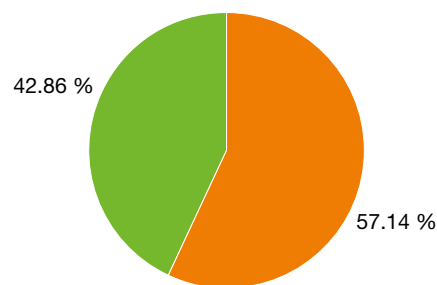
Production

		%	
● Male	9	37.5 %	6*
● Female	11	45.83 %	9*
● Non-binary	0	0 %	0
● No information	4	16.67 %	4
	24	100 %	



Screenplay

		%	
● Male	8	57.14 %	8*
● Female	6	42.86 %	5*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	14	100 %	



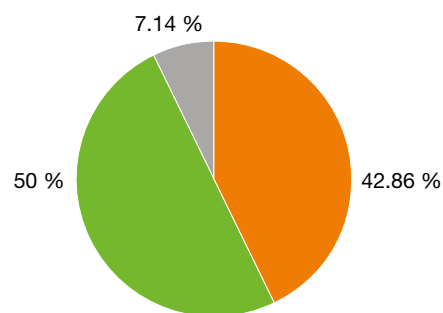


Nest

Films selected for Nest

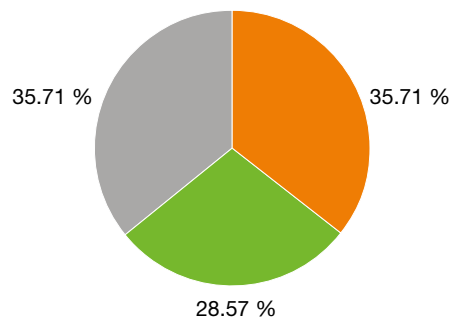
Cinematography

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



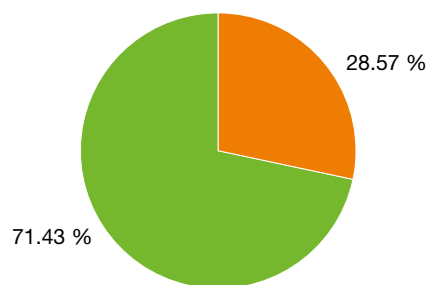
Music

		%	
● Male	5	35.71 %	4*
● Female	4	28.57 %	4*
● Non-binary	0	0 %	0
● No information	5	35.71 %	5
	14	100 %	



Editing

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



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

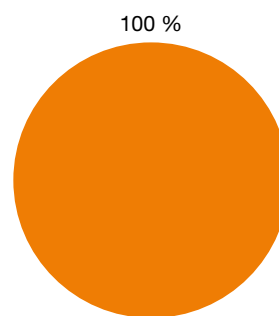


Culinary Zinema

In Culinary Zinema, which has featured a selection of **4** movies related to gastronomy, male authorship is in the majority, and in three of the categories there are no professionals who identify with the female gender (directing, production and screenplay).

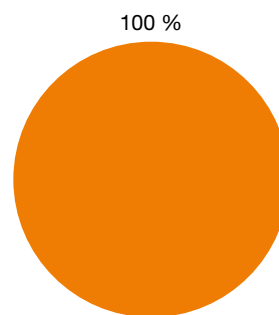
Direction

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



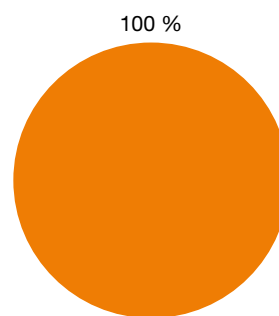
Production

		%	
● Male	8	100 %	4*
● Female	0	0 %	0*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	8	100 %	



Screenplay

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

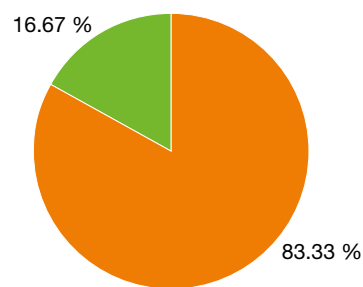




Culinary Zinema

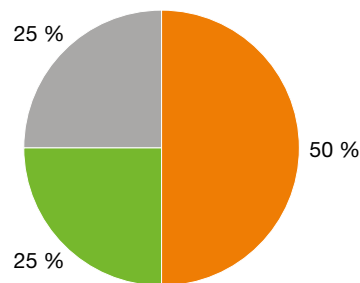
Cinematography

		%	
● Male	5	83.33 %	3*
● Female	1	16.67 %	1*
● Non-binary	0	0%	0
● No information	0	0%	0
	6	100 %	



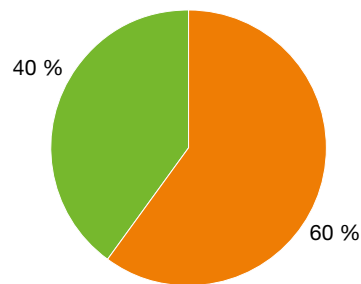
Music

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



Editing

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



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

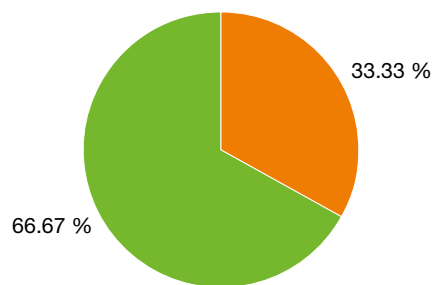


Made in Spain

In Made in Spain, a selection of the year's Spanish films offered a platform by the Festival for their international dissemination, female authorship clearly imposes itself in the categories of directing (66.6%), production (61.9%) and screenplay (70%), while the percentages are on an equal footing in editing (50%) in the **8** films programmed (7 feature films and 1 TV series).

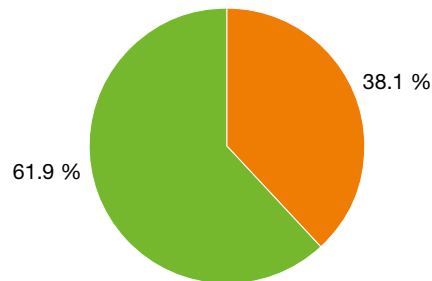
Direction

		%	
● Male	3	33.33 %	2*
● Female	6	66.67 %	6*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	9	100 %	



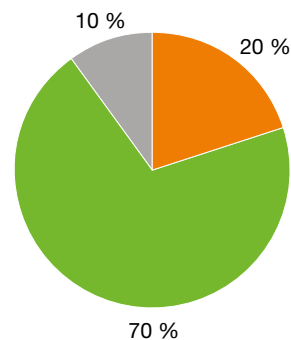
Production

		%	
● Male	8	38.1 %	6*
● Female	13	61.9 %	7*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	21	100 %	



Screenplay

		%	
● Male	2	20 %	2*
● Female	7	70 %	6*
● Non-binary	0	0 %	0
● No information	1	10 %	1
	10	100 %	

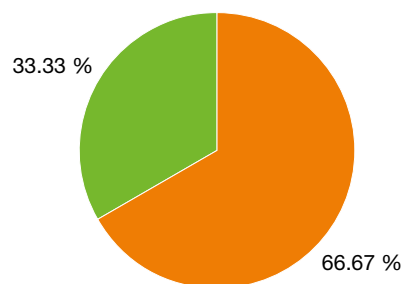




Made in Spain

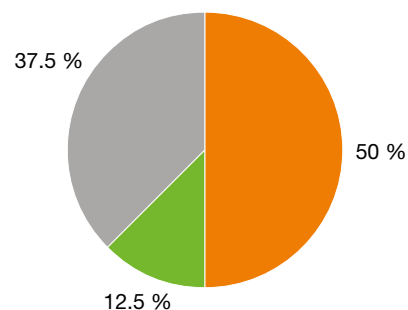
Cinematography

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



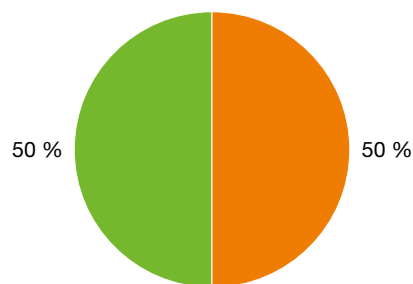
Music

		%	
● Male	4	50 %	4*
● Female	1	12.5 %	1*
● Non-binary	0	0 %	0
● No information	3	37.5 %	3
	8	100 %	



Editing

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



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

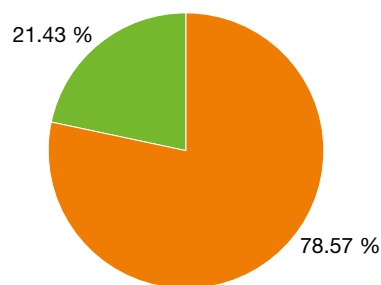


Zinemira

In Zinemira, the section dedicated to Basque film production, female creators are in the majority in all categories, especially directing (78.5%), screenplay (78.9%), music (83.3%), and cinematography (90.9%), of the **11** films programmed (9 feature films, 1 medium-length film and 1 TV series). The highest percentages of participation by the female gender are to be found in editing (35.7%) and in production (34.6%).

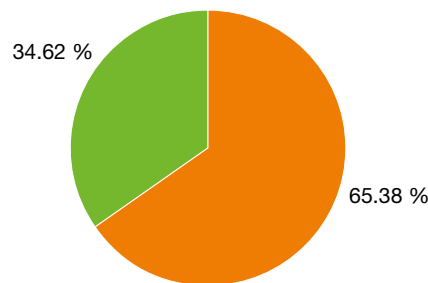
Direction

		%	
● Male	11	78.57 %	9*
● Female	3	21.43 %	3*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	14	100 %	



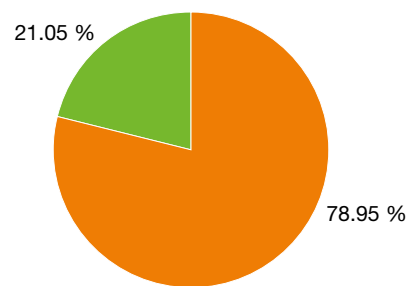
Production

		%	
● Male	17	65.38 %	8*
● Female	9	34.62 %	6*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	26	100 %	



Screenplay

		%	
● Male	15	78.95 %	9*
● Female	4	21.05 %	4*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	19	100 %	

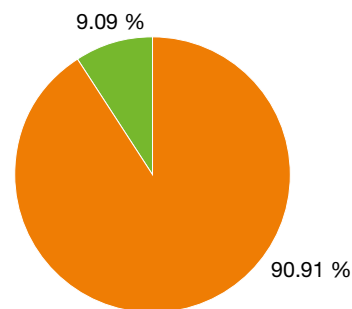




Zinemira

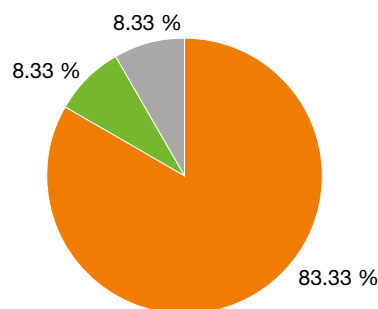
Cinematography

		%	
● Male	10	90.91 %	10*
● Female	1	9.09 %	1*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	11	100 %	



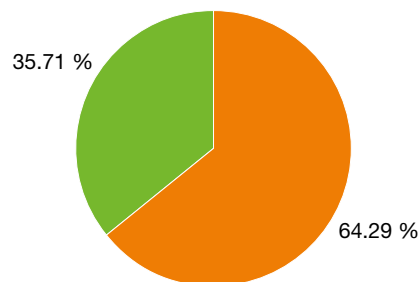
Music

		%	
● Male	10	83.33 %	10*
● Female	1	8.33 %	1*
● Non-binary	0	0 %	0
● No information	1	8.33 %	1
	12	100 %	



Editing

		%	
● Male	9	64.29 %	7*
● Female	5	35.71 %	5*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	14	100 %	



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





SSIFF Donostia Zinemaldia
Festival de San Sebastián
International Film Festival

www.sansebastianfestival.com

Films-to-be



WIP Latam

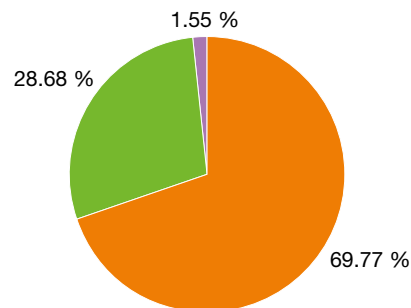
As well as selecting and showing films to spectators, the specialised media and film industry professionals, San Sebastian Festival promotes developing projects and films (the so-called Works in Progress). The Festival has two programmes for films at the post-production stage: WIP Latam for Latin American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

In its first edition, WIP Latam, heir of the pioneering Films in Progress, received **228** unfinished film submissions from which it selected **6**.

