

SSIFF

Donostia Zinemaldia
Festival de San Sebastián
International Film Festival

Report on gender identity at the San Sebastian Festival 2023

sansebastianfestival.com

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Introduction

The fifth report drawn up from the gender perspective by the San Sebastian Festival once again extends its field of research in 2023 to include an analysis of Festival accreditation holders and a new professional category, art direction where the presence of women professionals is in the majority. The aim is to compose as accurate X-ray as possible of the consideration and involvement of women professionals in the film world, of which the Festival wants not only to be a witness, but also an active member.

The statistics of participation by gender progresses slowly. Neither the figures of films viewed by the Festival selection committee nor those finally selected show significant differences: in those viewed, the rise in women producers is 2.4 percent; in those selected, the number of women directors has risen by 3.3 percent with respect to 2023. On closely studying some of the sections a number of conclusions can be drawn: Nest remains the section with the highest presence of professionals who identify with the female gender, accompanied this year by Horizontes Latinos and by a rise in the number of women directors and producers in the Official Selection. On the other hand, Perlak and Culinary Zinema show more disproportionate figures. Once again, although less strikingly than last year, Basque cinema has more women professionals in all professional categories with respect to the general and Spanish averages.

As far as professions are concerned, the category added to this year's report, art direction, is the one that shows the highest percentage of professionals who identify with the female gender, followed by production, editing, screenwriting and direction, with percentages of between 34% and 48%. On the other hand, sound, music and cinematography show extremely low figures on the participation of women creators, with an average of between 16% and 19%.

Regarding the profile of the more than 5,000 accreditation-holders at the 71st edition of the Festival from the gender point of view, 52% are men and 47% women. If we distinguish between the different accreditations, we find that there is almost parity among film industry guests, while the film crews show a prevalence of professionals who identify with the female gender and the male gender is in the majority when it comes to the press (62%).

Like in Nest, the Festival's commitment to achieving parity in those taking their first steps in the industry can be seen in the projects selected for the Europe-Latin America Co-Production Forum and for Ikusmira Berriak as well as in the unfinished films of WIP Latam and WIP Europa. In the case of the residencies programme, the commitment to women directors and producers clearly filters into the Festival programme, particularly to its Official Selection with the presence of Raven Jackson's *All Dirt Roads Taste of Salt* (Ikusmira Berriak 2019), following its showing at Sundance in the USA, and of Jaione Camborda's *O Corno / The Rye Horne* (Ikusmira Berriak 2020), winner of the Golden Shell decided by the Jury chaired by Claire Denis. This is the fourth year in a row that a film directed by a woman has landed the event's highest award.

With respect to internal work, the Festival has launched two different kinds of training initiatives, one general for all staff and another specifically for the selection and management committees on how to apply gender variables to the programming processes. The 71st edition also saw the launch of the protocol for prevention and action in the event of sexual and gender-based abuse, with no incidents having been recorded.



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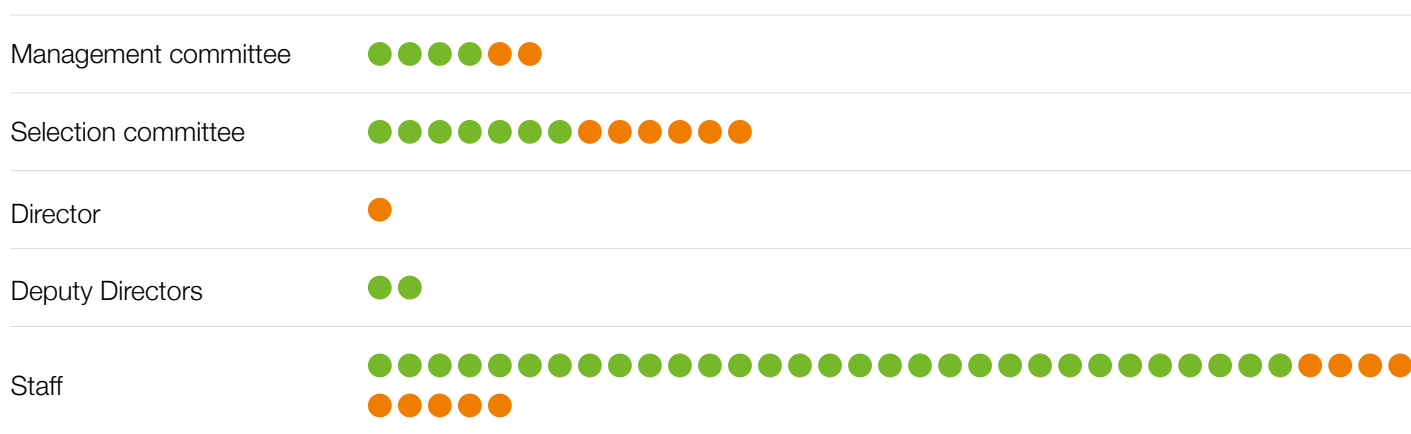
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Organisational structure of the Festival

Organisational structure of the Festival

The regular Festival staff is composed of 40 persons – counting those who work for between ten and twelve months: 9 men and 31 women (78%). The Festival organisation is structured into twelve departments, ten of which are directed by women. The management committee is made up of six persons, four of whom are women. For its part, the selection committee is made up of seven female and six male programmers.

● = female, ● = male, ● = non-binary



Department Heads





Festival accreditation holders

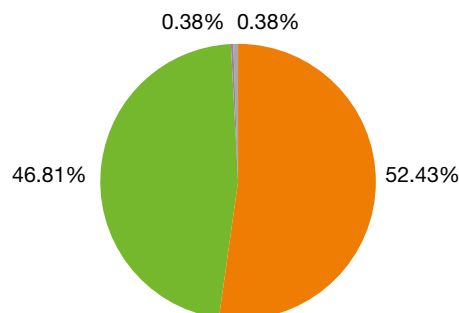


Festival accreditation holders



For the first time, the San Sebastian Festival has analysed from a gender perspective of professionals accredited at the 71st edition. The more than 5,000 accreditation holders include 5% more people who identify with the male gender rather than the female gender. Among the film crews, the percentage of women is slightly higher while among the press we find a greater imbalance.

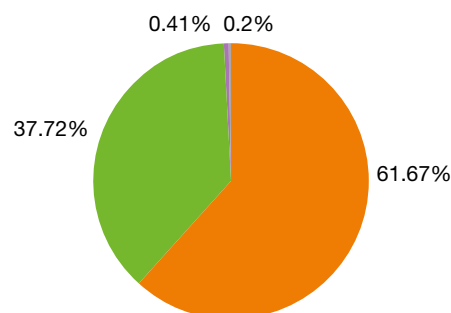
Festival accreditation holders at the 71st edition

		 %
Male	2,632	52.43%
Female	2,350	46.81%
Non-binary	19	0.38%
Not specified	19	0.38%
	5,020	100%





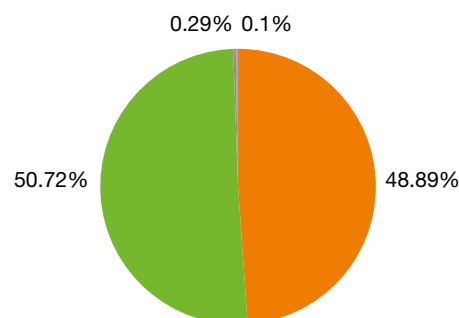
Press

		 %
Male	605	61.67%
Female	370	37.72%
Non-binary	4	0.41%
Not specified	2	0.2%
	981	100%




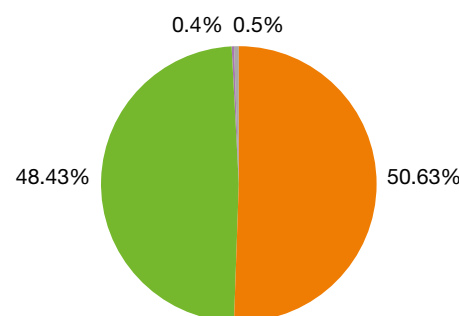
Films Delegations

		 %
Male	507	48.89%
Female	526	50.72%
Non-binary	3	0.29%
Not specified	1	0.1%
	1,037	100%



Film Industry, programmers, film schools...

		 %
Male	1,520	50.63%
Female	1,454	48.43%
Non-binary	12	0.4%
Not specified	16	0.5%
	3,002	100%





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Films viewed

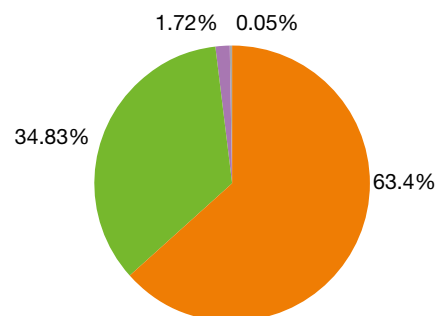


Films viewed




The San Sebastian Festival selection committee viewed in 2023 **3,902** films, a number giving an overall idea of the year's international production. An analysis from the gender perspective of the films viewed shows that, in the eight categories examined (direction, production, screenwriting, cinematography, music, editing, sound and art direction), there is a tendency towards persons who identify with the male gender range from 57% and 77%. Production, screenwriting, direction and editing are, in this order, the most evenly-matched areas. The exception is the new category added to this report, art direction, where female professionals are in the majority (43%).

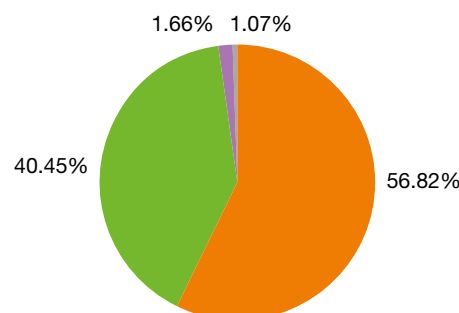
Direction

			
Male	2,687	63.4%	2,559*
Female	1,476	34.83%	1,417*
Non-binary	73	1.72%	70
Not specified	2	0.05%	2
	4,238	100%	






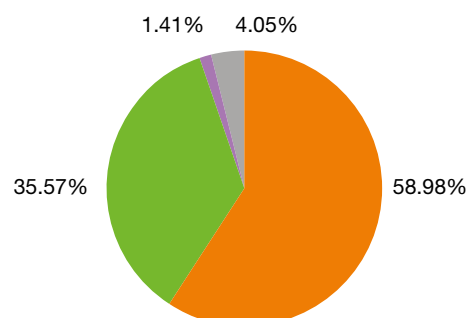
Production

			
Male	3,839	56.82%	2,612*
Female	2,733	40.45%	2,031*
Non-binary	112	1.66%	94
Not specified	72	1.07%	64
	6,756	100%	






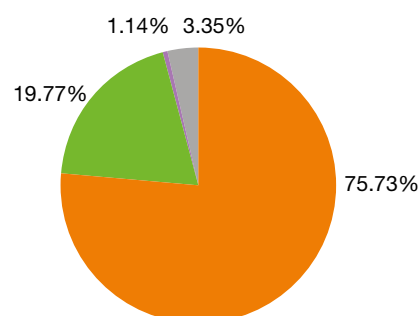
Screenwriting

			
Male	3,062	58.98%	2,516*
Female	1,847	35.57%	1,600*
Non-binary	73	1.41%	68
Not specified	210	4.05%	203
	5,192	100%	



Cinematography

			
Male	3,317	75.73%	3,031*
Female	866	19.77%	809*
Non-binary	50	1.14%	47
Not specified	147	3.35%	143
	4,380	100%	






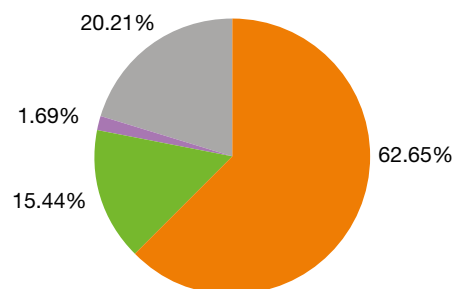


Films viewed




The statistics for this edition are presented below and compared with those of the previous edition on the following two pages.

