



De izquierda a derecha, Gabriel Azorín, Elena Martín, Diego Céspedes, Jessica Sarah Rinland y Jaione Camborda.

ALEX ABRIL

ANN-MARIE CORVIN

Jessica Sarah Rinland's *Collective Monologue* and Elena Martín Gimeno's *Creature* are among the five projects selected this year at Ikusmira Berriak.

The sixth edition of the training program is now in the second segment of its residency at San Sebastián, and a different world awaits its five participants since their first meeting in March.

Rinland, an Argentine-British installation artist and filmmaker, said that it was "a small miracle" any of this year's cohort had made it back for the San Sebastián Film Festival, where they will present their projects to the industry.

Rinland is one of five filmmakers, selected from 185 submissions, who were granted a fellowship for this year's program, to develop her second feature, which explores the rise and fall of zoos in society.

"I feel very fortunate to be supported by an institution which backs the development of non-conventional films, especially at this time when once again culture is being underfunded," she added.

While the scheme was set up to support filmmakers from the Basque Country, it also supports those from the rest of Spain as well as international filmmakers, participants in the SSIFF's student short film competition and students from the region's Elías Querejeta Film School.

In 2020, the program was set to increase the first period of its residency - scheduled to take place in March and April this year - from four weeks to six in San Sebastián's Tabakalera building - a former tobacco factory-turned-culture-center, which also houses the Film School.

But then the pandemic hit and the physical program was cancelled in its second week, forcing three of the filmmakers to return home with another two confined to the region, until borders reopened.

According to program coordinator Maialen Franco, Ikusmira Berriak had to quickly change tack and regroup the participants into online tutorials with their mentors.

Ikusmira Berriak Builds as Development Program

As with other years, this online support continued over the summer months - as did financial support - in the shape of a development grant of €5,000 (\$6,000).

This year's mentors include: Brazilian filmmaker Sergio Oksman; Argentine film producer Eugenia Mumenthaler; Cannes Jury Prize winning director Oliver Laxe and *Rosa's Wedding* producer Fernanda del Nido.

While COVID-19 may have denied this year's cohort the benefits of an all-expenses paid residency in the heart of the mountainous Basque region, Spanish filmmaker Gimeno said her project *Creature* - a tale of female sexual awakening - has made good progress.

"We're working on the second draft and with a much clearer idea about the core that drives us through this story," she said.

"The dedication and the discussions with the tutors, although they had to be online due to the virus, were key to the development of the script," she added.

Creature - which will be produced through Vilaut Films, Lastor Media and Avalon - is Gimeno's second feature after her debut *Julia* - which enjoyed a prized festival circuit, leading to writing, directing and acting jobs on a slew of TV dramas, including *Perfect Life* and HBO series *Veneno* and *En casa*.

While she wasn't able to occupy the same physical space as her colleagues, one of the highlights of the program, she added, has been learning about their different approaches.

"It's been very enriching for me, after working in television, I was looking forward to reconnecting with a more personal way to write and create. Sharing the process has been inspiring," she said.

This year's other selected projects are Chilean director Diego Céspedes' *La misteriosa mirada del flamenco*, a poetic story that reflects on societal

taboos; Gabriel Azorín's *Anoche conquisté Tebas*, which compares men of the same age from different periods in time and *O corno do centeo*, a tale of maternity, femininity and identity set in the Galician countryside of the early '70s, by Jaione Camborda.

According to Franco, because SSIFF has made significant changes to how the festival operates this year, the second leg of the program has meant meetings with the industry will run virtually, while IB's pitching sessions will be pre-recorded.

But for the filmmakers, the end goal remains the same - to secure further development support, finance and production partners for their projects.

"By the end of the festival, I hope to confirm an Argentine producer, co-producers and other collaborators who can help finance the film, to then begin shooting in 2021," Rinland said.

Ikusmira Berriak titles now screening at the 2020 San Sebastian Film Festival

After six editions, multiple projects put through the residency have now gone before the cameras. Four IB titles screen at this year's film festival:

Jo Ta Ke

Directed by Aitziber Olaskoaga, and playing out of competition at San Sebastián's Zinemira Basque showcase, a medium feature developed at the 2019 Ikusmira Berriak exploring constructs of national identity as a film crew travels from the Basque country to La Mancha, home to Spain's first high-security prison.

918 Nights (918 Gau)

A 2018 project, filmmaker Arantza Santesteban's account of her arrest and subsequent 918 nights in prison charged with terrorism. Produced by Marian Fernández Pascal at

go-ahead Basque outfit Txintua Films, screening as a work in progress at WIP Europa.

Stephanie

A 2020 Cannes Official Selection short, sold by New Europe Film Sales and now screening in Zabaltegi-Tabakalera, helmed by Flanders' Leonardo van Dijk, a 2017 Ikusmira Berriak alum. It records the moment Stephanie, an 11-year-old gymnast wins her first international title. For better or worse, maybe both, her life will never be quite the same.

Chupacabra

Directed by Russia's Grigory Kolomsytshev, and a buzz title world premiering in San Sebastián's New Directors, a raw coming-of-age movie set in a benighted village beside a sea, unspooling a vivid portrait of the emotional confusion of untutored childhood. An IB 2019 project.

AGENDA

INDUSTRIA

09.30 - 14.30 - ONLINE

Reunión EFAD

Reunión Plenaria EFAD (Asociación Europea de Directores de Agencias de Cine) - (Cerrado)

10.00 - 20.00 - ONLINE

IX Foro de Coproducción Europa-América Latina

Citas *one-to-one* con los proyectos seleccionados en el IX Foro de Coproducción Europa-América Latina (Con acreditación de industria)

12.00 - 12.30 - KURSAAL - CLUB DE PRENSA

Presentación PRÓXIMA

Presentación PRÓXIMA (Asociación de distribuidores de cine independiente y de autor en V.O.) - (Con acreditación de industria hasta completar aforo)

12.00 - 18.00 - ONLINE

VI. Ikusmira Berriak

Citas *one-to-one* con los proyectos seleccionados en el programa de residencias Ikusmira Berriak (Con acreditación de industria)

13.00 - 13.30 - ONLINE

El papel de ELKARGI para una FINANCIACIÓN de película

¿Por qué ELKARGI? ¿Qué propuestas de valor añadido me ofrece? ¿Cuáles son sus soluciones adaptadas a mis necesidades como sector audiovisual? Experiencia y compromiso
Ponentes: Felipe Flamarique y Ana Serna

17.00 - 18.00 - ONLINE

Creando audiencia más allá de Europa

Perspectiva sobre la manera en la que se enfrentan las distribuidoras, festivales, expositores y plataformas de distribución del ámbito de los documentales a la crisis generada por la pandemia del Covid-19 y cómo consiguen mantener e incrementar su audiencia. - (Abierto)
Ponentes: Mette Hofmann Meyer (Why Foundation); Inti Cordera (DocsMx); Miguel Ribeiro (Doclisboa); y Diana Tabakov (The Doc Alliance Films)
Moderador: Alex Navarro (Creative Europe Desk Catalunya)



MARÍA GUZMAN

Reunión de la Red Estatal de Clústeres Audiovisuales

Participación de los clústeres de Galicia, Euskadi, Canarias, Cataluña y Navarra, con una representación del Ministerio de Cultura y Deporte, encabezada por Adriana Moscoso (directora general de Industrias Culturales y Cooperación) y Beatriz Navas (directora general del ICAA). El objetivo ha sido poner en valor la labor que realizan los clústeres como organizaciones que vertebran la innovación en la industria audiovisual, además de conocer las novedades legislativas estatales en el sector.