Films submitted for WIP Latam

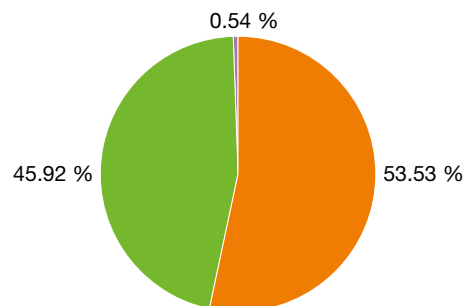
Direction

		%	
● Male	180	69.77 %	166*
● Female	74	28.68 %	71*
● Non-binary	4	1.55 %	4
● No information	0	0 %	0
	258	100 %	



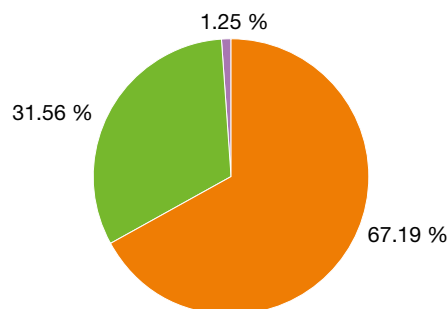
Production

		%	
● Male	197	53.53 %	139*
● Female	169	45.92 %	136*
● Non-binary	2	0.54 %	2
● No information	0	0 %	0
	368	100 %	



Screenplay

		%	
● Male	215	67.19 %	164*
● Female	101	31.56 %	90*
● Non-binary	4	1.25 %	4
● No information	0	0 %	0
	320	100 %	



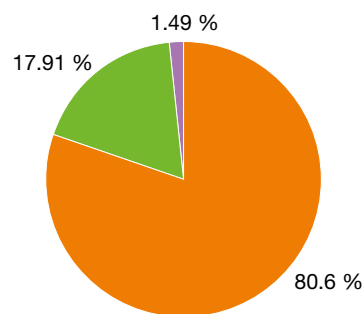


WIP Latam

Films submitted for WIP Latam

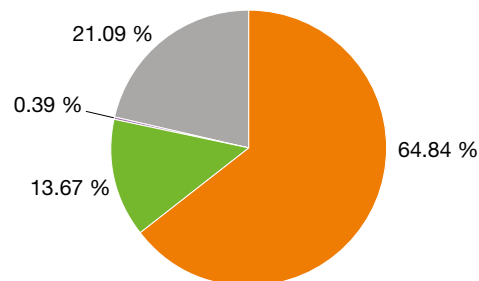
Cinematography

		%	
● Male	216	80.6 %	196*
● Female	48	17.91 %	43*
● Non-binary	4	1.49 %	4
● No information	0	0 %	0
	268	100 %	



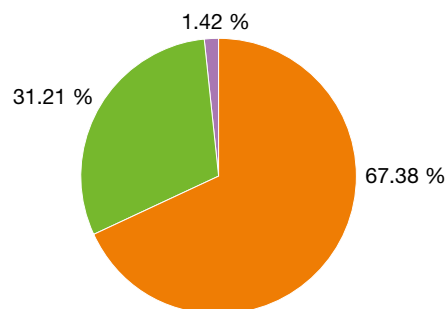
Music

		%	
● Male	166	64.84 %	155*
● Female	35	13.67 %	32*
● Non-binary	1	0.39 %	1
● No information	54	21.09 %	54
	256	100 %	



Editing

		%	
● Male	190	67.38 %	160*
● Female	88	31.21 %	80*
● Non-binary	4	1.42 %	4
● No information	0	0 %	0
	282	100 %	



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



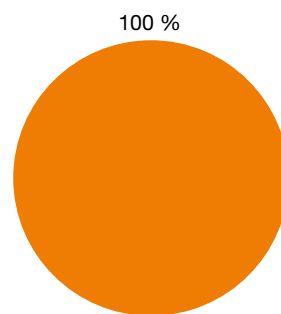
WIP Latam

Among the films submitted to all categories, authorship is predominantly male and the same occurs among those selected, except in the category of production, where women producers are in the majority (52.4%).

Films selected for WIP Latam

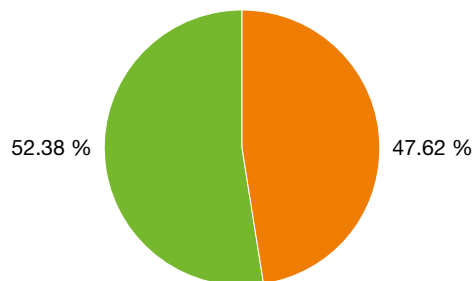
Direction

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



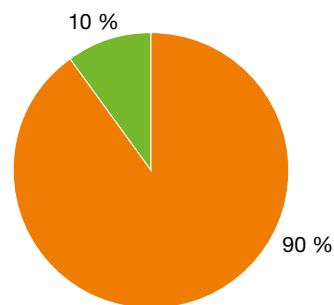
Production

		%	
● Male	10	47.62 %	4*
● Female	11	52.38 %	5*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	21	100 %	



Screenplay

		%	
● Male	9	90 %	6*
● Female	1	10 %	1*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	10	100 %	



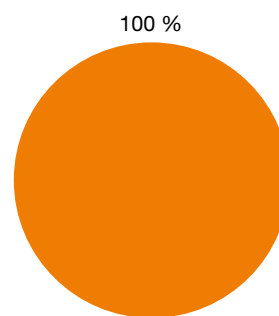


WIP Latam

Films selected for WIP Latam

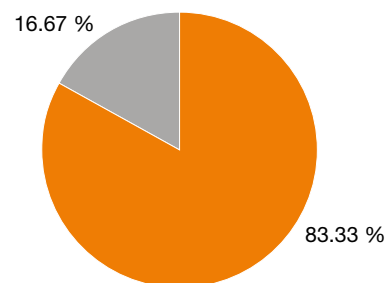
Cinematography

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



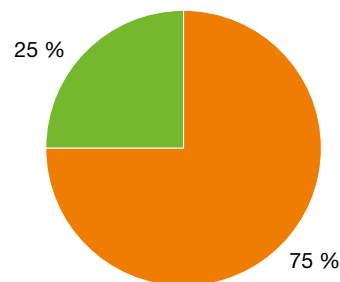
Music

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



Editing

		%	
● Male	6	75 %	5*
● Female	2	25 %	2*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	8	100 %	



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



WIP Europa

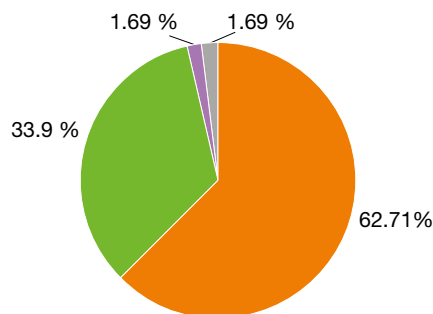
WIP Europa is an evolution of Glocal in Progress, intended for all films with a majority of European production at the post-production stage. At this edition, WIP Europa screened five films in post-production to an audience of producers, distributors, sales agents and programmers, among other professionals, who can contribute to their conclusion and international circulation.

Among the **51** films submitted, male authorship once again predominates. The categories showing the most balanced percentages are production and screenplay.

Films submitted to WIP Europa

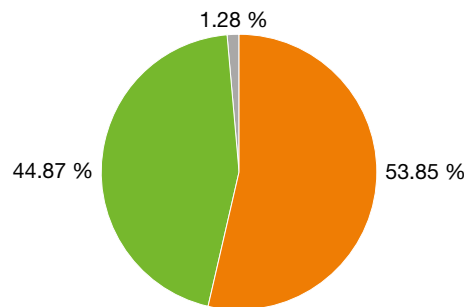
Direction

		%	
● Male	37	62.71 %	35*
● Female	20	33.9 %	18*
● Non-binary	1	1.69 %	1
● No information	1	1.69 %	1
	59	100 %	



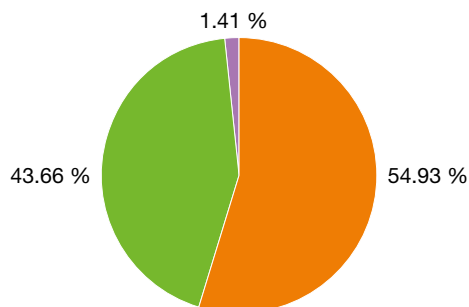
Production

		%	
● Male	42	53.85 %	34*
● Female	35	44.87 %	26*
● Non-binary	0	0 %	0
● No information	1	1.28 %	1
	78	100 %	



Screenplay

		%	
● Male	39	54.93 %	31*
● Female	31	43.66 %	23*
● Non-binary	1	1.41 %	1
● No information	0	0 %	0
	71	100 %	



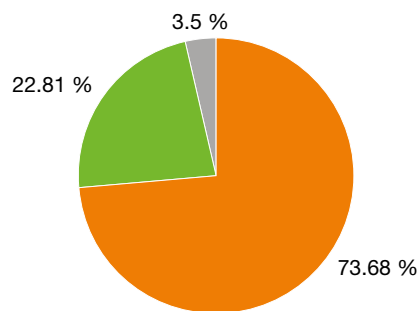


WIP Europa

Films submitted to WIP Europa

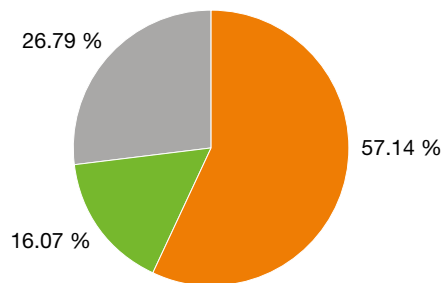
Cinematography

		%	
● Male	42	73.68 %	38*
● Female	13	22.81 %	13*
● Non-binary	0	0 %	0
● No information	2	3.5 %	2
	6	100 %	



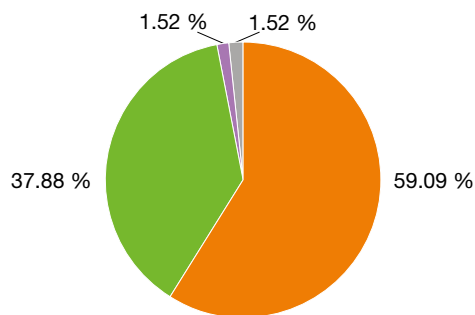
Music

		%	
● Male	32	57.14 %	29*
● Female	9	16.07 %	9*
● Non-binary	0	0 %	0
● No information	15	26.79 %	15
	56	100 %	



Editing

		%	
● Male	39	59.09 %	32*
● Female	25	37.88 %	22*
● Non-binary	1	1.52 %	1
● No information	1	1.52 %	1
	66	100 %	



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



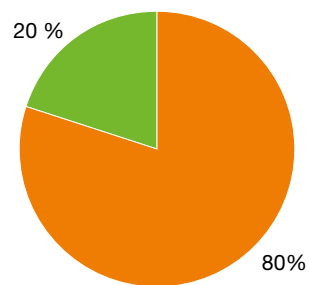
WIP Europa

In the 5 productions selected there is also a tendency towards the participation of professionals who identify with the male gender, except in production where there were four male and four female producers.