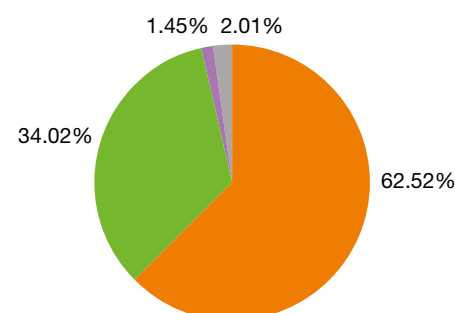
Music

			
Male	2,820	62.65%	2,487*
Female	695	15.44%	654*
Non-binary	76	1.69%	76
Not specified	910	20.21%	871
	4,501	100%	






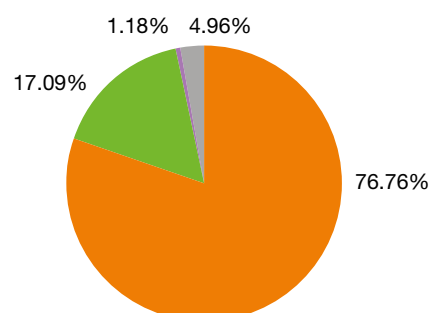
Editing

			
Male	2,852	62.52%	2,577*
Female	1,552	34.02%	1,442*
Non-binary	66	1.45%	64
Not specified	92	2.01%	89
	4,562	100%	






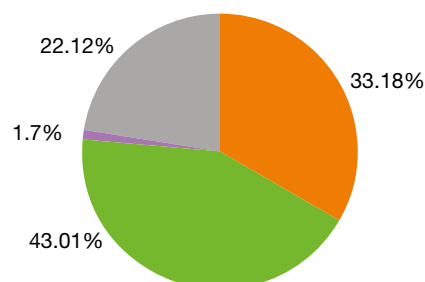
Sound

			
Male	3,647	76.76%	3,079*
Female	812	17.09%	752*
Non-binary	56	1.18%	53
Not specified	236	4.96%	232
	4,751	100%	



Art direction

			
Male	1,404	33.18%	1,324*
Female	1,820	43.01%	1,683*
Non-binary	72	1.7%	72
Not specified	936	22.12%	934
	4,232	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.

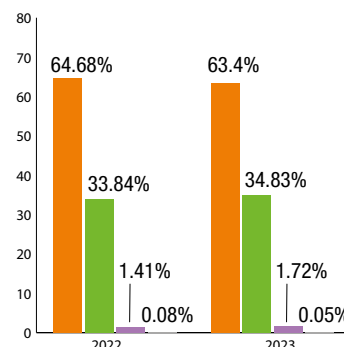


Comparison between the films viewed

The data for 2022 and 2023 show very little variation. There are slight increases in the participation of women in all categories. The largest increase –in the area of production– is 2%.

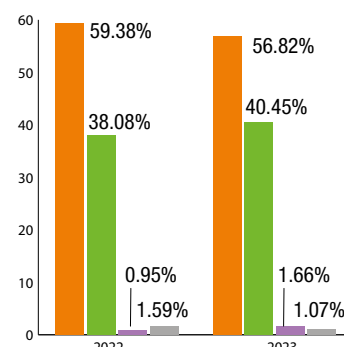
Direction

	2022			2023			Variation		
		%			%			%	
Male	2,525	64.68%	2,387	2,687	63.4%	2,559	162	-1.28%	172
Female	1,321	33.84%	1,265	1,476	34.83%	1,417	155	0.99%	152
Non-binary	55	1.41%	55	73	1.72%	70	18	0.31%	15
Not specified	3	0.08%	3	2	0.05%	2	-1	-0.03%	-1



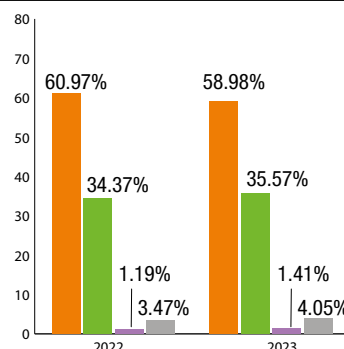
Production

	2022			2023			Variation		
		%			%			%	
Male	3,625	59.38%	2,467	3,839	56.82%	2,612	214	-2.56%	145
Female	2,325	38.08%	1,791	2,733	40.45%	2,031	408	2.37%	240
Non-binary	58	0.95%	53	112	1.66%	94	54	0.71%	41
Not specified	97	1.59%	95	72	1.07%	64	-25	-0.52%	-31



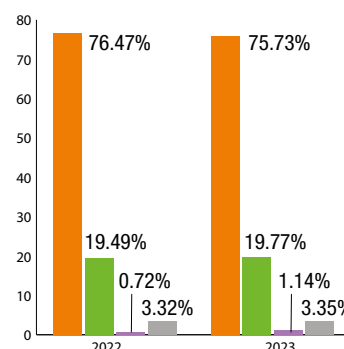
Screenwriting

	2022			2023			Variation		
		%			%			%	
Male	2,929	60.97%	2,373	3,062	58.98%	2,516	133	-1.99%	143
Female	1,651	34.37%	1,426	1,847	35.57%	1,600	196	1.2%	174
Non-binary	57	1.19%	52	73	1.41%	68	16	0.22%	16
Not specified	167	3.47%	164	210	4.05%	203	43	0.58%	39



Cinematography

	2022			2023			Variation		
		%			%			%	
Male	3,065	76.47%	2,798	3,317	75.73%	3,031	252	-0.74%	233
Female	781	19.49%	725	886	19.77%	809	105	0.28%	84
Non-binary	29	0.72%	29	50	1.14%	47	21	0.42%	18
Not specified	133	3.32%	133	147	3.35%	143	14	0.03%	10

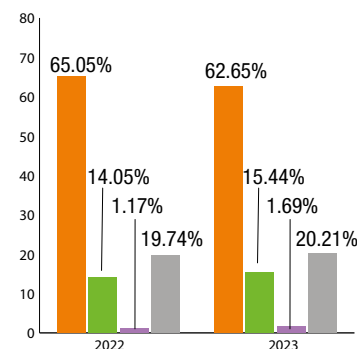




Comparison between the films viewed

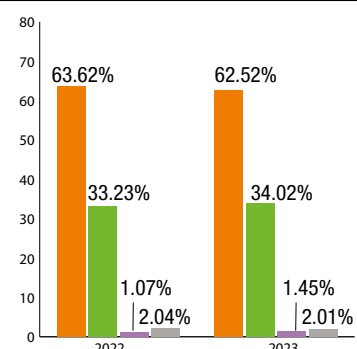
Music

	2022			2023			Variation		
Male	2,680	65.05%	2,358	2,820	62.65%	2,487	140	-2.4%	129
Female	579	14.05%	537	695	15.44%	654	116	1.39%	117
Non-binary	48	1.17%	47	76	1.69%	76	28	0.52%	29
Not specified	813	19.74%	783	910	20.21%	871	97	0.47%	88



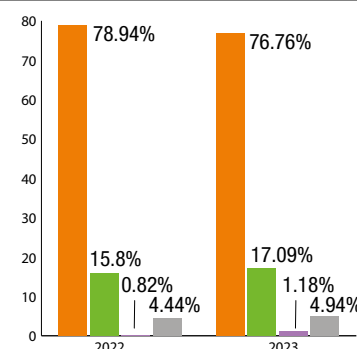
Editing

	2022			2023			Variation		
Male	2,684	63.62%	2,404	2,852	62.52%	2,577	168	-1.1%	173
Female	1,402	33.23%	1,284	1,552	34.02%	1,442	150	0.79%	158
Non-binary	45	1.07%	44	66	1.45%	64	21	0.38%	20
Not specified	86	2.04%	87	92	2.01%	89	6	-0.03%	2



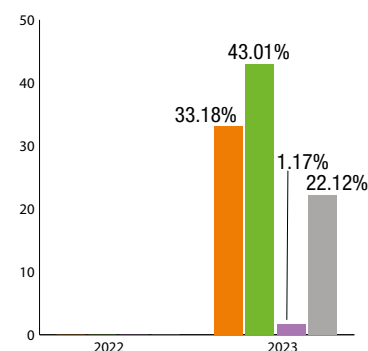
Sound

	2022			2023			Variation		
Male	3,467	78.94%	2,914	3,647	76.76%	3,079	180	-2.18%	165
Female	694	15.8%	636	812	17.09%	752	118	1.29%	116
Non-binary	36	0.82%	36	56	1.18%	53	20	0.36%	17
Not specified	195	4.44%	194	236	4.94%	232	41	0.5%	38



Art direction*

	2022			2023			Variation		
Male				1,404	33.18%	1,324			
Female				1,820	43.01%	1,683			
Non-binary				72	1.7%	72			
Not specified				936	22.12%	943			



(*) There is no data for 2022 given that this is the first year that the professional category of art direction has been analysed from the gender perspective.



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Films selected

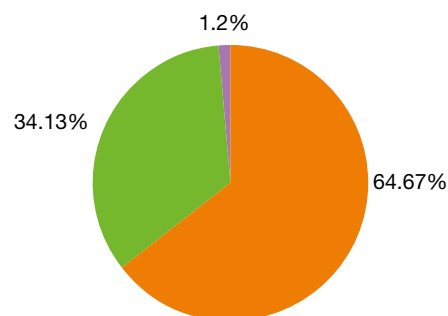


Films selected

In the **146** films selected for the Official Selection, the Donostia Award Screening, New Directors, Horizontes Latinos, Zabaltegi-Tabakalera, Perlak, Nest, Culinary Zinema, Eusko Label, Made in Spain, Zinemira, Velodrome, the Basque Cinema Gala and the Surprise Movie at the 71st edition of the Festival, the percentages of authorship by gender are similar with respect to all films viewed in the categories of production (41% of women producers), screenwriting (35% of women screenwriters), direction (34% of women directors), cinematography (19% of women cinematographers) and sound (16.3%

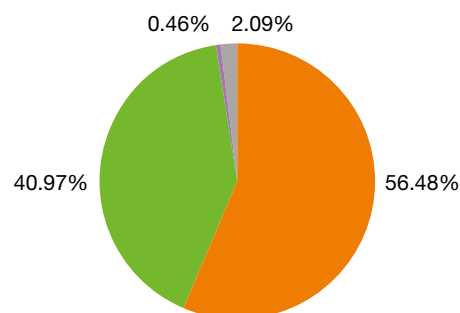
Direction

		%	
Male	108	64.67%	96*
Female	57	34.13%	55*
Non-binary	2	1.2%	2
Not specified	0	0%	0
	167	100%	



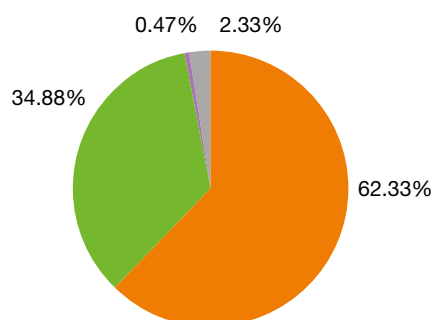
Production

		%	
Male	244	56.48%	105*
Female	177	40.97%	95*
Non-binary	2	0.46%	2
Not specified	9	2.09%	9
	432	100%	



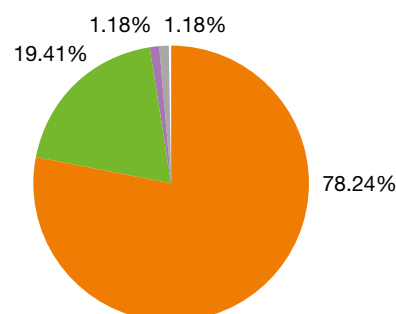
Screenwriting

		%	
Male	134	62.33%	97*
Female	75	34.88%	61*
Non-binary	1	0.47%	1
Not specified	5	2.33%	3
	215	100%	



Cinematography

		%	
Male	133	78.24%	117*
Female	33	19.41%	31*
Non-binary	2	1.18%	2
Not specified	2	1.18%	2
	170	100%	



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



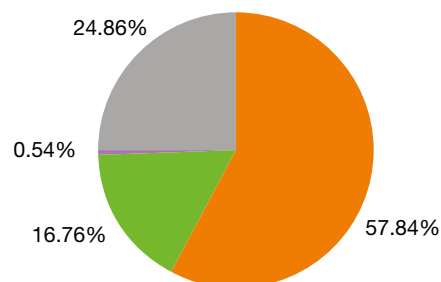
Films selected

of women sound engineers). In the selected films show a greater presence of women art directors (48%, five percent higher), women editors (40%, six percent higher) and women music composers (17%, two percent higher).

Below the statistics for 2023 are given, followed by a comparison with the figures for 2022 in the following two pages.

