

# San Sebastian 2020: 5 Industry Takeaways

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Early September's Venice Festival celebrated the restart of cinema theater attendance. Opening six days after Venice ended, as second-wave COVID-19 forced parts of Madrid back into semi-lockdown, 2020's on-site San Sebastian Festival, normally a convivial, festive event, was a more sober affair as the festival politely but firmly enforced sanitary protocols and Europe's industry calibrated the cost of the pandemic.

More bullishly, industry leaders - Netflix, Warner Bros., Atresmedia Cine - talked up the fundamentals of Spanish-language production, TV and film, which remain strong. Following, five takeaways from San Sebastian, which wraps with a prize gala tomorrow Saturday night.

**Levying the Streamers: An \$0.5 Billion Dollar Question for Europe**  
COVID-19 cost Europe's film and TV sectors €10 billion (\$12 billion) just for 2020, the European Audiovisual Observatory's Gilles Fontaine announced at this year's San Sebastian European Film Forum. E.U. film pre-finance, worth just under €2.0 billion (\$2.4 billion) in 2019, would plunge to just over €1.5 billion (\$1.8 billion) in 2021, the major hit coming from imploding cinema theater distribution he added, going



Nuevo orden.

on to say that he doubted whether streaming platforms, at their current rate of investment in European movies, would take up that slack. So maybe they should be forced to. At the Film Forum, Alvaro Longoria president of the European Producers Club, a lobby of Europe's biggest independent film producers, called on European Union governments to ensure that global OTT services are obliged to invest at least 25% of their European Union turnover in European works. His demand met with widespread support.

## Late Fest Biz

Deals and deal announcements, did go down, many towards the end of the festival taking in the Basque cinema, emerging as one of Spain's most vibrant film industries:

\*Paris-based Pyramide Production will co-produce Helena Bengoe-

txea's documentary Matryoshkas. Girls of War, teaming with Basque Country's Haruru Filmak and Sincro Producción. It plumbs into the lives of five now 90-something women who fled northern Spain during the Civil War and live in exile in the USSR and finally in Cuba. Sincro's David Berraondo, Pyramide's Isabelle Neuville and Haruru's Rubén Marcilla produce.

\*Barton Films, the top Basque Country distributor, is handling distribution rights to Alberto Vázquez cartoon feature project Unicorn Wars, from Spain's Abano Producciones and UniKo and France's Autour de Minuit and Schmutz. France's Charades sells the film worldwide, scheduled for a 2022 release.

\*Barton will also distribute the feature film documentary The Century of Galdós, by co-writer-director and producer Miguel Ángel Calvo Buttini at Sal-

to del Eje. A co-production with Spanish pubcaster RTVE, Galdós is sold by Onza Distribución outside Spain.

\*Producer Leire Apellániz, a leading light in the resurgence of Basque Cinema, has joined forces via her San Sebastian-based company Señor & Señora with France's La Fábrica Nocturna to produce Pablo Hernando's One Whale, an eco drama toplining Ingrid García-Johnson, Ramón Barea and Eneko Sagardoy, ready for delivery by next year.

\*This time via Apellániz & de Sosa outfit, Apellániz re-teams with Marina Perales' La Fábrica Nocturna in Sacred Spirit a Ufology story written and directed by Chema García Ibarra. Spain's Jaibo Films also co-produces.

\*Limoges-based Leitmotiv Production is teaming with Vitoria's Sonora Estudios to co-produce Iban Ayesta Aldanondo's creative documentary Nomadic Loves, about transhumance, a millennia-old way of life that still lives on.

\*In other late festival news, involving companies outside the Basque Country, Marta Nieto, star of Rodrigo Sorogoyen's Oscar-nominated Mother, will headline Tres from another Spanish Academy Award nominee, Juanjo Giménez (TimeCode).