Films selected for WIP Europa

Direction

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



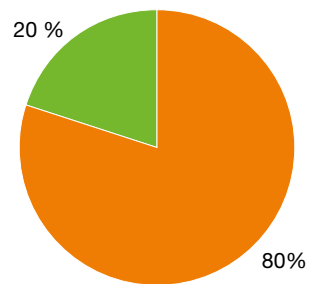
Production

		%	
● Male	4	50 %	3*
● Female	4	50 %	3*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	8	100 %	



Screenplay

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



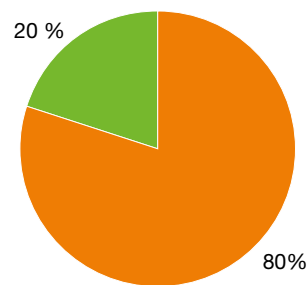


WIP Europa

Films selected for WIP Europa

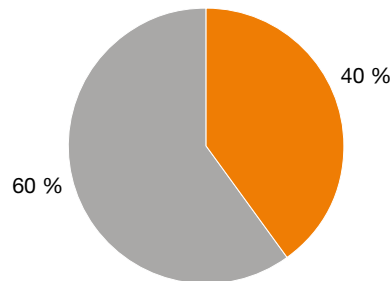
Cinematography

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



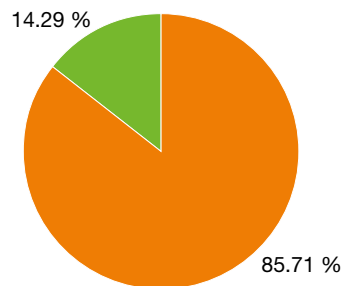
Music

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



Editing

		%	
● Male	6	85.71 %	4*
● Female	1	14.29 %	1*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	7	100 %	



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



Europe-Latin America Co-Production Forum

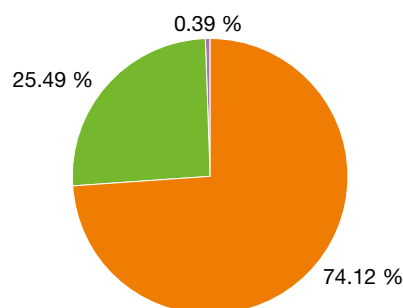
The San Sebastian Festival has two programmes for cinematic projects. The Europe-Latin America Co-Production Forum and the Ikusmira Berriak residencies programme. In the case of the projects, only the categories of directing, production and screenplay are studied, given that the team may not yet have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

The **235** projects submitted to the Co-Production Forum in 2020 had the participation of 25.5% female directors, 43.5% female producers and 33.2% women screenwriters.

Projects submitted to the Co-Production Forum

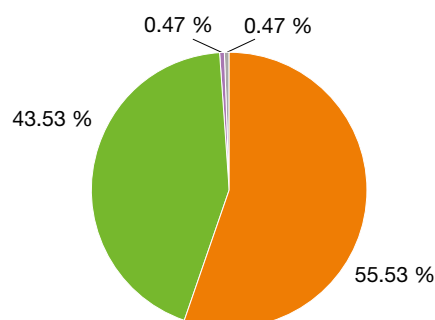
Direction

		%	
● Male	189	74.12 %	177*
● Female	65	25.49 %	63*
● Non-binary	1	0.39 %	1
● No information	0	0 %	0
	255	100 %	



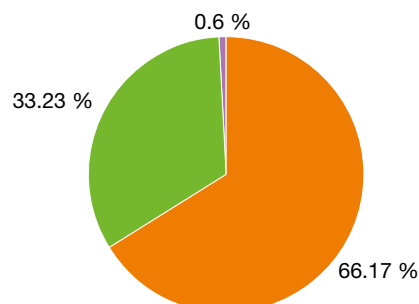
Production

		%	
● Male	236	55.53 %	157*
● Female	185	43.53 %	140*
● Non-binary	2	0.47 %	2
● No information	2	0.47 %	2
	425	100 %	



Screenplay

		%	
● Male	221	66.17 %	178*
● Female	111	33.23 %	90*
● Non-binary	2	0.6 %	2
● No information	0	0 %	0
	334	100 %	





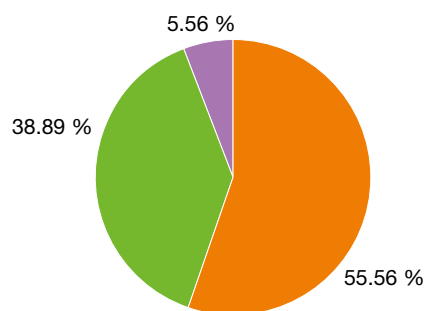
Europe-Latin America Co-Production Forum

Among the **18** projects selected for the Forum, the presence of professionals identifying with the female gender rose in the case of directing (38.9%) and screenplay (46.1%) and remained the same in production (43.5%).

Projects submitted to the Co-Production Forum

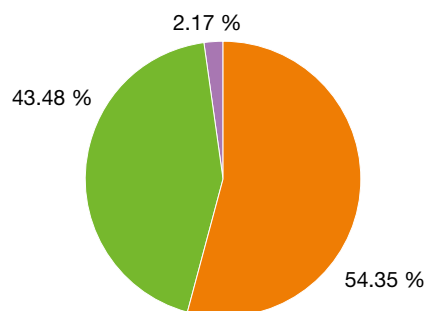
Direction

		%	
● Male	10	55.56 %	10*
● Female	7	38.89 %	7*
● Non-binary	1	5.56 %	1
● No information	0	0 %	0
	18	100 %	



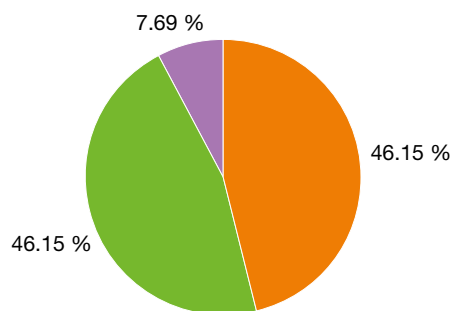
Production

		%	
● Male	25	54.35 %	14*
● Female	20	43.48 %	13*
● Non-binary	1	2.17 %	1
● No information	0	0 %	0
	46	100 %	



Screenplay

		%	
● Male	12	46.15 %	11*
● Female	12	46.15 %	9*
● Non-binary	2	7.69 %	2
● No information	0	0 %	0
	26	100 %	



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



Ikusmira Berriak

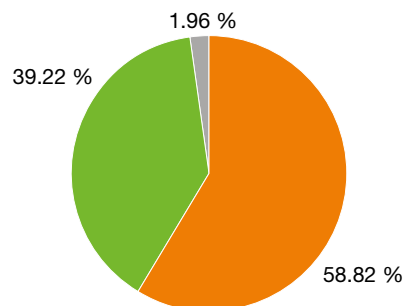
Ikusmira Berriak is an residencies programme for developing audiovisual projects organised by the San Sebastian Festival, Tabakalera International Centre for Contemporary Culture and the Elías Querejeta Zine Eskola. The programme runs for eight weeks divided into two residency periods, one in spring and the other in September, when it coincides with the Festival.

Among the **187** projects submitted to the sixth edition there was a prevalence of male authorship in the three categories analysed: directing (39.2% female participation), production (32.2%) and screenplay (40.8%).

Projects submitted to Ikusmira Berriak

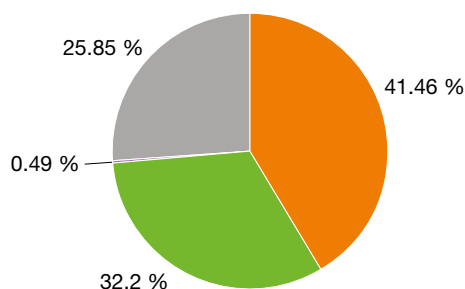
Direction

		%	
● Male	120	58.82 %	110*
● Female	80	39.22 %	78*
● Non-binary	0	0 %	0
● No information	4	1.96 %	3
	204	100 %	



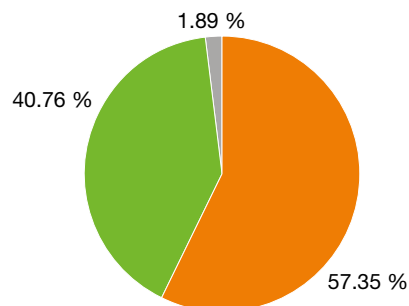
Production

		%	
● Male	85	41.46 %	68*
● Female	66	32.2 %	60*
● Non-binary	1	0.49 %	1
● No information	53	25.85 %	53
	205	100 %	



Screenplay

		%	
● Male	121	57.35 %	111*
● Female	86	40.76 %	79*
● Non-binary	0	0 %	0
● No information	4	1.89 %	4
	211	100 %	





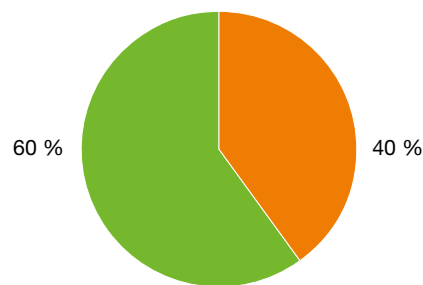
Ikusmira Berriak

However, in the case of the 5 selected projects there is a predominance of female directors (60%), producers (62.5%) and screenwriters (57.1%).

Projects submitted to Ikusmira Berriak

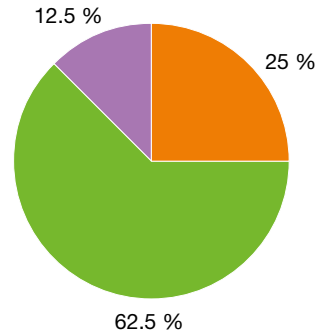
Direction

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



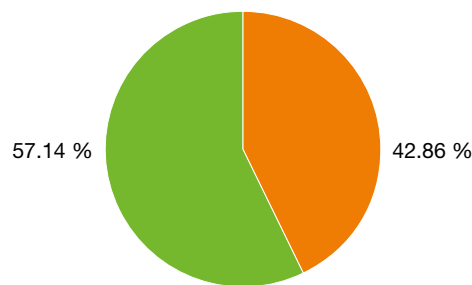
Production

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



Screenplay

		%	
● Male	3	42.86 %	2*
● Female	4	57.14 %	3*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	7	100 %	



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





SSIFF

Donostia Zinemaldia
Festival de San Sebastián
International Film Festival

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



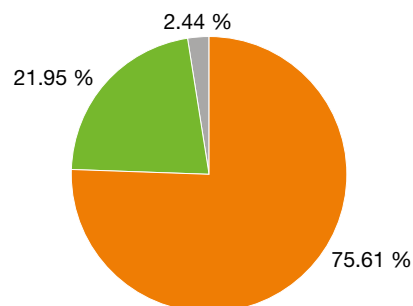
Appendix I: Films produced in the Basque Autonomous Community

Films viewed

In 2020 the San Sebastian Festival selection committee viewed **33** films produced in the Basque Autonomous Community. Professionals who identify with the female gender directed 21.9% of these films, produced 35.6%, wrote 34.5% of the stories, photographed 17.1% of the films, edited 39% and composed 19.5% of the soundtracks. The statistics maintain the trends, with slight variations, of the different categories in the context of the more than 2,800 films viewed at the last edition. We include the statistics for 2020 followed by a comparison with 2019 data on the next two pages.