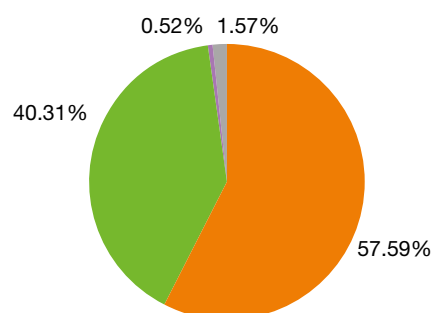
Music

		%	
Male	107	57.84%	88*
Female	31	16.76%	28*
Non-binary	1	0.54%	1
Not specified	46	24.86%	40
	185	100%	



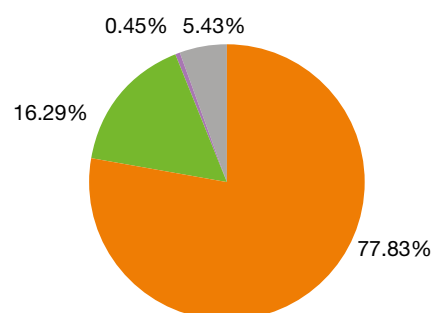
Editing

		%	
Male	110	57.59%	93*
Female	77	40.31%	65*
Non-binary	1	0.52%	1
Not specified	3	1.57%	3
	191	100%	



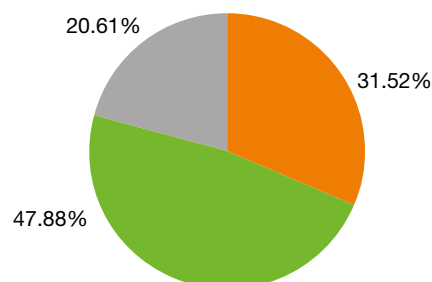
Sound

		%	
Male	172	77.83%	119*
Female	36	16.29%	33*
Non-binary	1	0.45%	1
Not specified	12	5.43%	9
	221	100%	



Art direction

		%	
Male	52	31.52%	47*
Female	79	47.88%	75*
Non-binary	0	0%	0
Not specified	34	20.61%	34
	165	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.

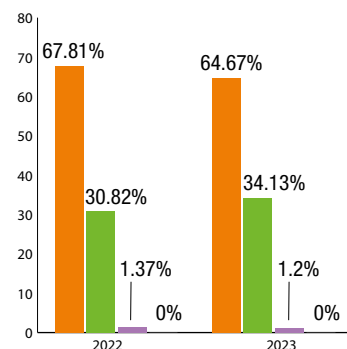


Comparison between the films selected

There are also no major differences in the films selected between the previous and current editions. It is worth mentioning the increase of women editors (4.84 percentage points), producers (3.57%), directors (3.31%) and the decrease in the sound category (down by 6.2 points).

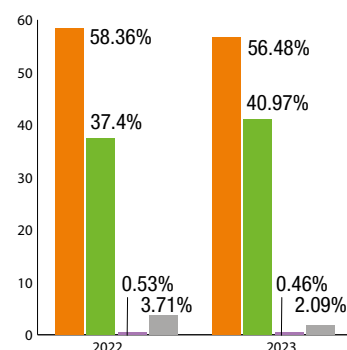
Direction

	2022			2023			Variation		
		%			%			%	
Male	99	67.81%	91	108	64.67%	96	9	-3.14%	5
Female	45	30.82%	45	57	34.13%	55	12	3.31%	10
Non-binary	2	1.37%	2	2	1.2%	2	0	-0.17%	0
Not specified	0	0%	0	0	0%	0	0	0%	0



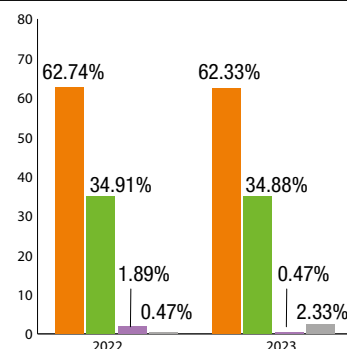
Production

	2022			2023			Variation		
		%			%			%	
Male	220	58.36%	108	244	56.48%	105	24	-1.88%	-3
Female	141	37.4%	85	177	40.97%	95	36	3.57%	10
Non-binary	2	0.53%	2	2	0.46%	2	0	-0.07%	0
Not specified	14	3.71%	10	9	2.09%	9	-5	-1.62%	-1



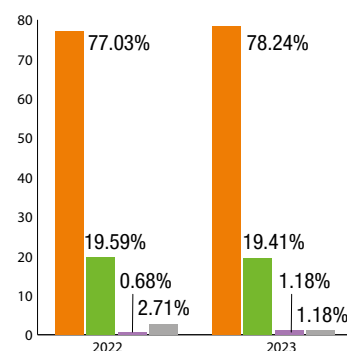
Screenwriting

	2022			2023			Variation		
		%			%			%	
Male	133	62.74%	98	134	62.33%	97	1	-0.41%	-1
Female	74	34.91%	63	75	34.88%	61	1	-0.03%	-2
Non-binary	4	1.89%	3	1	0.47%	1	-3	-1.42%	-2
Not specified	1	0.47%	1	5	2.33%	3	4	1.86%	2



Cinematography

	2022			2023			Variation		
		%			%			%	
Male	114	77.03%	103	133	78.24%	117	19	1.21%	14
Female	29	19.59%	28	33	19.41%	31	4	-0.18%	3
Non-binary	1	0.68%	1	2	1.18%	2	1	0.5%	1
Not specified	4	2.71%	4	2	1.18%	2	-2	-1.53%	-2

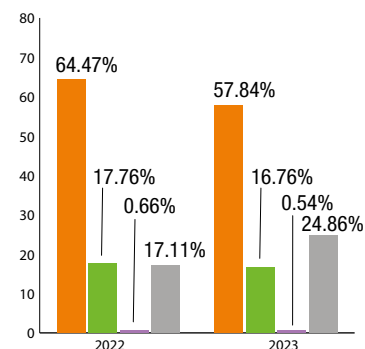




Comparison between the films selected

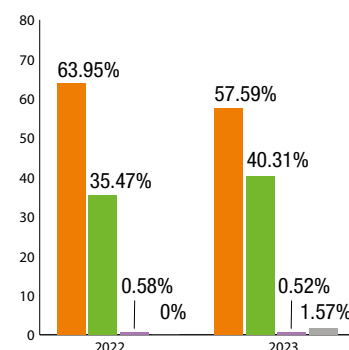
Music

	2022			2023			Variation		
Male	98	64.47%	87	107	57.84%	88	9	-6.63%	1
Female	27	17.76%	23	31	16.76%	28	4	-1%	5
Non-binary	1	0.66%	1	1	0.54%	1	0	-0.12%	0
Not specified	26	17.11%	26	46	24.86%	40	20	7.75%	14



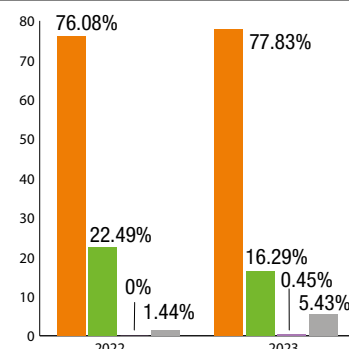
Editing

	2022			2023			Variation		
Male	110	63.95%	92	110	57.59%	93	0	-6.36%	1
Female	61	35.47%	53	77	40.31%	65	16	4.84%	12
Non-binary	1	0.58%	1	1	0.52%	1	0	-0.06%	0
Not specified	0	0%	0	3	1.57%	3	3	1.57%	3



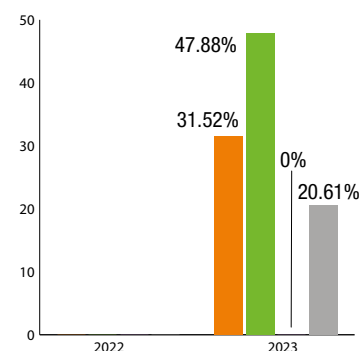
Sound

	2022			2023			Variation		
Male	159	76.08%	112	172	77.83%	119	13	1.75%	7
Female	47	22.49%	41	36	16.29%	33	-11	-6.2%	-8
Non-binary	0	0%	0	1	0.45%	1	1	0.45%	1
Not specified	3	1.44%	3	12	5.43%	9	9	3.99%	6



Art direction*

	2022			2023			Variation		
Male				52	31.52%	47			
Female				79	47.88%	75			
Non-binary				0	0%	0			
Not specified				34	20.61%	34			



(*) There is no data for 2022 given that this is the first year that the professional category of art direction has been analysed from the gender perspective.



SSIFF

Donostia Zinemaldia
Festival de San Sebastián
International Film Festival

www.sansebastianfestival.com

Films by sections

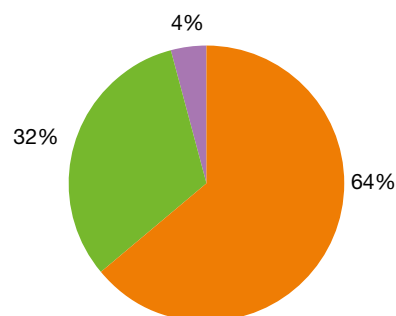


Official Selection

The Official Selection groups a selection of **21** films (20 full lenght films, and one series in 2023) which have not been released outside their country of origin and have not previously competed in another event recognised by the FIAPF (International Federation of Film Producers Associations) as a competitive festival. In the Official Selection, the percentage of participation by professionals identifying with the female gender is only a majority in art direction (59%).

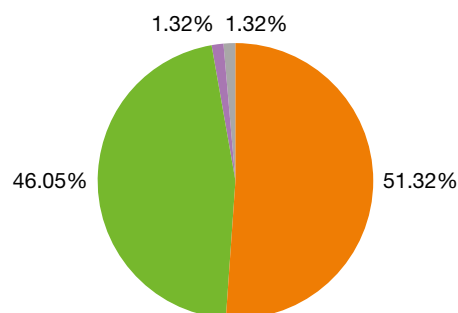
Direction

		%	
Male	16	64%	14*
Female	8	32%	8*
Non-binary	1	4%	1
Not specified	0	0%	0
	25	100%	



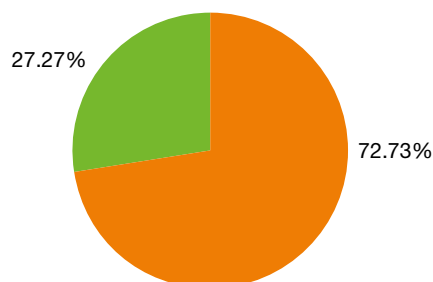
Production

		%	
Male	39	51.32%	14*
Female	35	46.05%	16*
Non-binary	1	1.32%	1
Not specified	1	1.32%	1
	76	100%	



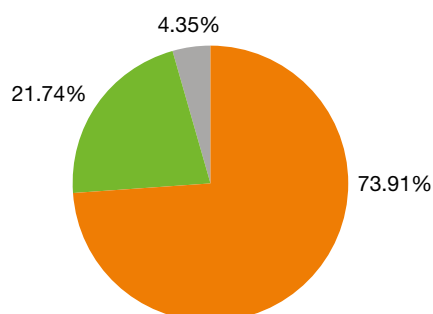
Screenwriting

		%	
Male	24	72.73%	18*
Female	9	27.27%	7*
Non-binary	0	0%	0
Not specified	0	0%	0
	33	100%	



Cinematography

		%	
Male	17	73.91%	15*
Female	5	21.74%	5*
Non-binary	0	0%	0
Not specified	1	4.35%	1
	23	100%	



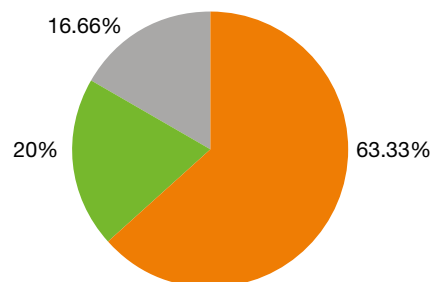


Official Selection

With respect to last year, the number of women directors, producers and cinematographers on films in the Official Selection has risen by more than ten percent, while the presence of women in screenwriting, editing and sound has dropped by a similar percentage.