\*Daniel Birman Ripstein at Mexico City-based Alameda Films has inked with sales agent Urban Films for the Mexican remake rights to Josué Ra-

molorenas psychological thriller Bajo la rosa, whose U.S. redo rights were optioned last year by Chris Hemsworth's Thematic Entertainment.

\*A Contracorriente Films' Adolfo Blanco confirmed to Variety an acquisition deal with The Match Factory on Michel Franco's dystopian social thriller New Order, winner of Venice's Grand Jury Prize.

## What Was Missing

With just a score or more of filmmakers arriving from Latin America, on site industry attendance came in at 776 delegates 50% of a normal year. The online pitches and industry prizes served to highlight a clutch of titles - Benjamin Naishtat's Pobre Pibes, Manuel Nieto's The Employer and the Employee, for example - now being circled by sales agents. What was missing were the chance meetings which serve as a vital source of rapid market intelligence and word-of-mouth that serve to build buzz on titles and are essential to a full-on film business. "The market was very quiet, obviously San Sebastian wasn't the same as usual without the cocktails and restaurants where we bump into many buyers. But we still managed to see a lot of people, the work-in-progress were great," said Samuel Blanc, at The Party Film Sales.

All attendees will be praying for a full on on-site event next year.

## Sonido y tecnología: futuro inmersivo

MARC BARCELÓ

Marc Orts (Barcelona, 1973) fue ayer el último invitado de los encuentros y conversaciones que The Industry Club, junto con Europa Creativa Media Desk, ha celebrado vía streaming en el marco del Festival. Orts se ha llevado hasta ahora cinco Premios Goya por su trabajo en *El orfanato* (J.A. Bayona), *Buried* (Rodrigo Cortés), *Lo imposible* (J.A. Bayona), *El niño* (Daniel Monzón) y *A Monster Calls* (J.A. Bayona), es profesor en

la ESCAC y la ECAM y miembro de la Academia de Cine de Hollywood. El barcelonés dio una generosa clase magistral donde los tecnicismos abundaron, pero también los ejemplos sacados de sus propios trabajos, haciendo hincapié en el proceso de mezcla y composición de las salas para entender lo que se nos suele ocultar cuando estamos en un cine. Desde el vitáfono hasta la tecnología Full Immersive, Orts hizo un repaso de la evolución del sonido en el cine, detallando como fueron los pa-



Marc Orts en su estudio.

sos de un sistema de reproducción a otro hasta llegar al reto del consumo audiovisual en casa. Preguntado sobre el futuro, Orts no duda en que el futuro llegará a proveer un Atmos Home en todas las casas. Y aunque los automatismos de la inteligen-

cia artificial también van mejorando unos pocos aspectos del proceso de mezclas, Orts remarcó que más allá de la tecnología no hay que olvidar el fuerte componente humano, creativo, emocional y sensorial que conlleva su trabajo.

## Agenda

### INDUSTRIA

18:00 - 19:00 - ONLINE

#### Conversaciones: Ted Hope

Pocas personas conocen el paisaje cinematográfico actual con tanta profundidad como Ted Hope. Con 12 nominaciones a los Oscar en su trayectoria, Hope ha sido testigo y protagonista de las principales transformaciones de la industria cinematográfica en las últimas décadas.

#### Modera: John Hopewell (Variety)

Con la colaboración de Creative Europe MEDIA y la Dirección General de Industrias Culturales, Propiedad Intelectual y Cooperación (ICC) - (Abierto).



Explicar el origen de La Gilda es explicar el origen de la cultura del pintxo y su vínculo inseparable con la cerveza de Donostia. Su descubrimiento surgió por pura casualidad. Joaquín Aramburu, más conocido como Txepetxa, cliente habitual de los bares de la zona de Reyes Católicos, tuvo el



acierto de ensartar en un palillo una aceituna, una anchoa y una guindilla, acompañamientos típicos del poteo de la época. A su invención decidió llamarla "Gilda", inspirado en el personaje de la inolvidable película: "Es verde, salada y un poco picante".