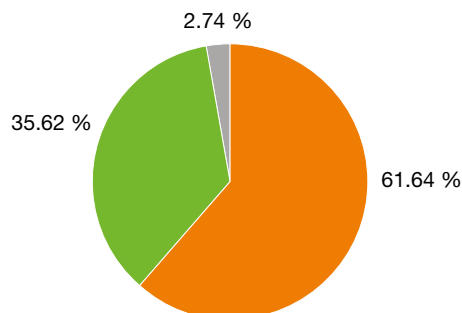
Direction

		%	
● Male	31	75.61 %	26*
● Female	9	21.95 %	9*
● Non-binary	0	0 %	0
● No information	1	2.44 %	1
	41	100 %	



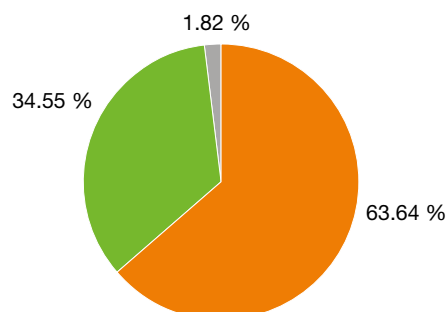
Production

		%	
● Male	45	61.64 %	25*
● Female	26	35.62 %	20*
● Non-binary	0	0 %	0
● No information	2	2.74 %	2
	73	100 %	



Screenplay

		%	
● Male	35	63.64 %	27*
● Female	19	34.55 %	16*
● Non-binary	0	0 %	0
● No information	1	1.82 %	1
	55	100 %	



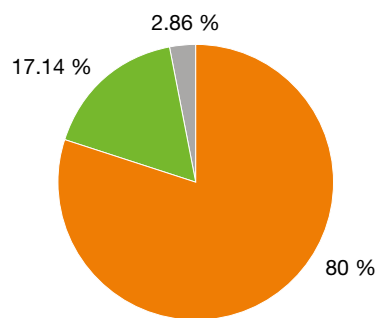


Appendix I: Films produced in the Basque Autonomous Community

Films viewed

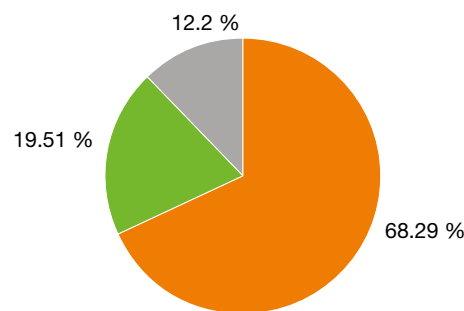
Cinematography

		%	
● Male	28	80 %	27*
● Female	6	17.14 %	6*
● Non-binary	0	0 %	0
● No information	1	2.86 %	1
	35	100 %	



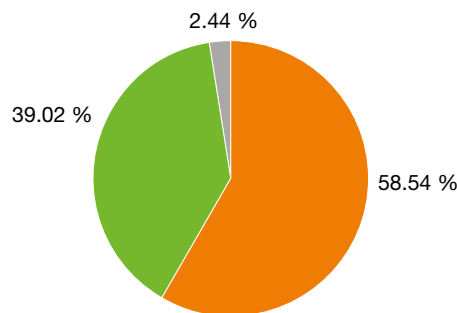
Music

		%	
● Male	28	68.29 %	25*
● Female	8	19.51 %	7*
● Non-binary	0	0 %	0
● No information	5	12.2 %	5
	41	100 %	



Editing

		%	
● Male	24	58.54 %	20*
● Female	16	39.02 %	16*
● Non-binary	0	0 %	0
● No information	1	2.44 %	1
	41	100 %	



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



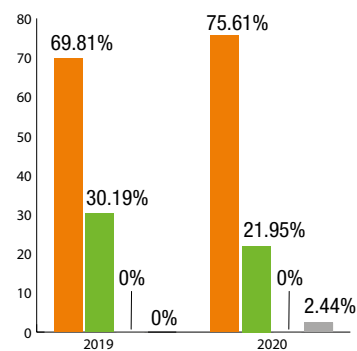
Appendix I: Films produced in the Basque Autonomous Community

Comparison between the Basque productions viewed

Compared to the 67th edition, we can see an increase in the participation of persons who identify with the female gender in editing (+10.2%) and a decrease in directing (-8.2%), while in the rest of the categories there are hardly any variations with respect to 2019.

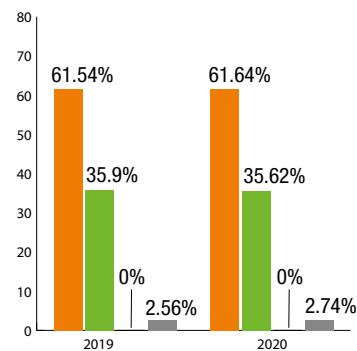
Direction

	2019		2020			Variation			
		%		%		%			
● Male	37	69.81%	31	31	75.61%	26	-6	5.8%	-5
● Female	16	30.19%	11	9	21.95%	9	-7	-8.24%	-2
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● No information	0	0%	0	1	2.44%	1	1	2.44%	1



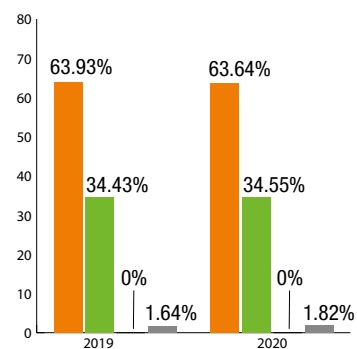
Production

	2019		2020			Variation			
		%		%		%			
● Male	48	61.54%	27	45	61.64%	25	-3	0.1%	-2
● Female	28	35.9%	23	26	35.62%	20	-2	-0.28%	-3
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● No information	2	2.56%	2	2	2.74%	2	0	0.18%	0



Screenplay

	2019		2020			Variation			
		%		%		%			
● Male	39	63.93%	29	35	63.64%	27	-4	-0.29%	-2
● Female	21	34.43%	17	19	34.55%	16	-2	0.12%	-1
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● No information	1	1.64%	1	1	1.82%	1	0	0.18%	0



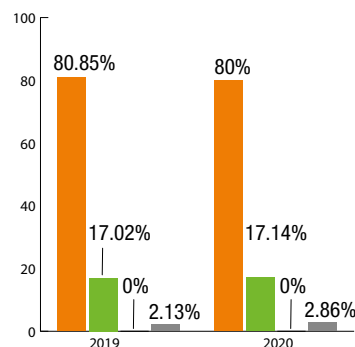


Appendix I: Films produced in the Basque Autonomous Community

Comparison between the Basque productions viewed

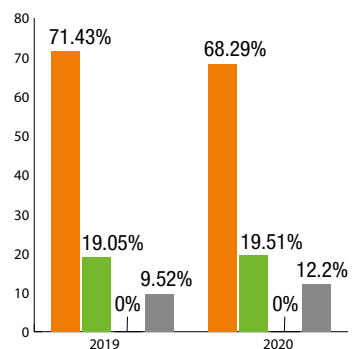
Cinematography

	2019			2020			Variation		
		%			%			%	
● Male	38	80.85%	33	28	80%	27	-10	-0.85%	-6
● Female	8	17.02%	8	6	17.14%	6	-2	0.12%	-2
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● No information	1	2.13%	1	1	2.86%	1	0	0.73%	0



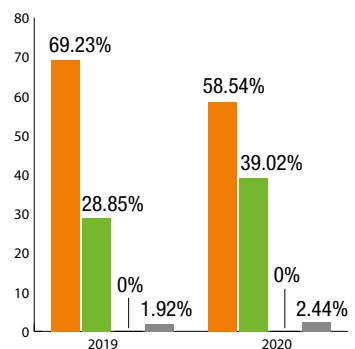
Music

	2019			2020			Variation		
		%			%			%	
● Male	30	71.43%	26	28	68.29%	25	-2	-3.14%	-1
● Female	8	19.05%	8	8	19.51%	7	0	0.46%	-1
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● No information	4	9.52%	4	5	12.2%	5	1	2.68%	1



Editing

	2019			2020			Variation		
		%			%			%	
● Male	36	69.23%	28	24	58.54%	20	-12	-10.69%	-8
● Female	15	28.85%	14	16	39.02%	16	1	10.17%	2
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● No information	1	1.92%	1	1	2.44%	1	0	0.52%	0





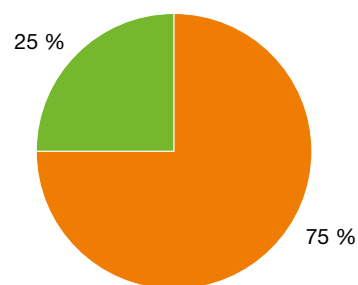
Appendix I: Films produced in the Basque Autonomous Community

Films selected

Of the **19** Basque productions programmed in the Official Selection, New Directors, Zabaltegi-Tabakalera, Culinary Zinema, Made in Spain, Zinemira and the Basque Cinema Gala¹, 25% were directed by professionals identifying with the female gender. Women produced 33.3% of the Basque productions selected, wrote 32.3% of the stories, photographed 15% and edited 39.1% of these films, as well as composing and/or performing 25% of the soundtracks. We include the statistics for 2020 followed by a comparison with 2019 data on the next two pages.

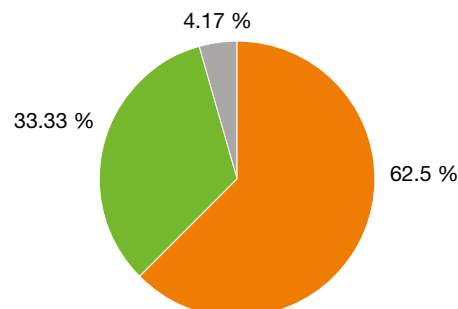
Direction

		%	
● Male	18	75 %	14*
● Female	6	25 %	6*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	24	100 %	



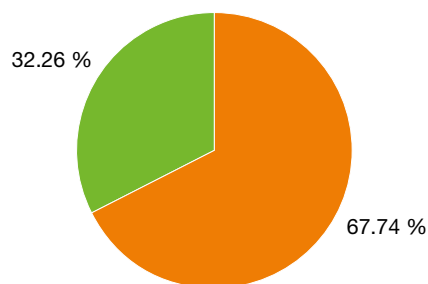
Production

		%	
● Male	30	62.5 %	14*
● Female	16	33.33 %	12*
● Non-binary	0	0 %	0
● No information	2	4.17 %	2
	48	100 %	



Screenplay

		%	
● Male	21	67.74 %	15*
● Female	10	32.26 %	10*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	31	100 %	



¹ This analysis does not include films in which the selection committee did not participate (RTVE, Movistar+, EITB galas...), which had not been produced in the last year (Movies for Kids, Belodromoa Ikastetxeetan), unfinished films (WIP Latam and WIP Europa) or projects (Europe-Latin America Co-Production Forum and Ikusmira Berriak).