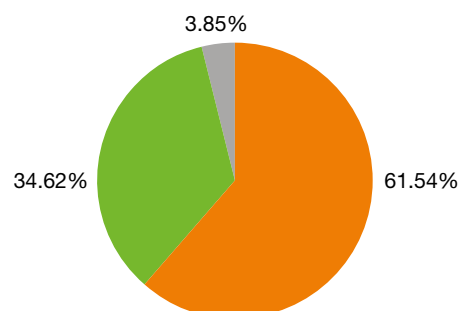
Music

		%	
Male	19	63.33%	15*
Female	6	20%	4*
Non-binary	0	0%	0
Not specified	5	16.66%	5
	30	100%	



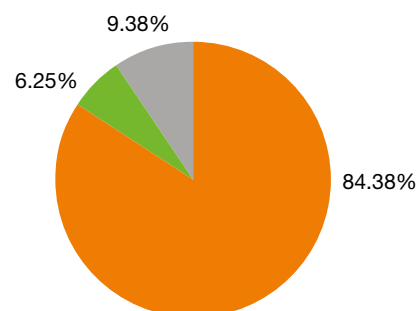
Editing

		%	
Male	16	61.54%	16*
Female	9	34.62%	7*
Non-binary	0	0%	0
Not specified	1	3.85%	1
	26	100%	



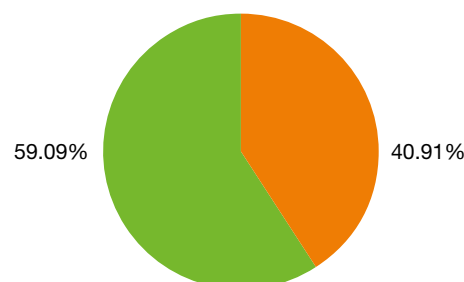
Sound

		%	
Male	27	84.38%	18*
Female	2	6.25%	2*
Non-binary	0	0%	0
Not specified	3	9.38%	3
	32	100%	



Art direction

		%	
Male	9	40.91%	8*
Female	13	59.09%	13*
Non-binary	0	0%	0
Not specified	0	0%	0
	22	100%	



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

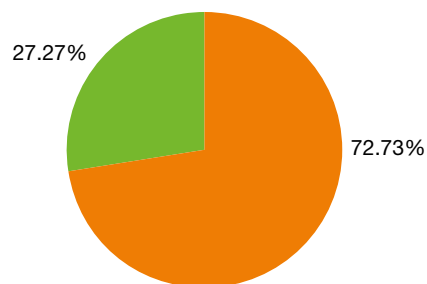


New Directors

In New Directors, the most important section after the Official Selection because it shows the first or second feature films of their filmmakers — **11** in 2023 — male authorship prevails in all categories. Editing and art direction are the categories with the greatest presence of female professionals.

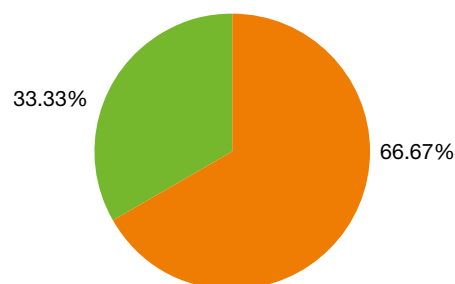
Direction

		%	
Male	8	72.73%	8*
Female	3	27.27%	3*
Non-binary	0	0%	0
Not specified	0	0%	0
	11	100%	



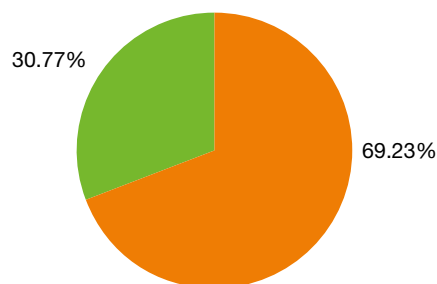
Production

		%	
Male	20	66.67%	7*
Female	10	33.33%	7*
Non-binary	0	0%	0
Not specified	0	0%	0
	30	100%	



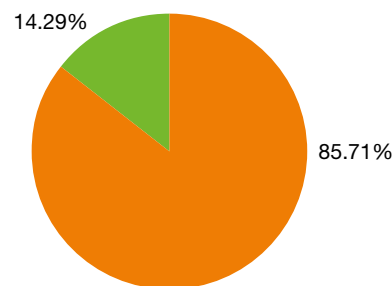
Screenwriting

		%	
Male	9	69.23%	8*
Female	4	30.77%	4*
Non-binary	0	0%	0
Not specified	0	0%	0
	13	100%	



Cinematography

		%	
Male	12	85.71%	10*
Female	2	14.29%	2*
Non-binary	0	0%	0
Not specified	0	0%	0
	14	100%	

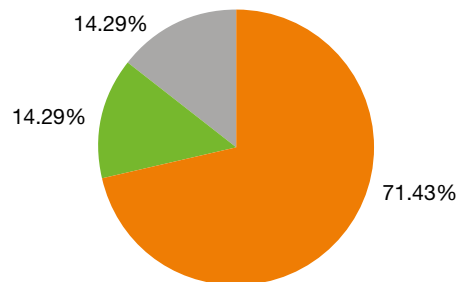




New Directors

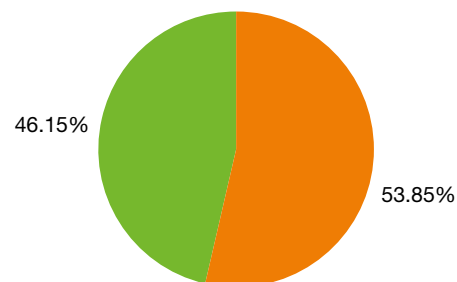
Music

		%	
Male	10	71.43%	8*
Female	2	14.29%	2*
Non-binary	0	0%	0
Not specified	2	14.29%	2
	14	100%	



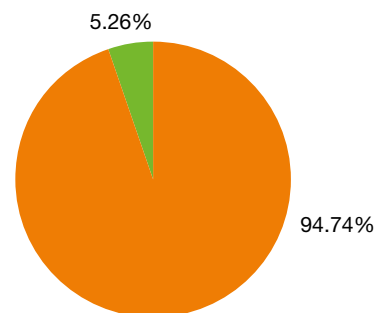
Editing

		%	
Male	7	53.85%	7*
Female	6	46.15%	5*
Non-binary	0	0%	0
Not specified	0	0%	0
	13	100%	



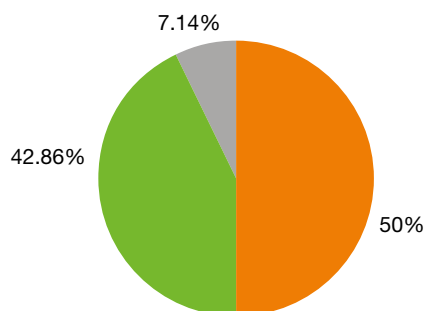
Sound

		%	
Male	18	94.74%	11*
Female	1	5.26%	1*
Non-binary	0	0%	0
Not specified	0	0%	0
	19	100%	



Art direction

		%	
Male	7	50%	7*
Female	6	42.86%	6*
Non-binary	0	0%	0
Not specified	1	7.14%	1
	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.

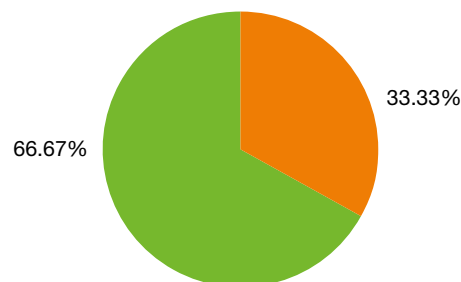


Horizontes Latinos




In Horizontes Latinos, a selection of **12** feature films produced in Latin America, directed by filmmakers of Latin origin or set against the backdrop of the Latin community, is the section of the 71st edition, along with Nest, with the greatest presence of professionals who identify with the female gender. In the selected films, there are more female screenwriters (69%), directors (67%) and art directors (54%) and it is close to parity in production (46%) and editing (44%).

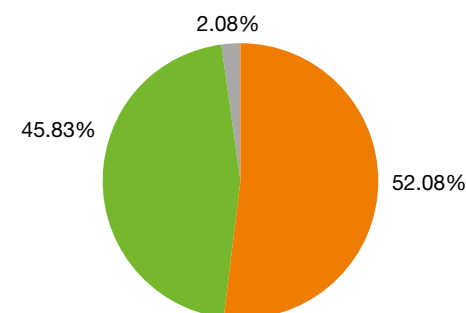
Direction

		 %	
Male	4	33.33%	4*
Female	8	66.67%	8*
Non-binary	0	0%	0
Not specified	0	0%	0
	12	100%	






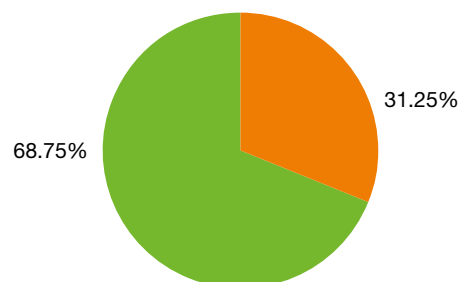
Production

		 %	
Male	25	52.08%	9*
Female	22	45.83%	10*
Non-binary	0	0%	0
Not specified	1	2.08%	1
	48	100%	






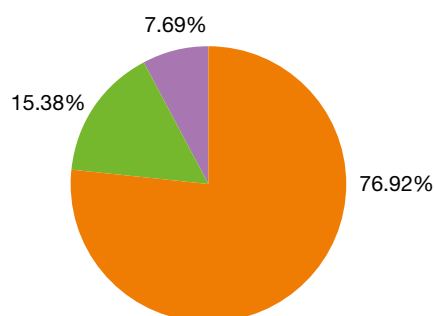
Screenwriting

		 %	
Male	5	31.25%	5*
Female	11	68.75%	9*
Non-binary	0	0%	0
Not specified	0	0%	0
	16	100%	



Cinematography




		 %	
Male	10	76.92%	9*
Female	2	15.38%	2*
Non-binary	1	7.69%	1
Not specified	0	0%	0
	13	100%	

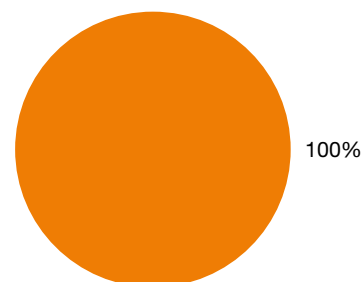







Horizontes Latinos

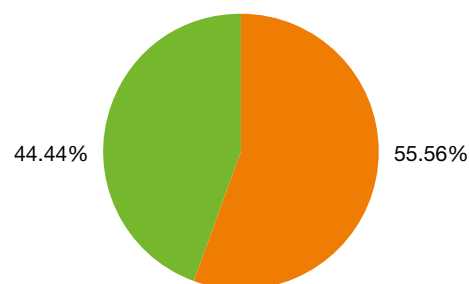
Music

			
Male	15	100%	12*
Female	0	0%	0*
Non-binary	0	0%	0
Not specified	0	0%	0
	15	100%	






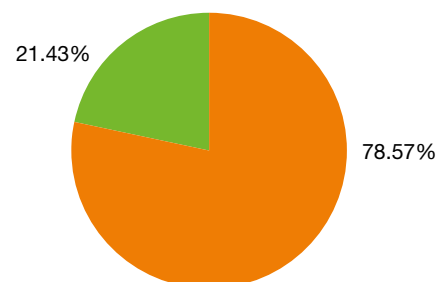
Editing

			
Male	10	55.56%	8*
Female	8	44.44%	6*
Non-binary	0	0%	0
Not specified	0	0%	0
	18	100%	






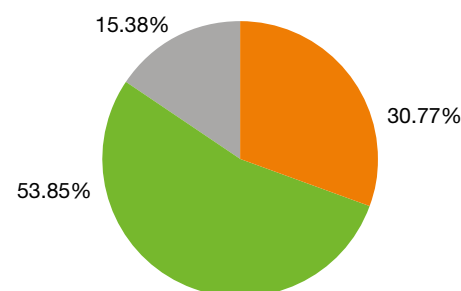
Sound

			
Male	11	78.57%	10*
Female	3	21.43%	3*
Non-binary	0	0%	0
Not specified	0	0%	0
	14	100%	



Art direction

			
Male	4	30.77%	4*
Female	7	53.85%	7*
Non-binary	0	0%	0
Not specified	1	15.38%	1
	13	100%	



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

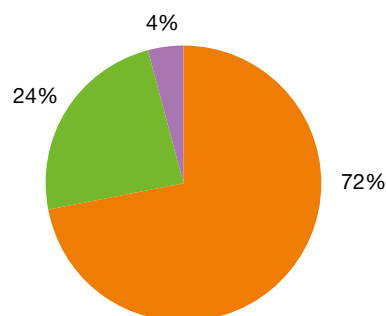


Zabaltegi-Tabakalera

In the **25** films (15 full-length, two medium-length and eight short films) screened in Zabaltegi-Tabakalera, the Festival's most open section, where there are no rules or limits on style or time, male authorship prevails in all of the categories analysed, with the exception of art direction. Production, editing and screenwriting are the most balanced categories yet again this year.

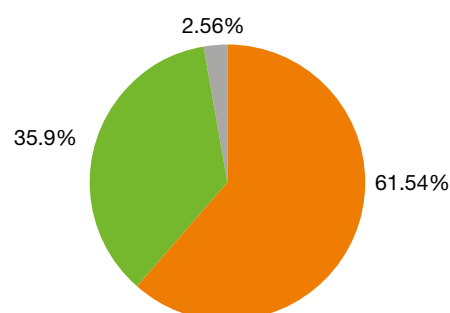
Direction

		%	
Male	18	72%	18*
Female	6	24%	6*
Non-binary	1	4%	1
Not specified	0	0%	0
	25	100%	



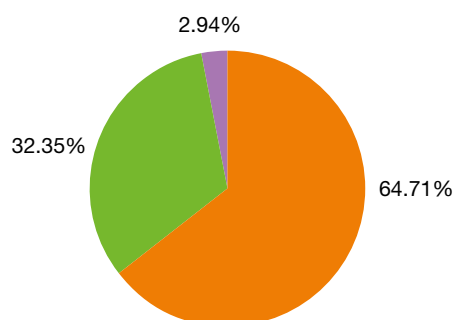
Production

		%	
Male	48	61.54%	19*
Female	28	35.9%	13*
Non-binary	0	0%	0
Not specified	2	2.56%	2
	78	100%	



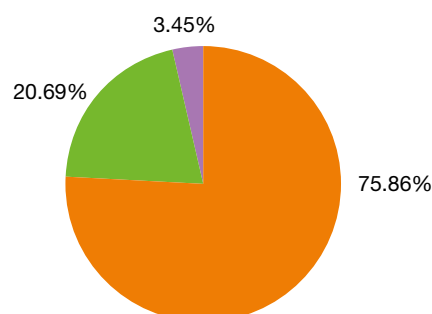
Screenwriting

		%	
Male	22	64.71%	18*
Female	11	32.35%	10*
Non-binary	1	2.94%	1
Not specified	0	00%	0
	34	100%	



Cinematography

		%	
Male	22	75.86%	20*
Female	6	20.69%	6*
Non-binary	1	3.45%	1
Not specified	0	0%	0
	29	100%	

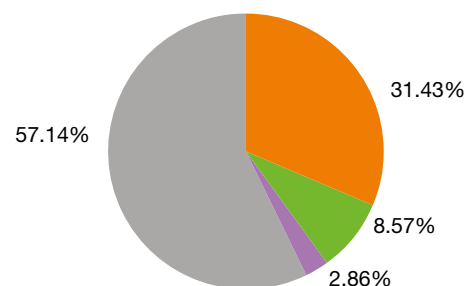




Zabaltegi-Tabakalera

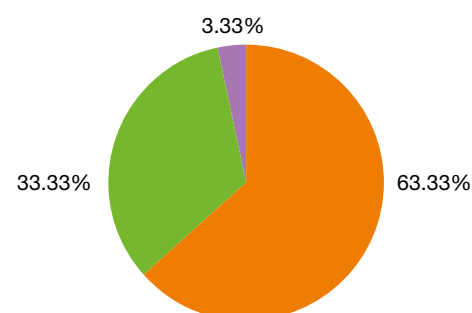
Music

Male	11	31.43%	8*
Female	3	8.57%	3*
Non-binary	1	2.86%	1
Not specified	20	57.14%	14
	35	100%	



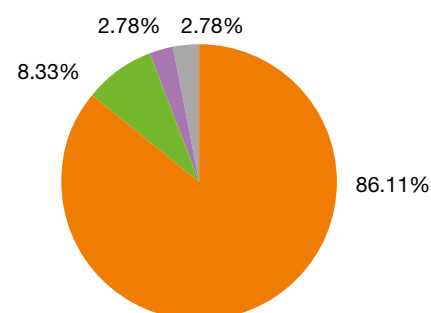
Editing

Male	19	63.33%	17*
Female	10	33.33%	10*
Non-binary	1	3.33%	1
Not specified	0	0%	0
	30	100%	



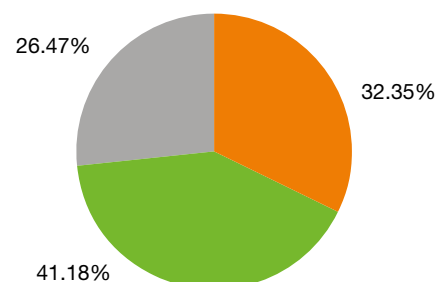
Sound

Male	31	86.11%	23*
Female	3	8.33%	3*
Non-binary	1	2.78%	1
Not specified	1	2.78%	1
	36	100%	



Art direction

Male	11	32.35%	7*
Female	14	41.18%	12*
Non-binary	0	0%	0
Not specified	9	26.47%	9
	34	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.

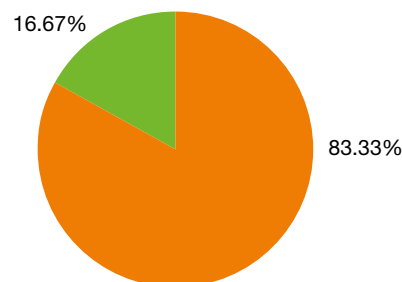


Perlak




Perlak, with its selection of **18** feature films unreleased in Spain which have been acclaimed by critics and/or have won awards at other international festivals, is again the competitive section, together with Culinary Zinema, with the most unbalanced percentages from a gender perspective. Male authorship exceeds 70% in all categories except production and art direction.

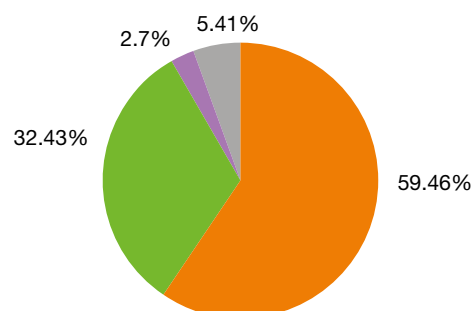
Direction

		 %	
Male	15	83.33%	15*
Female	3	16.67%	3*
Non-binary	0	0%	2
Not specified	0	0%	0
	18	100%	






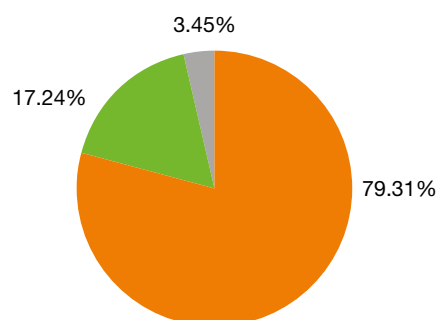
Production

		 %	
Male	22	59.46%	14*
Female	12	32.43%	8*
Non-binary	1	2.7%	1
Not specified	2	5.41%	2
	37	100%	






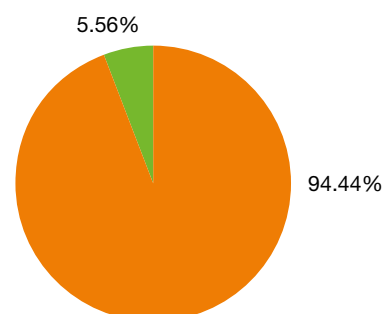
Screenwriting

		 %	
Male	23	79.31%	13*
Female	5	17.24%	4*
Non-binary	0	0%	0
Not specified	1	3.45%	1
	29	100%	



Cinematography




		 %	
Male	17	94.44%	17*
Female	1	5.56%	1*
Non-binary	0	0%	0
Not specified	0	0%	0
	18	100%	

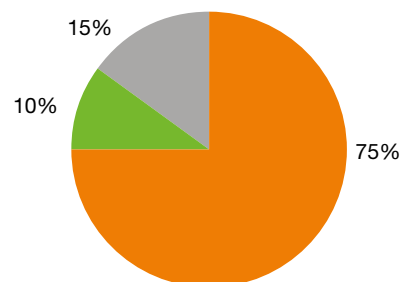







Perlak

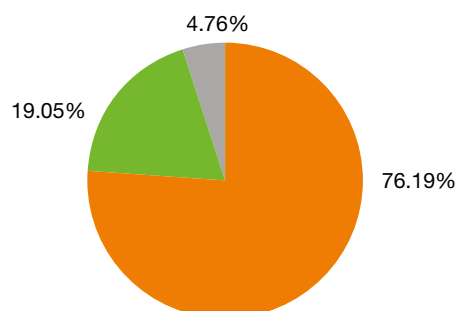
Music

			
Male	15	75%	13*
Female	2	10%	2*
Non-binary	0	0%	0
Not specified	3	15%	3
	20	100%	






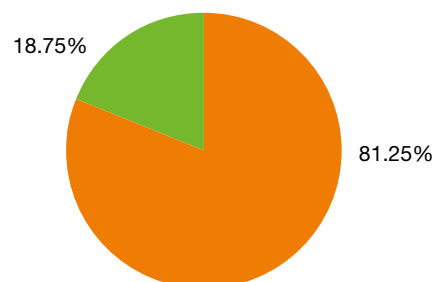
Editing

			
Male	16	76.19%	14*
Female	4	19.05%	4*
Non-binary	0	0%	0
Not specified	1	4.76%	1
	21	100%	






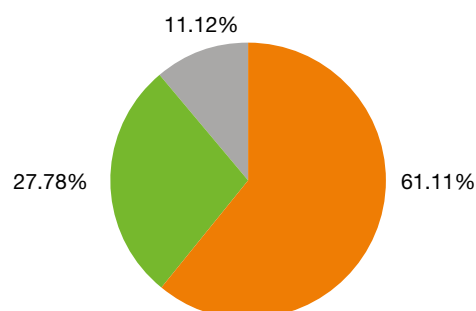
Sound

			
Male	26	81.25%	15*
Female	6	18.75%	4*
Non-binary	0	0%	0
Not specified	0	0%	0
	32	100%	



Art direction

			
Male	11	61.11%	11*
Female	5	27.78%	5*
Non-binary	0	0%	0
Not specified	2	11.12%	2
	18	100%	



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



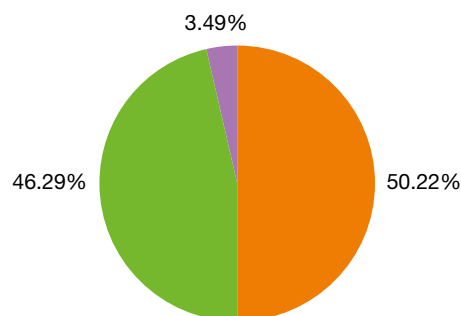
Nest

In the total number of films submitted (**421**) for the Nest section, featuring the work of students from film schools all over the world, with the exception of production and art direction, male authorship prevails, but the differences are smaller than in other sections: direction, screenwriting and editing are almost equally balanced¹

Films submitted to Nest

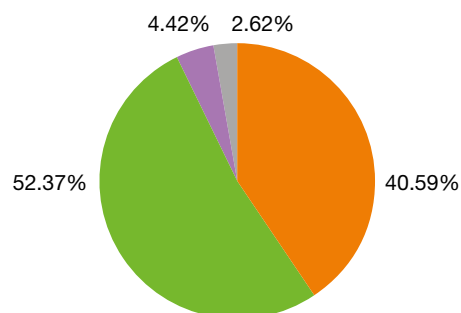
Direction

		%	
Male	230	50.22%	222*
Female	212	46.29%	200*
Non-binary	16	3.49%	15
Not specified	0	0%	0
	458	100%	



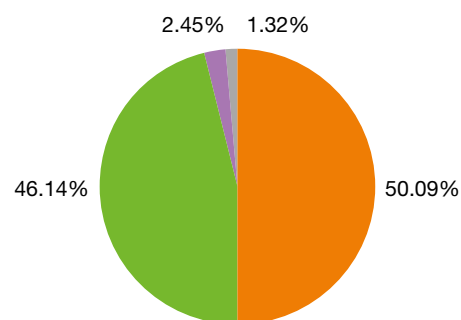
Production

		%	
Male	248	40.59%	206*
Female	320	52.37%	253*
Non-binary	27	4.42%	20
Not specified	16	2.62%	16
	611	100%	