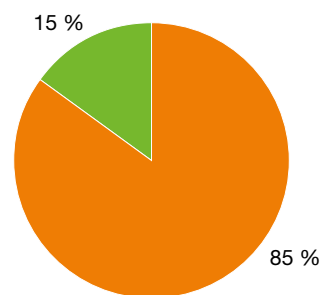


Appendix I: Films produced in the Basque Autonomous Community

Films selected

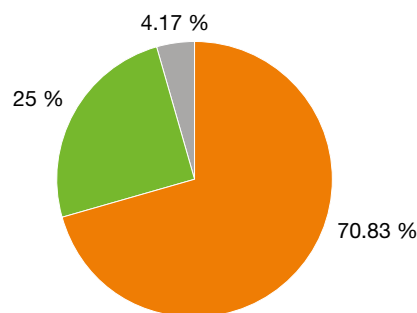
Cinematography

		%	
● Male	17	85 %	16*
● Female	3	15 %	3*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	20	100 %	



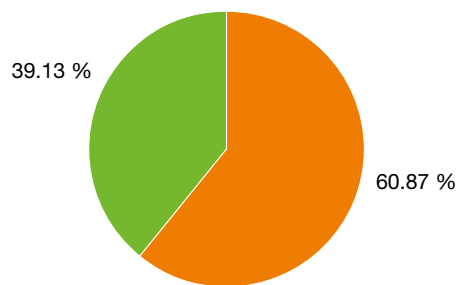
Music

		%	
● Male	17	70.83 %	15*
● Female	6	25 %	5*
● Non-binary	0	0 %	0
● No information	1	4.17 %	1
	24	100 %	



Editing

		%	
● Male	14	60.87 %	11*
● Female	9	39.13 %	9*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	23	100 %	



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



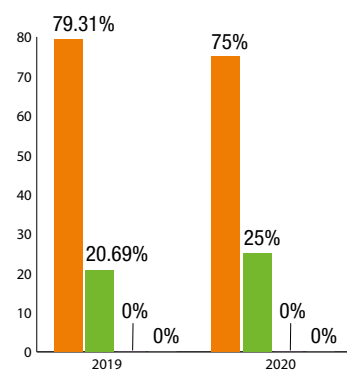
Appendix I: Films produced in the Basque Autonomous Community

Comparison between the Basque productions selected

Compared to the 67th edition, we can see an increase in the participation of persons who identify with the female gender in editing (+16.5%), photography (+7.9%), music (+5%) and directing (+4.3%).

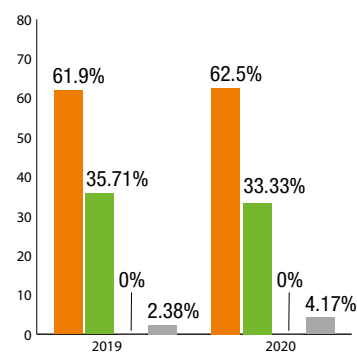
Direction

	2019			2020			Variation		
	👤	👤 %	🎬	👤	👤 %	🎬	👤	👤 %	🎬
● Male	23	79.31%	18	18	75%	14	-5	-4.31%	-4
● Female	6	20.69%	6	6	25%	6	0	4.31%	0
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● No information	0	0%	0	0	0%	0	0	0%	0



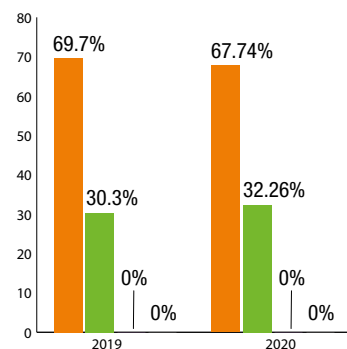
Production

	2019			2020			Variation		
	👤	👤 %	🎬	👤	👤 %	🎬	👤	👤 %	🎬
● Male	26	61.9%	15	30	62.5%	14	4	0.6%	-1
● Female	15	35.71%	12	16	33.33%	12	1	-2.38%	0
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● No information	1	2.38%	1	2	4.17%	2	1	1.79%	1



Screenplay

	2019			2020			Variation		
	👤	👤 %	🎬	👤	👤 %	🎬	👤	👤 %	🎬
● Male	23	69.7%	18	21	67.74%	15	-2	-1.96%	-3
● Female	10	30.3%	9	10	32.26%	10	0	1.96%	1
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● No information	0	0%	0	0	0%	0	0	0%	0



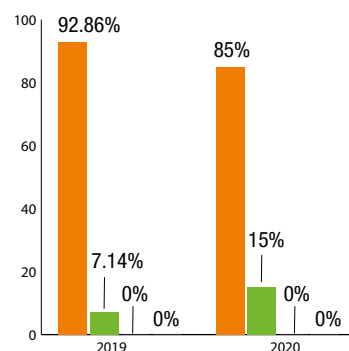


Appendix I: Films produced in the Basque Autonomous Community

Comparison between the Basque productions selected

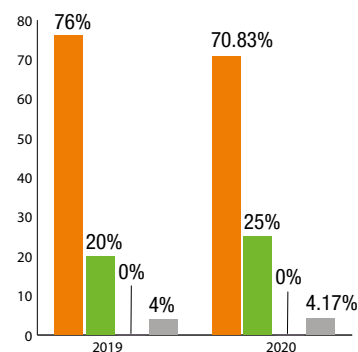
Cinematography

	2019			2020			Variation		
		%			%			%	
● Male	26	92.86%	22	17	85%	16	-9	-7.86%	-6
● Female	2	7.14%	2	3	15%	3	1	7.86%	1
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● No information	0	0%	0	0	0%	0	0	0%	0



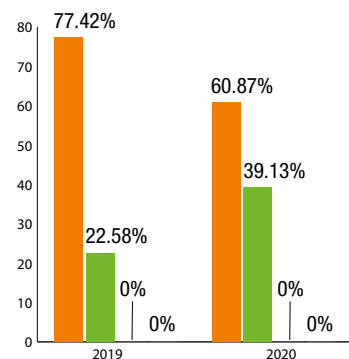
Music

	2019			2020			Variation		
		%			%			%	
● Male	19	76%	16	17	70.83%	15	-2	-5.17%	-1
● Female	5	20%	5	6	25%	5	1	5%	0
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● No information	1	4%	1	1	4.17%	1	0	0.17%	0



Editing

	2019			2020			Variation		
		%			%			%	
● Male	24	77.42%	18	14	60.87%	11	-10	-16.55%	-7
● Female	7	22.58%	7	9	39.13%	9	2	16.55%	2
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● No information	0	0%	0	0	0%	0	0	0%	0





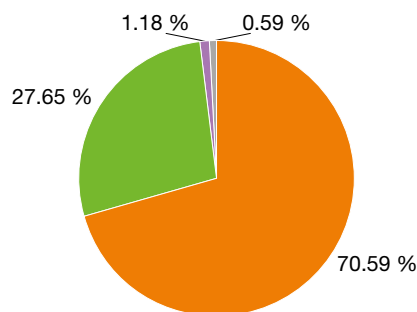
Appendix I: Films produced in Spain

Films viewed

Among the **287** films with Spanish production viewed by the San Sebastian Festival selection committee in 2020, male authorship clearly prevails in all categories. Only in the case of female producers and editors does the participation amount to a third of the films, the remaining percentages fall below 33%. We include the statistics for 2020 followed by a comparison with 2019 data on the next two pages.

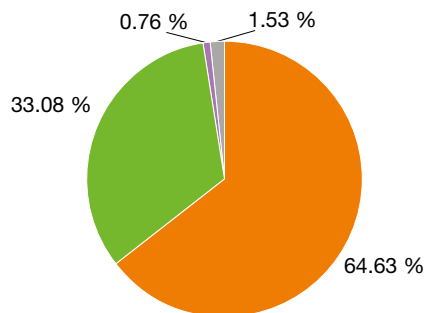
Direction

		%	
● Male	240	70.59 %	215*
● Female	94	27.65 %	85*
● Non-binary	4	1.18 %	4
● No information	2	0.59 %	2
	340	100 %	



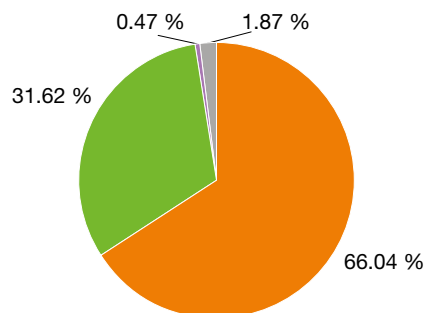
Production

		%	
● Male	338	64.63 %	215*
● Female	173	33.08 %	133*
● Non-binary	4	0.76 %	4
● No information	8	1.53 %	8
	523	100 %	



Screenplay

		%	
● Male	282	66.04 %	209*
● Female	135	31.62 %	116*
● Non-binary	2	0.47 %	2
● No information	8	1.87 %	8
	427	100 %	



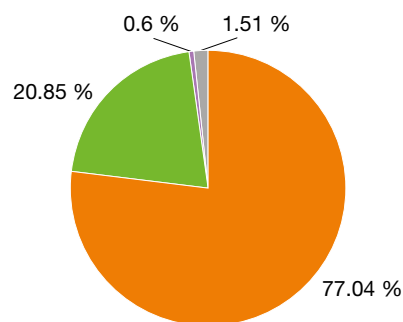


Appendix I: Films produced in Spain

Films viewed

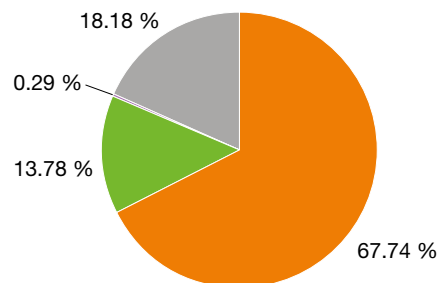
Cinematography

		%	
● Male	255	77.04 %	232*
● Female	69	20.85 %	63*
● Non-binary	2	0.6 %	2
● No information	5	1.51 %	5
	331	100 %	



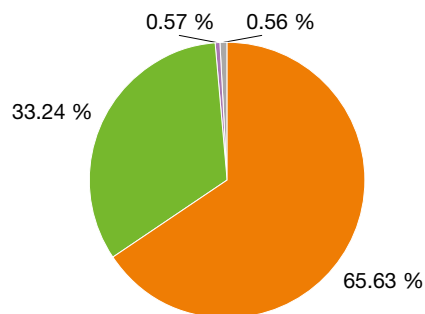
Music

		%	
● Male	231	67.74 %	199*
● Female	47	13.78 %	46*
● Non-binary	1	0.29 %	1
● No information	62	18.18 %	61
	341	100 %	



Editing

		%	
● Male	231	65.63 %	201*
● Female	117	33.24 %	106*
● Non-binary	2	0.57 %	2
● No information	2	0.56 %	2
	352	100 %	



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



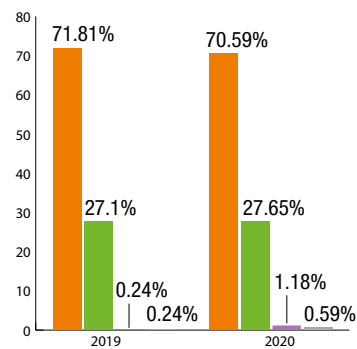
Appendix I: Films produced in Spain

Comparison between the Spanish productions viewed

In comparison with the 67th edition, the only significant variation is in the editing category (+ 5% professionals identifying with the female gender).