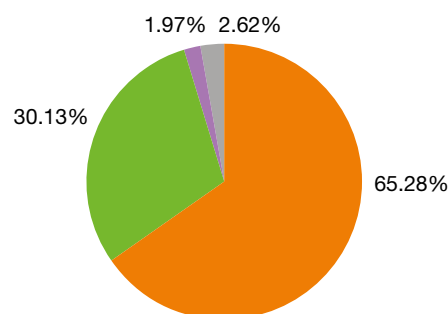
Screenwriting

		%	
Male	266	50.09%	233*
Female	245	46.14%	209*
Non-binary	13	2.45%	12
Not specified	7	1.32%	7
	531	100%	



Cinematography

		%	
Male	299	65.28%	287*
Female	138	30.13%	129*
Non-binary	9	1.97%	9
Not specified	12	2.62%	12
	458	100%	






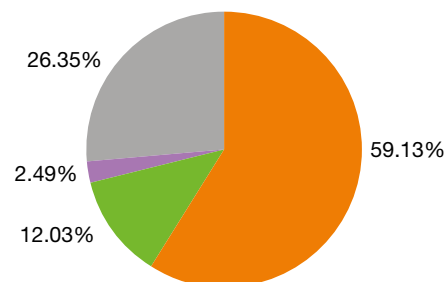
(1) The comparison between films submitted and films selected can only be made in Nest and in the programmes of Films-to-Be (WIP Latam, WIP Europa, Europe-Latin America Co-Production Forum, Ikusmira Berriak). The rest of the films are not submitted by sections but are recorded in the general call for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






Nest

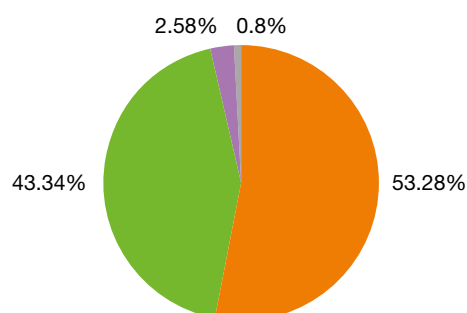
Music

		 %	
Male	285	59.13%	251*
Female	58	12.03%	58*
Non-binary	12	2.49%	12
Not specified	127	26.35%	118
	482	100%	






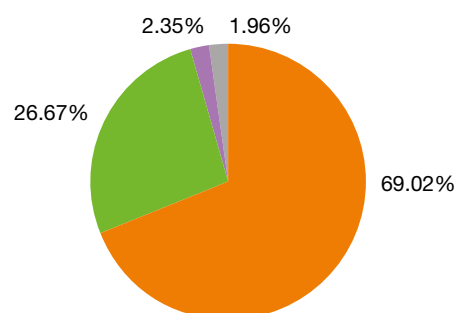
Editing

		 %	
Male	268	53.28%	237*
Female	218	43.34%	198*
Non-binary	13	2.58%	13
Not specified	4	0.8%	4
	503	100%	






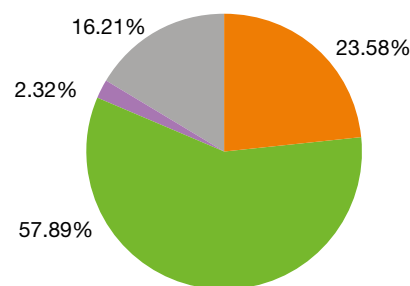
Sound

		 %	
Male	352	69.02%	306*
Female	136	26.67%	120*
Non-binary	12	2.35%	11
Not specified	10	1.96%	10
	510	100%	



Art direction

		 %	
Male	112	23.58%	107*
Female	275	57.89%	243*
Non-binary	11	2.32%	11
Not specified	77	16.21%	77
	475	100%	



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






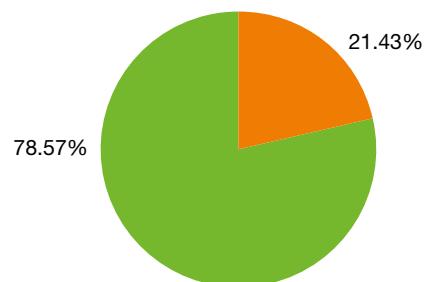
Nest

In the **13** shorts selected for Nest, the percentage of women directors (79%), screenwriters (82%) and editors (84%) is the highest of the Festival. There are also more women producers (68%) and art directors (60%) as well as the highest percentage of women cinematographers (44%) and in the sound category (31%) when making a comparison between all sections.




Films selected for Nest

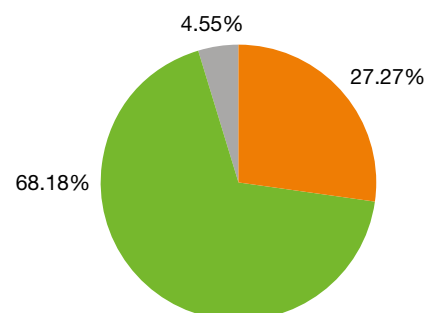
Direction

		 %	
Male	3	21.43%	3*
Female	11	78.57%	10*
Non-binary	0	0%	0
Not specified	0	0%	0
	14	100%	






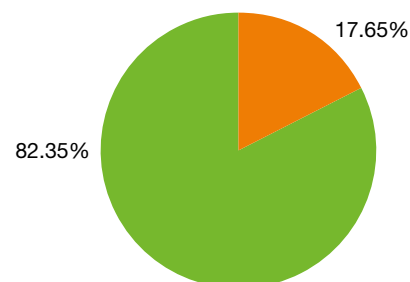
Production

		 %	
Male	6	27.27%	6*
Female	15	68.18%	10*
Non-binary	0	0%	0
Not specified	1	4.55%	1
	22	100%	






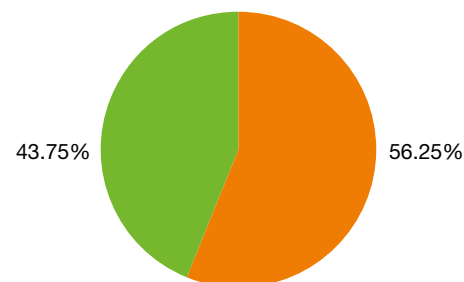
Screenwriting

		 %	
Male	3	17.65%	3*
Female	14	82.35%	10*
Non-binary	0	0%	0
Not specified	0	0%	0
	17	100%	



Cinematography




		 %	
Male	9	56.25%	9*
Female	7	43.75%	5*
Non-binary	0	0%	0
Not specified	0	0%	0
	16	100%	

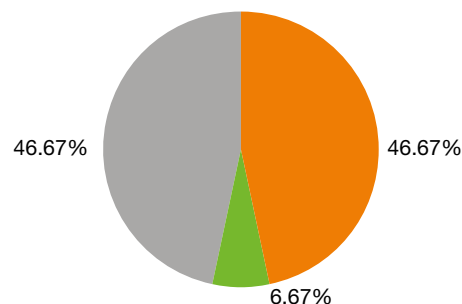







Nest

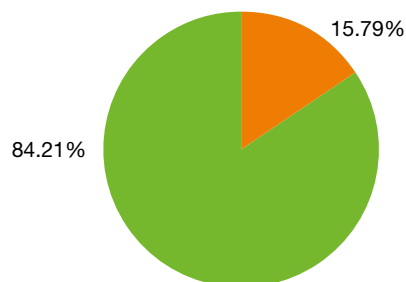
Music

			
Male	7	46.67%	5*
Female	1	6.67%	1*
Non-binary	0	0%	0
Not specified	7	46.67%	7
	15	100%	






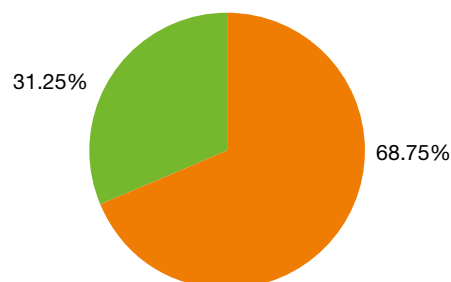
Editing

			
Male	3	15.79%	3*
Female	16	84.21%	11*
Non-binary	0	0%	0
Not specified	0	0%	0
	19	100%	






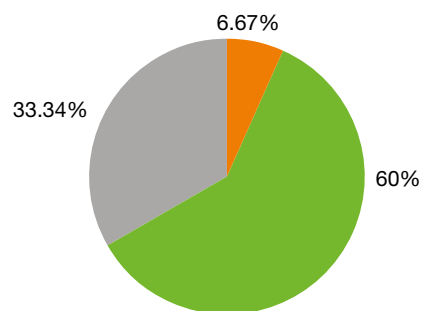
Sound

			
Male	11	68.75%	8*
Female	5	31.25%	5*
Non-binary	0	0%	0
Not specified	0	0%	0
	16	100%	



Art direction

			
Male	1	6.67%	1*
Female	9	60%	7*
Non-binary	0	0%	0
Not specified	5	33.34%	5
	15	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.

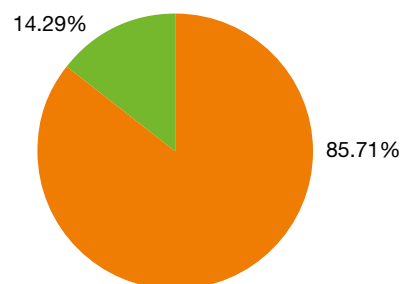


Culinary Zinema




As last year, in Culinary Zinema, which included a selection of **5** films related to gastronomy (3 full-length films, one medium-length film and one series), male authorship is in the majority in all categories, with percentages of between 70% and 100%, except in the category of art direction.

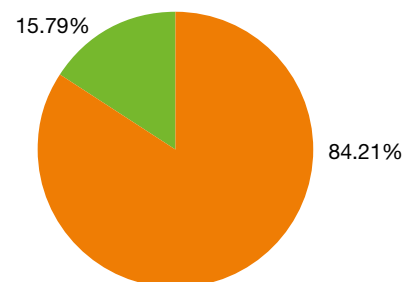
Direction

		 %	
Male	6	85.71%	5*
Female	1	14.29%	1*
Non-binary	0	0%	0
Not specified	0	0%	0
	7	100%	






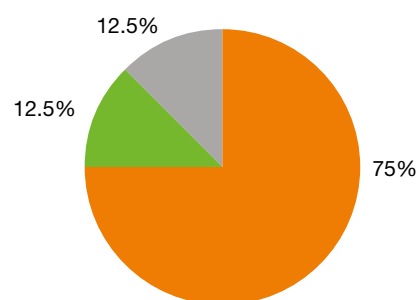
Production

		 %	
Male	16	84.21%	5*
Female	3	15.79%	2*
Non-binary	0	0%	0
Not specified	0	0%	0
	19	100%	






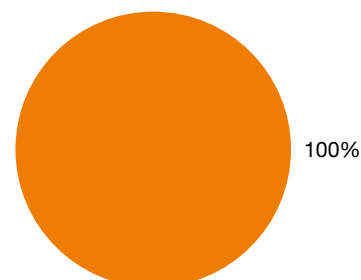
Screenwriting

		 %	
Male	6	75%	3*
Female	1	12.5%	1*
Non-binary	0	0%	0
Not specified	1	12.5%	1
	8	100%	



Cinematography

		 %	
Male	5	100%	5*
Female	0	0%	0*
Non-binary	0	0%	0
Not specified	0	0%	0
	5	100%	

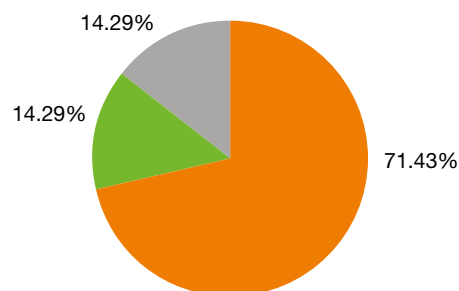




Culinary Zinema

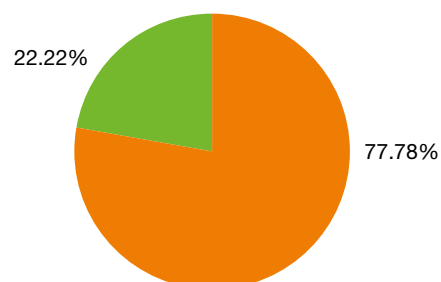
Music

		%	
Male	5	71.43%	4*
Female	1	14.29%	1*
Non-binary	0	0%	0
Not specified	1	14.29%	1
	7	100%	



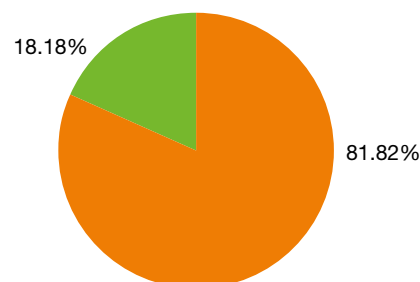
Editing

		%	
Male	7	77.78%	5*
Female	2	22.22%	2*
Non-binary	0	0%	0
Not specified	0	0%	0
	9	100%	



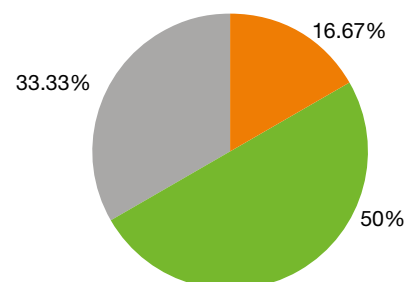
Sound

		%	
Male	9	81.82%	5*
Female	2	18.18%	2*
Non-binary	0	0%	0
Not specified	0	0%	0
	11	100%	



Art direction

		%	
Male	1	16.67%	1*
Female	3	50%	3*
Non-binary	0	0%	0
Not specified	2	33.33%	2
	6	100%	






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

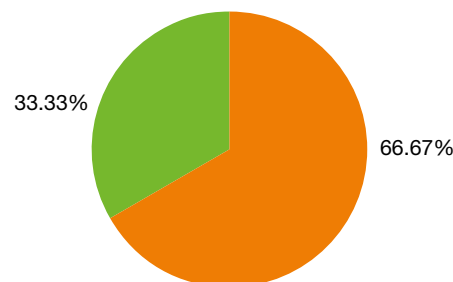


Eusko Label




Eusko Label is a new competitive section at the San Sebastian Festival which includes a selection of works competing for the Eusko Label micro-shorts competition aiming to draw attention to and back locally sourced products through the cinema, while fostering and raising awareness on all matters related to sustainability in the world of agriculture, livestock farming and fisheries.