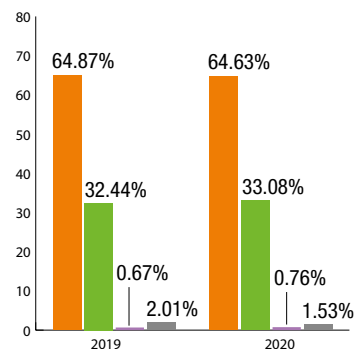
Direction

	2019			2020			Variation		
	Count	%	Count	Count	%	Count	Count	%	Count
● Male	298	71.81%	252	240	70.59%	215	-58	-1.22%	-37
● Female	115	27.1%	90	94	27.65%	85	-21	-0.06%	-5
● Non-binary	1	0.24%	1	4	1.18%	4	3	0.94%	3
● No information	1	0.24%	1	2	0.59%	2	1	0.35%	1



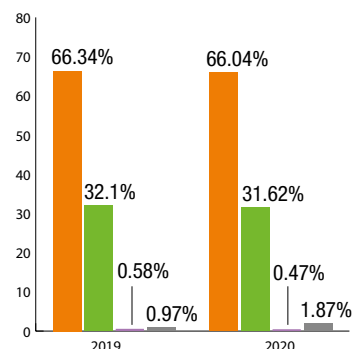
Production

	2019			2020			Variation		
	Count	%	Count	Count	%	Count	Count	%	Count
● Male	386	64.87%	243	338	64.63%	215	-48	-0.24%	-28
● Female	193	32.44%	149	173	33.08%	133	-20	0.64%	-16
● Non-binary	4	0.67%	4	4	0.76%	4	0	0.09%	0
● No information	12	2.01%	12	8	1.53%	8	-4	-0.48%	-4



Screenplay

	2019			2020			Variation		
	Count	%	Count	Count	%	Count	Count	%	Count
● Male	341	66.34%	247	282	66.04%	209	-59	-0.30%	-38
● Female	165	32.1%	126	135	31.62%	116	-30	-0.48%	-10
● Non-binary	3	0.58%	3	2	0.47%	2	-1	-0.11%	-1
● No information	5	0.97%	5	8	1.87%	8	3	0.9%	3



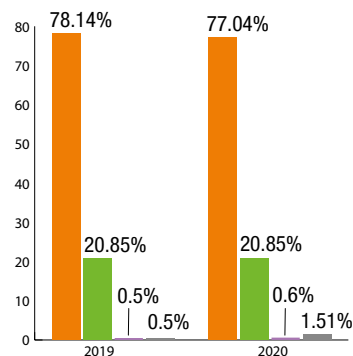


Appendix I: Films produced in Spain

Comparison between the Spanish productions viewed

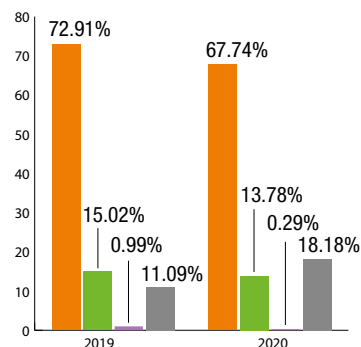
Cinematography

	2019			2020			Variation		
		%			%			%	
● Male	311	78.14%	273	255	77.04%	232	-56	-1.1%	-41
● Female	83	20.85%	68	69	20.85%	63	-14	0%	-5
● Non-binary	2	0.5%	2	2	0.6%	2	0	0.1%	0
● No information	2	0.5%	2	5	1.51%	5	3	1.01%	3



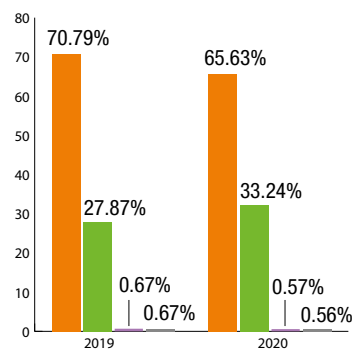
Music

	2019			2020			Variation		
		%			%			%	
● Male	296	72.91%	232	231	67.74%	199	-65	-5.17%	-33
● Female	61	15.02%	56	47	13.78%	46	-14	-1.24%	-10
● Non-binary	4	0.99%	4	1	0.29%	1	-3	-0.7%	-3
● No information	45	11.09%	38	62	18.18%	61	17	7.09%	23



Editing

	2019			2020			Variation		
		%			%			%	
● Male	315	70.79%	250	231	65.63%	201	-84	-5.16%	-49
● Female	124	27.87%	104	117	33.24%	106	-7	5.37%	2
● Non-binary	3	0.67%	3	2	0.57%	2	-1	-0.1%	-1
● No information	3	0.67%	3	2	0.56%	2	-1	-0.11%	-1





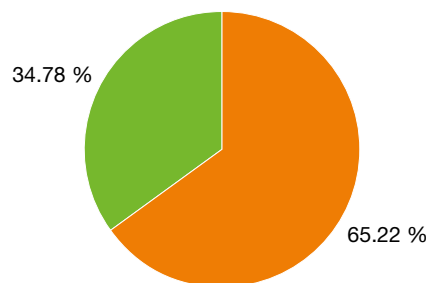
Appendix I: Films produced in Spain

Films selected

Of the **38** Spanish productions programmed at the 68th edition in the Official Selection, New Directors, Horizontes Latinos, Zabaltegi-Tabakalera, Perlak, Nest, Culinary Zinema, Made in Spain, Zinemira and the Basque Cinema Gala¹, 34.8% were directed by professionals who identified with the female gender. Women produced 39.6% of the selected Spanish films, wrote 42.1% of the stories, photographed 25% of these films and edited 42.6%, and composed and/or performed the music in 20.5% of the films. We include the statistics for 2020 followed by a comparison with 2019 data on the next two pages.

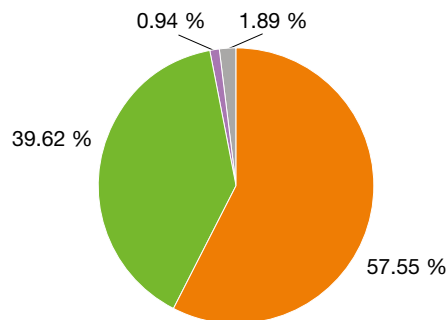
Direction

		%	
Male	30	65.22 %	24*
Female	16	34.78 %	15*
Non-binary	0	0 %	0
No information	0	0 %	0
	46	100 %	



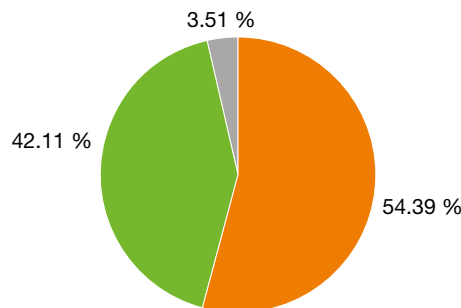
Production

		%	
Male	61	57.55 %	31*
Female	42	39.62 %	24*
Non-binary	1	0.94 %	1
No information	2	1.89 %	2
	106	100 %	



Screenplay

		%	
Male	31	54.39 %	24*
Female	24	42.11 %	20*
Non-binary	0	0 %	0
No information	2	3.51 %	2
	57	100 %	



¹ This analysis does not include films in which the selection committee did not participate (RTVE, Movistar+, EITB galas...), which had not been produced in the last year (Movies for Kids, Belodromoa Ikastetxeetan), unfinished films (WIP Latam and WIP Europa) or projects (Europe-Latin America Co-Production Forum and Ikusmira Berriak).

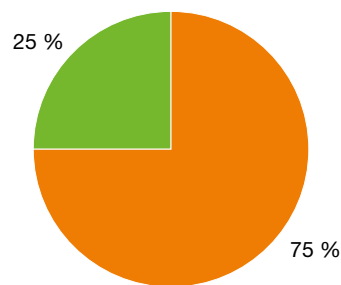


Appendix I: Films produced in Spain

Films selected

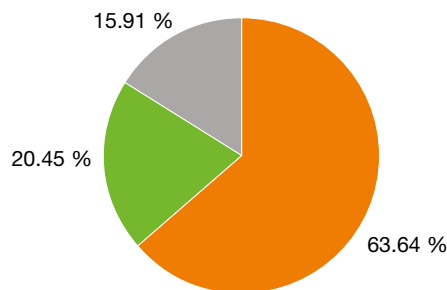
Cinematography

		%	
● Male	33	75 %	30*
● Female	11	25 %	10*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	44	100 %	



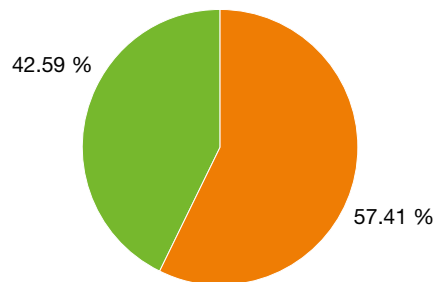
Music

		%	
● Male	28	63.64 %	25*
● Female	9	20.45 %	8*
● Non-binary	0	0 %	0
● No information	7	15.91 %	7
	44	100 %	



Editing

		%	
● Male	31	57.41 %	23*
● Female	23	42.59 %	20*
● Non-binary	0	0 %	0
● No information	0	0 %	0
	54	100 %	



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



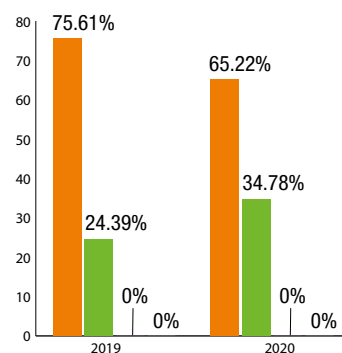
Appendix I: Films produced in Spain

Comparison between the Spanish productions selected

Compared to the 67th edition, we can see an increase in the participation of persons who identify with the female gender in all categories, especially in editing (+14%), production (+11.8%), production (+11.8%), screenplay (+10.9%) and directing (+10.4%).

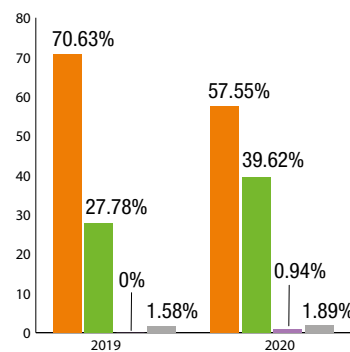
Direction

	2019			2020			Variation		
		%			%			%	
● Male	62	75.61%	43	30	65.22%	24	-32	-10.39%	-19
● Female	20	24.39%	17	16	34.78%	15	-4	10.39%	-2
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● No information	0	0%	0	0	0%	0	0	0%	0



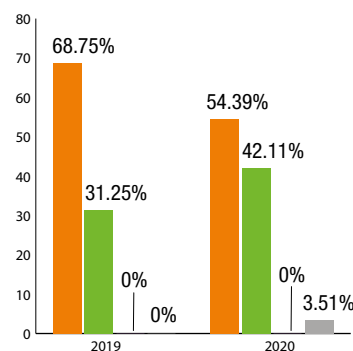
Production

	2019			2020			Variation		
		%			%			%	
● Male	89	70.63%	44	61	57.55%	31	-28	-13.08%	-13
● Female	35	27.78%	27	42	39.62%	24	7	11.84%	-3
● Non-binary	0	0%	0	1	0.94%	1	1	0.94%	1
● No information	2	1.58%	2	2	1.89%	2	0	0.31%	0



Screenplay

	2019			2020			Variation		
		%			%			%	
● Male	77	68.75%	46	31	54.39%	24	-46	-14.36%	-22
● Female	35	31.25%	22	24	42.11%	20	-11	10.86%	-2
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● No information	0	0%	0	2	3.51%	2	2	3.51%	2



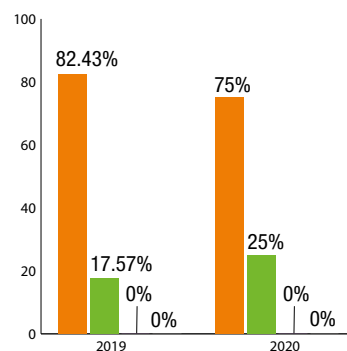


Appendix I: Films produced in Spain

Comparison between the Spanish productions selected

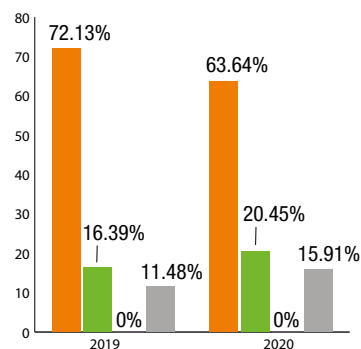
Cinematography

	2019			2020			Variation		
		%			%			%	
● Male	61	82.43%	50	33	75%	30	-28	-7.43%	-20
● Female	13	17.57%	9	11	25%	10	-2	7.43%	1
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● No information	0	0%	0	0	0%	0	0	0%	0



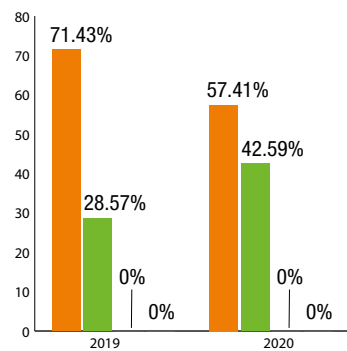
Music

	2019			2020			Variation		
		%			%			%	
● Male	44	72.13%	38	28	63.64%	25	-16	-8.49%	-13
● Female	10	16.39%	10	9	20.45%	8	-1	4.06%	-2
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● No information	7	11.48%	7	7	15.91%	7	0	4.43%	0



Editing

	2019			2020			Variation		
		%			%			%	
● Male	60	71.43%	41	31	57.41%	23	-29	-14.02%	-18
● Female	24	28.57%	22	23	42.59%	20	-1	14.02%	-2
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● No information	0	0%	0	0	0%	0	0	0%	0







SSIFF

Donostia Zinemaldia
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International Film Festival

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Appendix II: List of films selected for the 68th edition



Appendix II: List of films selected for the 68th edition

Official Selection



In competition

- *Akelarre*, Pablo Agüero (Spain - France - Argentina)
VI EUROPE-LATIN AMERICA CO-PRODUCTION FORUM
- *Asa ga kuru / True Mothers*, Naomi Kawase (Japan)
- *Courtroom 3H*, Antonio Méndez Esparza (Spain - USA)
- *Crock of Gold: A Few Rounds with Shane MacGowan*, Julien Temple (UK)
- *Dasatskisi / Beginning*, Dea Kulumbegashvili (France - Georgia)
- *Druk / Another Round*, Thomas Vinterberg (Denmark - Sweden - Netherlands)
- *Été 85 / Summer of 85*, François Ozon (France)
- *Nakuko wa ineega / Any Crybabies Around?*, Takuma Sato (Japan)
- *Nosotros nunca moriremos / We Will Never Die*, Eduardo Crespo (Argentina)
- *Passion simple*, Danielle Arbid (France - Belgium)
- *Supernova*, Harry Macqueen (UK)
- *Sutemose / In the Dusk*, Šarūnas Bartas (Lithuania - France - Czech Republic - Serbia - Portugal - Latvia)
- *Wuhai*, Zhou Ziyang (China)

Not in competition

- *Rifkin's Festival*, Woody Allen (Spain - USA - Italy)
OPENING FILM
- *El olvido que seremos / Forgotten We'll Be*, Fernando Trueba (Colombia) **CLOSING NIGHT FILM**
- *Antidisturbios / Riot Police*, Rodrigo Sorogoyen (Spain)
TV Series (6 episodes)

Special Screenings

- *El Gran Fellove / The Great Fellove*, Matt Dillon (Mexico - Cuba - USA)
- *Patria*, Aitor Gabilondo (Spain)
TV Series (8 episodes)
- *We Are Who We Are*, Luca Guadagnino (Italy)
TV Series (8 episodes)



Appendix II: List of films selected for the 68th edition

New Directors



In competition

- *16 Printemps / Spring Blossom*, Suzanne Lindon (France)
- *Ane / Ane Is Missing*, David Pérez Sañudo (Spain)
- *Casa de Antiguidades / Memory House*, João Paulo Miranda Maria (Brazil - France)
- **FILMS IN PROGRESS 37**
- *Chupacabra*, Grigory Kolomytsev (Russia)
- **IKUSMIRA BERRIAK IV**
- *Gal-mae-gi / Gull*, Kim Mi-jo (South Korea)
- *Gē shēng yuán hé màn bàn pāi / Slow Singing*, Dong Xingyi (China)
- *Hil kanpaiak / Death Knell*, Imanol Rayo (Spain)
- *Jak Najdalej Stąd / I Never Cry*, Piotr Domalewski (Poland - Ireland)
- *La última primavera / Last Days of Spring*, Isabel Lamberti (Netherlands - Spain)
- *Limbo*, Ben Sharrock (UK)
- *Spagat / Grand Écart*, Christian Johannes Koch (Switzerland)
- *Umibe no kanojotachi / Along the Sea*, Akio Fujimoto (Japan - Vietnam)



Appendix II: List of films selected for the 68th edition

Horizontes Latinos



In competition

- *El prófugo / The Intruder*, Natalia Meta (Argentina - Mexico) **OPENING FILM**
- *Edición ilimitada / Unlimited Edition*, Edgardo Cozarinsky, Santiago Loza, Virginia Cosin, Romina Paula (Argentina)
- *La Verónica*, Leonardo Medel (Chile)
- *Las mil y una / One in a Thousand*, Clarisa Navas (Argentina - Germany)
VII EUROPE-LATIN AMERICA CO-PRODUCTION FORUM
- *Mamá, mamá, mamá / Mum, Mum, Mum*, Sol Berruezo Pichon-Rivière (Argentina)
- *Selva trágica / Tragic Jungle*, Yulene Olaizola (Mexico - France - Colombia)
- *Sin señas particulares / Identifying Features*, Fernanda Valadez (Mexico - Spain)
FILMS IN PROGRESS 36
- *Todos os mortos / All the Dead Ones*, Caetano Gotardo, Marco Dutra (Brazil - France)
- *Visión nocturna / Night Shot*, Carolina Moscoso (Chile)



Appendix II: List of films selected for the 68th edition

Zabaltegi - Tabakalera



In competition

- *A metamorfose dos Pássaros / The Metamorphosis of Birds*, Catarina Vasconcelos (Portugal)
- *Autoficción / Autofiction*, Laida Lertxundi (USA - Spain - New Zealand) - **SHORT FILM**
- *Cold Meridian*, Peter Strickland (Hungary - UK) - Short Film
- *Correspondencia / Correspondence*, Carla Simón, Dominga Sotomayor (Spain - Chile) - **SHORT FILM**
- *Domangchin yeoja / The Woman Who Ran*, Hong Sang-soo (South Korea)
- *Dustin*, Naïla Guiguet (France) - **SHORT FILM**
- *Fauna*, Nicolás Pereda (Canada - Mexico)
- *Huan le shi guang / Having a Good Time*, Bell Zhong (China) - **SHORT FILM**
- *I Am Afraid to Forget Your Face*, Sameh Alaa (Egypt - France - Belgium - Qatar) - **SHORT FILM**
- *Le sel des larmes / The Salt of Tears*, Philippe Garrel (France - Switzerland)
- *Los conductos*, Camilo Restrepo (France - Colombia - Brazil)
- *Noche perpetua / Perpetual Night*, Pedro Peralta (Portugal - France) - **SHORT FILM**
- *Ping jing / The Calming*, Song Fang (China)
- *Rizi / Days*, Tsai Ming-Liang (Taiwan)
- *Simon Chama / Simon Calls*, Marta Sousa Ribeiro (Portugal)
- *Stephanie*, Leonardo van Dijl (Belgium) - **SHORT FILM**
IKUSMIRA BERRIAK III
- *The Trouble with Being Born*, Sandra Wollner (Austria)
- *Un efecto óptico / An Optical Illusion - Interval*, Juan Cavestany (Spain)
- *Ya no duermo*, Marina Palacio (Spain) - **SHORT FILM**
- *Zheltaya koshka / Yellow Cat*, Adilkhan Yerzhanov (Kazakhstan - France)



Appendix II: List of films selected for the 68th edition

Perlak



In competition

- *Wife of a Spy*, Kiyoshi Kurosawa (Japan)
OPENING FILM
- *ADN / DNA*, Maiwenn (France)
- *El agente topo / The Mole Agent*, Maite Alberdi (Chile - USA - Germany - Netherlands - Spain)
VI EUROPE-LATIN AMERICA CO-PRODUCTION FORUM
- *Herself*, Phyllida Lloyd (UK - Ireland)
- *Miss Marx*, Susanna Nicchiarelli (Italy - Belgium)
- *Nam-mae wui Yeo-reum-bam / Moving on*, Yoon Dan-bi (South Korea)
- *Never Rarely Sometimes Always*, Eliza Hittman (USA)
- *Nomadland*, Chloé Zhao (USA)
- *Nuevo orden / New Order*, Michel Franco (Mexico - France)
- *The Father*, Florian Zeller (UK)

Not in competition

- *The World to Come*, Mona Fastvold (USA)
CLOSING FILM OUT



Appendix II: List of films selected for the 68th edition

Nest



In competition

- *Binokl / Opera Glasses*, Mila Zhluktenko (Germany). Hochschule für Fernsehen und Film München (University of Television and Film Munich) (Germany)
- *CatDog*, Ashmita Guha (India). Film & Television Institute of India (FTII) (India)
- *Ella i jo*, Jaume Claret Muxart (Spain). Elías Querejeta Zine Eskola - EQZE (Spain)
- *Esta no es una historia sobre China*, Francisca Jiménez Ortegata (Argentina). Programa de Cine de la Universidad Torcuato Di Tella (Argentina)
- *Filipiñana*, Rafael Manuel (UK - Philippines). London Film School (UK)
- *I Want to Return Return Return*, Elsa Rosengren (Germany). German Film & Television Academy Berlin / DFFB (Germany)
- *La hoguera / The Bonfire*, Carlos Saiz Espin (Spain). Centro Internacional de Fotografía y Cine (EFTI) (Spain)
- *Lata*, Alisha Mehta (India - USA). California Institute of the Arts (USA)
- *Los niños lobo / The Wolf Kids*, Otávio Almeida (Cuba). Escuela Internacional de Cine y Televisión (EICTV) (Cuba)
- *Muralla China / Chinese Wall*, Santiago Barzi (Argentina). Universidad del Cine (Argentina)
- *Perfect as Cats*, Kevin Vu (USA). NYU Tisch School of the Arts (USA)
- *Pile*, Toby Auberg (UK). Royal College of Art (UK)
- *The Speech*, Haohao Yan (USA). American Film Institute (USA)



Appendix II: List of films selected for the 68th edition

Culinary Zinema



- *ARZAK since 1897*, Asier Altuna (Spain)
OPENING FILM
- *Camí lliure / Free Way*, Ángel Parra (Spain)
- *La receta del equilibrio*, Óscar Bernàcer (Spain)
- *The Truffle Hunters*, Michael Dweck, Gregory Kershaw (USA - Italy - Greece)



Appendix II: List of films selected for the 68th edition

Made in Spain

- *Arima*, Jaione Camborda (Spain)
 - *Hermanas*, Pascal Rambert, Diego Postigo (Spain) TV Series (Episodes 1)
 - *La boda de Rosa / Rosa's Wedding*, Icíar Bollain (Spain - France)
 - *La isla de las mentiras / The Island of Lies*, Paula Cons Varela (Spain - Argentina - Portugal)
 - *La Mami*, Laura Herrero Garvin (Mexico - Spain)
- V EUROPE-LATIN AMERICA CO-PRODUCTION FORUM**
- *Las niñas / Schoolgirls*, Pilar Palomero (Spain)
 - *My Mexican Bretzel*, Nuria Giménez (Spain)
 - *Padre no hay más que uno*, Santiago Segura (Spain)