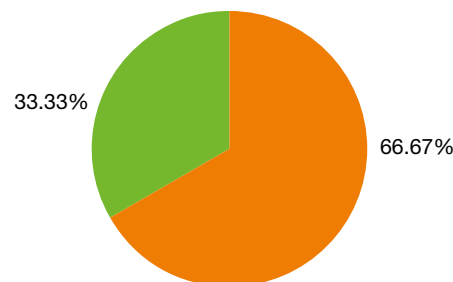
Direction

		 %	
Male	6	66.67%	5*
Female	3	33.33%	3*
Non-binary	0	0%	0
Not specified	0	0%	0
	9	100%	






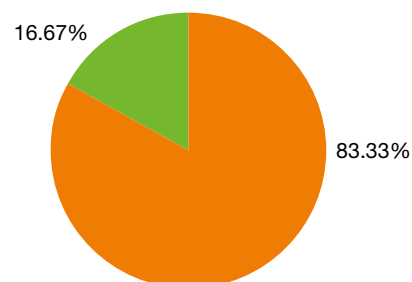
Production

		 %	
Male	6	66.67%	5*
Female	3	33.33%	3*
Non-binary	0	0%	0
Not specified	0	0%	0
	9	100%	






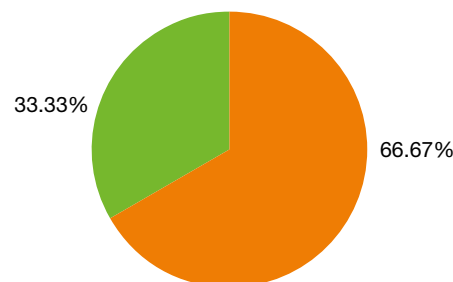
Screenwriting

		 %	
Male	5	83.33%	5*
Female	1	16.67%	1*
Non-binary	0	0%	0
Not specified	0	0%	0
	6	100%	



Cinematography

		 %	
Male	4	66.67%	4*
Female	2	33.33%	2*
Non-binary	0	0%	0
Not specified	0	0%	0
	6	100%	



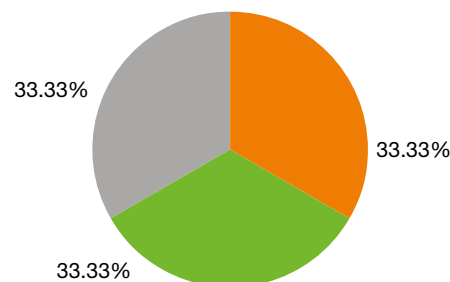


Eusko Label

In the **six** short films programmed, the presence of professionals identifying with the male gender amounts to 67% in direction, production and cinematography, while music and sound are on a par. Once again, art direction is the only category in which the female gender prevails.

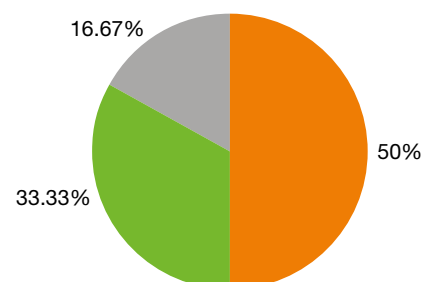
Music

		%	
Male	2	33.33%	2*
Female	2	33.33%	2*
Non-binary	0	0%	0
Not specified	2	33.33%	2
	6	100%	



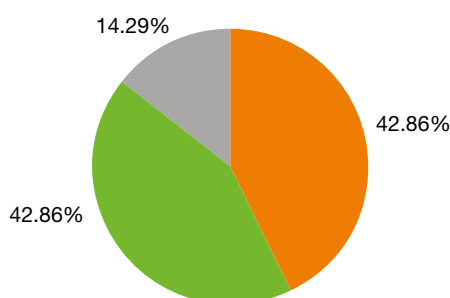
Editing

		%	
Male	3	50%	3*
Female	2	33.33%	2*
Non-binary	0	0%	0
Not specified	1	16.67%	1
	6	100%	



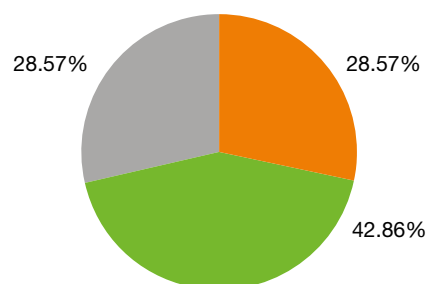
Sound

		%	
Male	3	42.86%	3*
Female	3	42.86%	3*
Non-binary	0	0%	0
Not specified	1	14.29%	1
	7	100%	



Art direction

		%	
Male	2	28.57%	2*
Female	3	42.86%	3*
Non-binary	0	0%	0
Not specified	2	28.57%	2
	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.

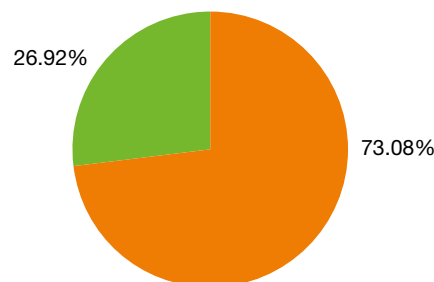


Made in Spain

In Made in Spain, a selection of the year's Spanish films to which the Festival provides an international launch pad, male authorship clearly takes the upper hand with respect to the **20** films programmed except in the category of art direction. Editing, production and music are the most gender balanced categories.

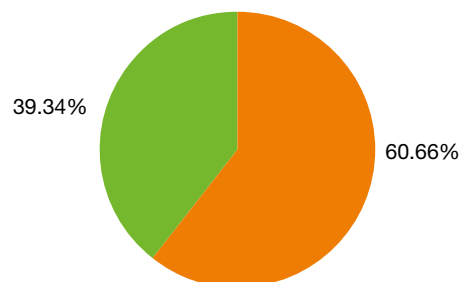
Direction

		%	
Male	19	73.08%	13*
Female	7	26.92%	7*
Non-binary	0	0%	0
Not specified	0	0%	0
	26	100%	



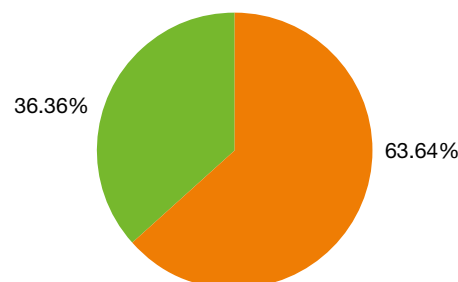
Production

		%	
Male	37	60.66%	18*
Female	24	39.34%	13*
Non-binary	0	0%	0
Not specified	0	0%	0
	61	100%	



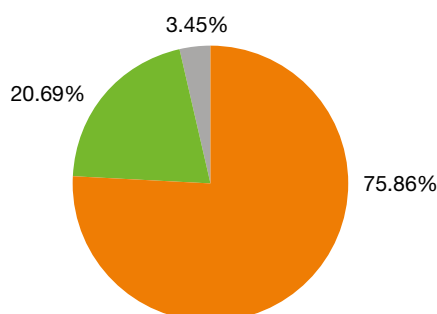
Screenwriting

		%	
Male	21	63.64%	13*
Female	12	36.36%	10*
Non-binary	0	0%	0
Not specified	0	0%	0
	33	100%	



Cinematography




		%	
Male	22	75.86%	14*
Female	6	20.69%	6*
Non-binary	0	0%	0
Not specified	1	3.45%	1
	29	100%	

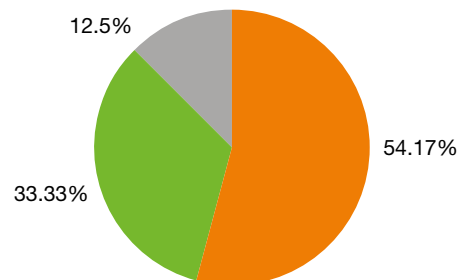







Made in Spain

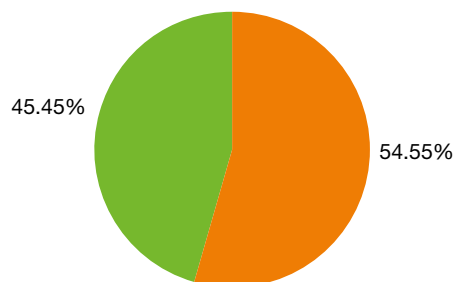
Music

			
Male	13	54.17%	12*
Female	8	33.33%	8*
Non-binary	0	0%	0
Not specified	3	12.5%	3
	24	100%	






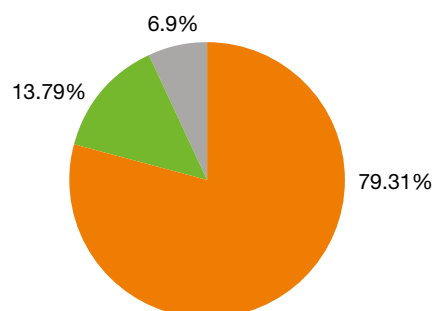
Editing

			
Male	12	54.55%	10*
Female	10	45.45%	10*
Non-binary	0	0%	0
Not specified	0	0%	0
	22	100%	






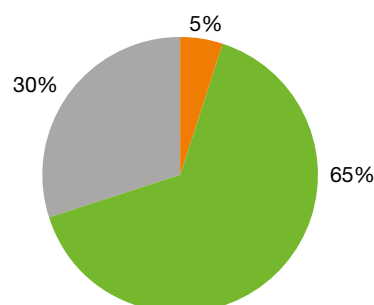
Sound

			
Male	23	79.31%	15*
Female	4	13.79%	4*
Non-binary	0	0%	0
Not specified	2	6.9%	2
	29	100%	



Art direction

			
Male	1	5%	1*
Female	13	65%	13*
Non-binary	0	0%	0
Not specified	6	30%	6
	20	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.

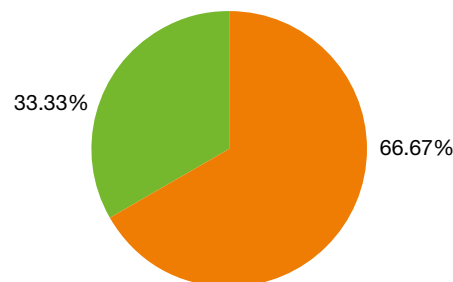


Zinemira

In the **9** films selected for Zinemira, there is parity in production and music, female authorship prevails in art direction and there are more male creators than female creators in the rest of categories: the presence of female professionals ranges from 20% cinematographers to 43% editors.