Appendix II: List of films selected for the 68th edition

Zinemira

- *Nora*, Lara Izagirre (Spain - France) **OPENING FILM**
VII EUROPE-LATIN AMERICA CO-PRODUCTION FORUM
- *Lobster Soup*, Pepe Andreu, Rafael Molés (Spain - Iceland - Lithuania) **CLOSING**
NIGHT FILM
- *Atarrabi et Mikelats*, Eugène Green (France - Belgium)
- *Caminho longo*, Josu Martinez, Txaber Larreategi (Spain)
- *El Drogas*, Natxo Leuza (Spain)
- *El Estado contra Pablo Ibar / The Miramar Murders: The State vs. Pablo Ibar*, Olmo Figueredo (Spain) TV Series (Episodes 1 and 2)
- *Hijos de Dios / God's Children*, Ekain Irigoien (Spain)
- *Jo ta ke / Non-stop*, Aitziber Olaskoaga (Spain) - **MEDIUM-LENGTH FILM**
IKUSMIRA BERRIAK V
- *Non Dago Mikel? / Where Is Mikel?*, Amaia Merino, Miguel Angel Llamas (Spain)
- *Talento / Talent*, David González Rudiez (Spain)
- *Urtzen*, Telmo Esnal (Spain)



Appendix II: List of films selected for the 68th edition

Basque Cinema Gala

- *Bizimina*, Pablo Iriburu, Migueltxo Molina, Jon Maya (Spain) - **SHORT FILM**
-

Donostia Award Screening

- *Falling*, Viggo Mortensen (Canada - UK)
-

Surprise film

- *Sportin' Life*, Abel Ferrara (France)



Appendix II: List of films selected for the 68th edition

Films-to-be

WIP Latam

- *Boreal*, Federico Adorno (Paraguay - Mexico)
- *El empleado y el patrón / The Employer and the Employee*, Manuel Nieto (Uruguay - Argentina - Brazil - France)
- *Jesús López*, Maximiliano Schonfeld (Argentina - France)
- *La roya / The Rust*, Juan Sebastián Mesa (Colombia - France)

VI EUROPE-LATIN AMERICA CO-PRODUCTION FORUM

- *Los restos fósiles / The Fossilized Remains*, Jerónimo Quevedo (Argentina)
- *Piedra Noche / Dusk Stone*, Iván Fund (Argentina - Chile)

WIP Europa

- *918 gau / 918 Nights*, Arantza Santesteban (Spain)
- **IKUSMIRA BERRIAK IV**
- *İki Şafak Arasında / Between Two Dawns*, Selman Nacar (Turkey - France - Romania)
- *Inventura / Inventory*, Darko Sinko (Slovenia)
- *Mbah Jhiwo / Ancient Soul*, Alvaro Gurrea (Spain)
- *Veli / Field*, Lasha Tskvitinidze (Georgia)



Appendix II: List of films selected for the 68th edition

Films-to-be

IX Europe-Latin America Co-production Forum

- *¿Quién mató a Narciso? / Who Killed Narciso?*, Marcelo Martinessi (Paraguay - Germany - France)
- *Ángeles*, Paula Markovitch (Mexico - Argentina - France)
- *Anhell69*, Theo Montoya (Colombia - Argentina - Romania)
- *Delirio / Delirium*, Alexandra Latishev Salazar (Costa Rica - Chile)
- *El día de mi bestia / The Day of My Beast*, Camila Beltrán (Colombia - France)
- *El olor del pasto recién cortado / The Smell of Freshly Cut Grass*, Celina Murga (Argentina - Germany)
- *El otro hijo / The Other Son*, Juan Sebastián Quebrada (Colombia - France)
- *El repartidor está en camino / Riders*, Martín Rejtman (Argentina - Portugal)
- *Hen*, György Pálfi (Hungary - Mexico)
- *La anatomía de los caballos / The Anatomy of the Horse*, Daniel Vidal Toche (Spain - Peru - Colombia)
- *La cercanía / Nearness*, Jorge Thielen Armand (France - Venezuela)
- *La eterna adolescente / Eternal Adolescent*, Eduardo Esquivel (Mexico)
- *La fiebre / The Fever*, Mateo Bendesky (Argentina - Brazil - France)
- *La última reina / The Last Queen*, Lucía Garibaldi (Uruguay - Argentina)
- *Memorias de un cuerpo que arde / Memories of a Burning Body*, Antonella Sudasassi Furniss (Costa Rica - Spain)
- *Noche americana / American Night*, Nele Wohlatz (Argentina)
- *Pobres pibes*, Benjamín Naishtat (Argentina)
- *Tres / Three*, Diego Schipani (Argentina)

VI. Ikusmira Berriak

- *Anoche conquisté Tebas / Last Night I Conquered the City of Thebes*, Gabriel Azorín (Spain)
- *Creatura*, Elena Martín Gimeno (Spain)
- *La misteriosa mirada del flamenco / The Mysterious Gaze of the Flamingo*, Diego Céspedes (Chile)
- *Monólogo colectivo / Collective Monologue*, Jessica Sarah Rinland (Argentina)
- *O Corno do Centeo / The Rye Horn*, Jaione Camborda Coll (Spain)



Appendix II: List of productions from the Basque Autonomous Community selected for the 68th edition

Official Selection

- *Akelarre*, Pablo Agüero (Spain - France - Argentina)
VI EUROPE-LATIN AMERICA CO-PRODUCTION FORUM

New Directors

- *Ane / Ane Is Missing*, David Pérez Sañudo (Spain)
- *Hil kanpaiak / Death Knell*, Imanol Rayo (Spain)

Zabaltegi-Tabakalera

- *Autoficción / Autofiction*, Laida Lertxundi (USA - Spain - New Zealand)
SHORT FILM
- *Ya no duermo*, Marina Palacio (Spain)
SHORT FILM

Culinary Zinema

- *ARZAK since 1897*, Asier Altuna (Spain)
OPENING FILM

Made in Spain

- *La isla de las mentiras / The Island of Lies*, Paula Cons Varela (Spain - Argentina - Portugal)

Zinemira

- *Nora*, Lara Izagirre (Spain - France)
OPENING FILM - VII EUROPE-LATIN AMERICA CO-PRODUCTION FORUM
- *Lobster Soup*, Pepe Andreu, Rafael Molés (Spain - Iceland - Lithuania)
CLOSING NIGHT FILM
- *Atarrabi et Mikelats*, Eugène Green (France - Belgium)
- *Caminho longe*, Josu Martinez, Txaber Larreategi (Spain)
- *El Drogas*, Natxo Leuza (Spain)
- *El Estado contra Pablo Ibar / The Miramar Murders: The State vs. Pablo Ibar*, Olmo Figueredo (Spain)
TV Series (Episodes 1 and 2)
- *Hijos de Dios / God's Children*, Ekain Irigoien (Spain)
- *Jo ta ke / Non-stop*, Aitziber Olaskoaga (Spain)
IKUSMIRA BERRIAK V - MEDIUM-LENGTH FILM
- *Non Dago Mikel? / Where Is Mikel?*, Amaia Merino, Miguel Angel Llamas (Spain)
- *Talento / Talent*, David González Rudiez (Spain)
- *Urtzen*, Telmo Esnal (Spain)

Basque Cinema Gala

- *Bizimina*, Pablo Iraburu, Migueltxo Molina, Jon Maya (Spain) - **SHORT FILM**



Appendix II: List of Spanish productions selected for the 68th edition

Official Selection

- *Rifkin's Festival*, Woody Allen (Spain - USA - Italy)
OPENING FILM
NOT IN COMPETITION
- *Akelarre*, Pablo Agüero (Spain - France - Argentina)
VI EUROPE-LATIN AMERICA CO-PRODUCTION FORUM
- *Courtroom 3H*, Antonio Méndez Esparza (Spain - USA)
- *Antidisturbios / Riot Police*, Rodrigo Sorogoyen (Spain)
NOT IN COMPETITION
TV Series (6 episodes)
- *Patria*, Aitor Gabilondo (Spain)
SPECIAL SCREENINGS
TV Series (8 episodes)

New Directors

- *Ane / Ane Is Missing*, David Pérez Sañudo (Spain)
- *Hil kanpaiak / Death Knell*, Imanol Rayo (Spain)
- *La última primavera / Last Days of Spring*, Isabel Lamberti (Netherlands - Spain)

Horizontes Latinos

- *Sin señas particulares / Identifying Features*, Fernanda Valadez (Mexico - Spain)
FILMS IN PROGRESS 36

Zabaltegi-Tabakalera

- *Autoficción / Autofiction*, Laida Lertxundi (USA - Spain - New Zealand)
SHORT FILM
- *Correspondencia / Correspondence*, Carla Simón, Dominga Sotomayor (Spain - Chile)
SHORT FILM
- *Un efecto óptico / An Optical Illusion - Interval*, Juan Cavestany (Spain)
- *Ya no duermo*, Marina Palacio (Spain)
SHORT FILM

Perlak

- *El agente topo / The Mole Agent*, Maite Alberdi (Chile - USA - Germany - Netherlands - Spain)
VI EUROPE-LATIN AMERICA CO-PRODUCTION FORUM

Nest

- *Ella i jo*, Jaume Claret Muxart (Spain). Elías Querejeta Zine Eskola - EQZE (Spain)
SHORT FILM
- *La hoguera / The Bonfire*, Carlos Saiz Espin (Spain). Centro Internacional de Fotografía y Cine (EFTI) (Spain)
SHORT FILM

Culinary Zinema

- *ARZAK since 1897*, Asier Altuna (Spain)
OPENING FILM
- *Camí lliure / Free Way*, Ángel Parra (Spain)
- *La receta del equilibrio*, Óscar Bernàcer (Spain)



Appendix II: List of Spanish productions selected for the 68th edition

Made in Spain

- *Arima*, Jaione Camborda (Spain)
- *Hermanas*, Pascal Rambert, Diego Postigo (Spain)
TV Series (Episodes 1)
- *La boda de Rosa / Rosa's Wedding*, Icíar Bollain (Spain - France)
- *La isla de las mentiras / The Island of Lies*, Paula Cons Varela (Spain - Argentina - Portugal)
- *La Mami*, Laura Herrero Garvin (Mexico - Spain)
V EUROPE-LATIN AMERICA CO-PRODUCTION FORUM
- *Las niñas / Schoolgirls*, Pilar Palomero (Spain)
- *My Mexican Bretzel*, Nuria Giménez (Spain)
- *Padre no hay más que uno*, Santiago Segura (Spain)

Zinemira

- *Nora*, Lara Izagirre (Spain - France)
OPENING FILM
VII EUROPE-LATIN AMERICA CO-PRODUCTION FORUM
- *Lobster Soup*, Pepe Andreu, Rafael Molés (Spain - Iceland - Lithuania)
CLOSING NIGHT FILM
- *Caminho longe*, Josu Martinez, Txaber Larreategi (Spain)
- *El Drogas*, Natxo Leuza (Spain)
- *El Estado contra Pablo Ibar / The Miramar Murders: The State vs. Pablo Ibar*, Olmo Figueredo (Spain)
TV Series (Episodes 1 and 2)
- *Hijos de Dios / God's Children*, Ekain Irigoien (Spain)
- *Jo ta ke / Non-stop*, Aitziber Olaskoaga (Spain)
IKUSMIRA BERRIAK V - MEDIUM-LENGTH FILM
- *Non Dago Mikel? / Where Is Mikel?*, Amaia Merino, Miguel Angel Llamas (Spain)
- *Talento / Talent*, David González Rudiez (Spain)
- *Urtzen*, Telmo Esnal (Spain)

Basque Cinema Gala

- *Bizimina*, Pablo Iraburu, Migueltxo Molina, Jon Maya (Spain) - **SHORT FILM**