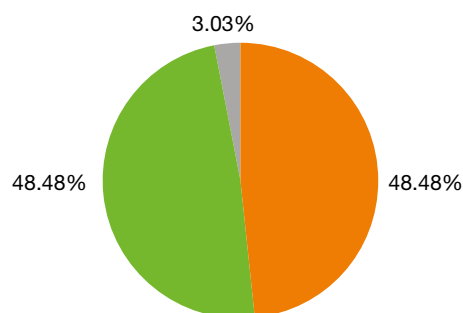
Direction

		%	
Male	6	66.67%	6*
Female	3	33.33%	3*
Non-binary	0	0%	0
Not specified	0	0%	0
	9	100%	



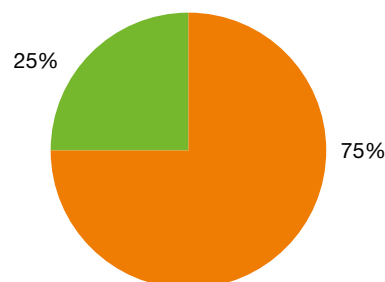
Production

		%	
Male	16	48.48%	5*
Female	16	48.48%	8*
Non-binary	0	0%	0
Not specified	1	3.03%	1
	33	100%	



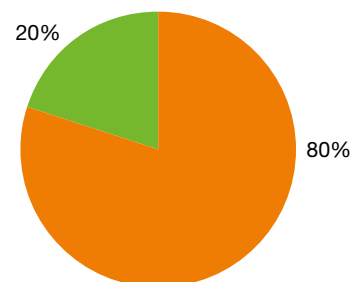
Screenwriting

		%	
Male	9	75%	7*
Female	3	25%	3*
Non-binary	0	0%	0
Not specified	0	0%	0
	12	100%	



Cinematography




		%	
Male	8	80%	8*
Female	2	20%	2*
Non-binary	0	0%	0
Not specified	0	0%	0
	10	100%	

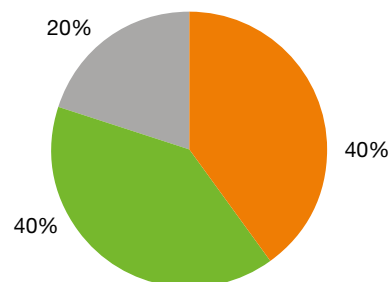







Zinemira

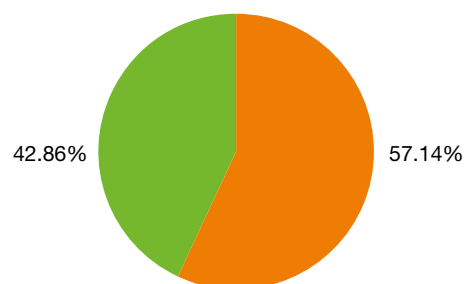
Music

			
Male	4	40%	4*
Female	4	40%	3*
Non-binary	0	0%	0
Not specified	2	20%	2
	10	100%	






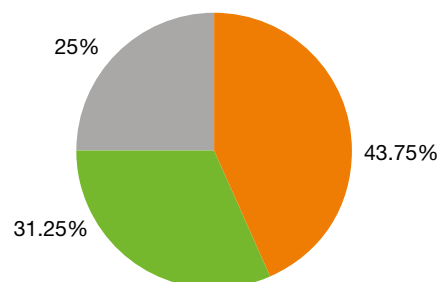
Editing

			
Male	8	57.14%	6*
Female	6	42.86%	5*
Non-binary	0	0%	0
Not specified	0	0%	0
	14	100%	






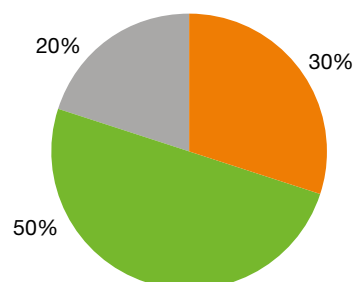
Sound

			
Male	7	43.75%	7*
Female	5	31.25%	4*
Non-binary	0	0%	0
Not specified	4	25%	1
	16	100%	



Art direction

			
Male	3	30%	3*
Female	5	50%	5*
Non-binary	0	0%	0
Not specified	2	20%	2
	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.

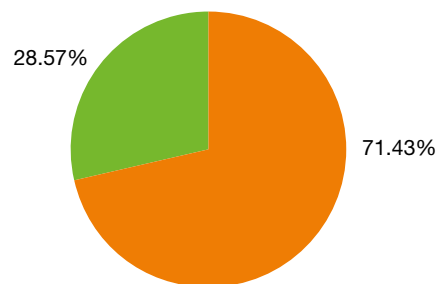


Velodrome

In the **3** series screened at the Velodrome, the section that hosts major premieres, shown on a screen of 400 square metre in front of an audience of almost 3,000 people, male authorship prevails in all categories except for production (62.5%).

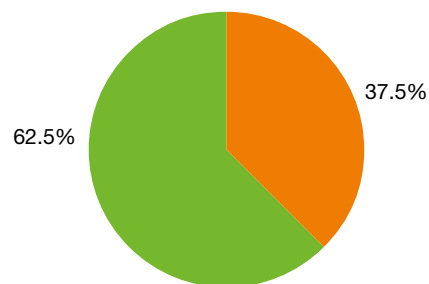
Direction

		%	
Male	5	71.43%	3*
Female	2	28.57%	2*
Non-binary	0	0%	0
Not specified	0	0%	0
	7	100%	



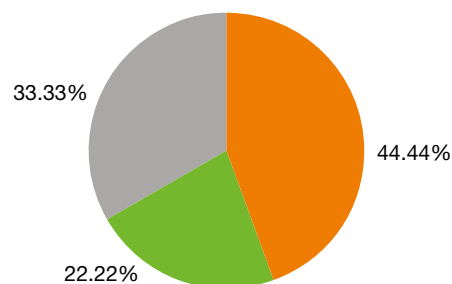
Production

		%	
Male	3	37.5%	2*
Female	5	62.5%	3*
Non-binary	0	0%	0
Not specified	0	0%	0
	8	100%	



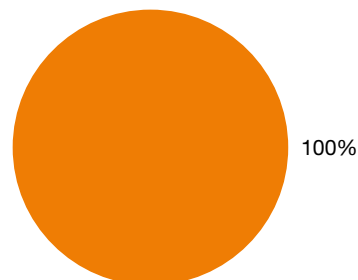
Screenwriting

		%	
Male	4	44.44%	2*
Female	2	22.22%	1*
Non-binary	0	0%	0
Not specified	3	33.33%	1
	9	100%	



Cinematography

		%	
Male	4	100%	3*
Female	0	0%	0*
Non-binary	0	0%	0
Not specified	0	0%	0
	4	100%	

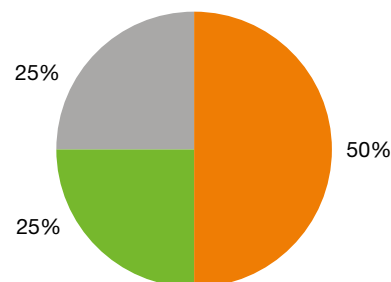




Velodrome

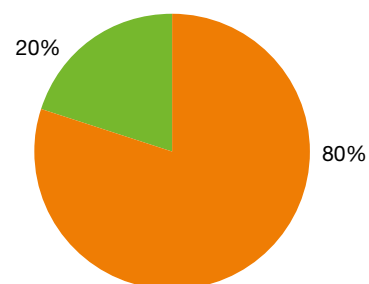
Music

Male	2	50%	2*
Female	1	25%	1*
Non-binary	0	0%	0
Not specified	1	25%	1
	4	100%	



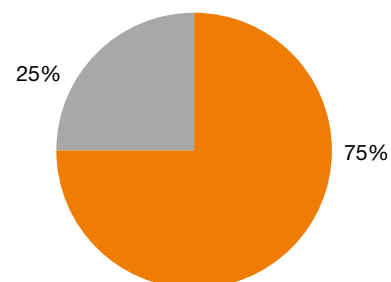
Editing

Male	8	80%	3*
Female	2	20%	1*
Non-binary	0	0%	0
Not specified	0	0%	0
	10	100%	



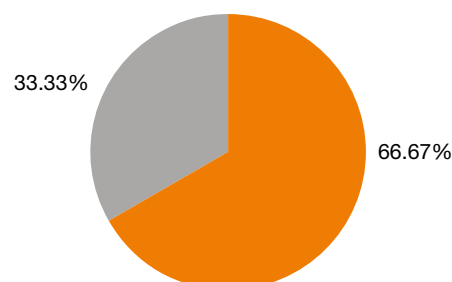
Sound

Male	3	75%	2*
Female	0	0%	0*
Non-binary	0	0%	0
Not specified	1	25%	1
	4	100%	



Art direction

Male	2	66.67%	2*
Female	0	0%	0*
Non-binary	0	0%	0
Not specified	1	33.33%	1
	3	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.

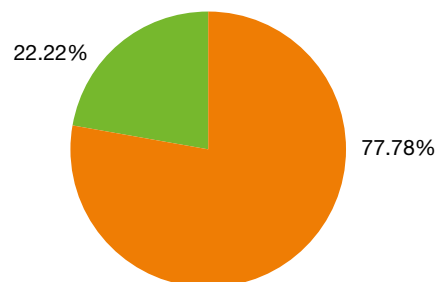


Klasikoak




This report aims to analyse the gender perspective of contemporary cinema, meaning that we exclude the sections not showing films made during the year. However, from now on this report will also analyse Klasikoak to obtain a gender perspective of the selection made for this section including classics old and new from universal film history, although their figures will not be included in the overall count.

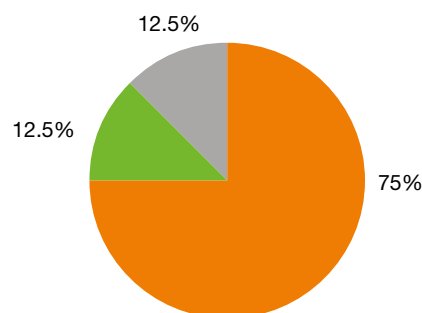
Direction

			
Male	7	77.78%	7*
Female	2	22.22%	2*
Non-binary	0	0%	0
Not specified	0	0%	0
	9	100%	






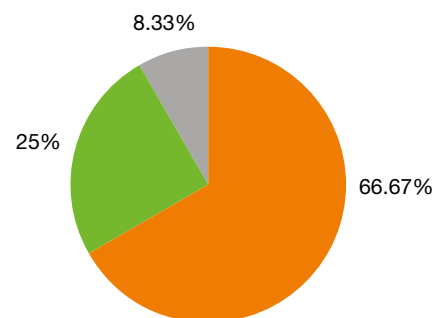
Production

			
Male	6	75%	6*
Female	1	12.5%	1*
Non-binary	0	0%	0
Not specified	1	12.5%	1
	8	100%	






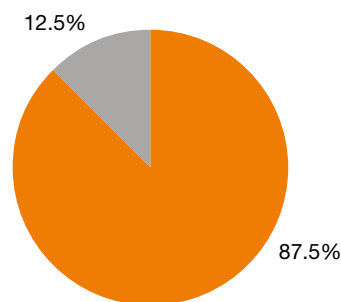
Screenwriting

			
Male	8	66.67%	6*
Female	3	25%	3*
Non-binary	0	0%	0
Not specified	1	8.33%	1
	12	100%	



Cinematography

			
Male	7	87.5%	7*
Female	0	0%	0*
Non-binary	0	0%	0
Not specified	1	12.5%	1
	8	100%	



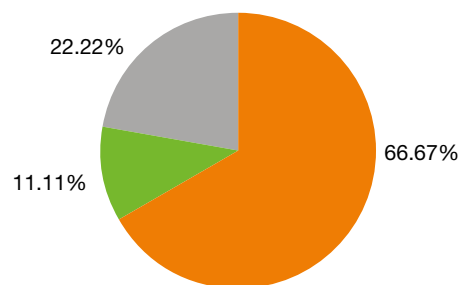


Klasikoak

In the **8** 'klasikoak' (seven full-length and one short film) there is a prevalence of male authorship in all categories with percentages of between 62% and 88%.

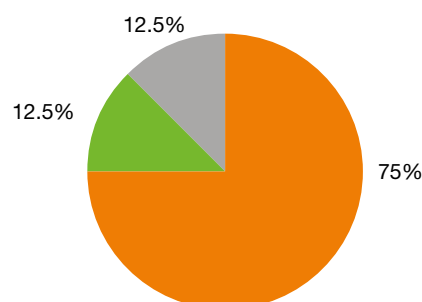
Music

Male	6	66.67%	5*
Female	1	11.11%	1*
Non-binary	0	0%	0
Not specified	2	22.22%	2
	9	100%	



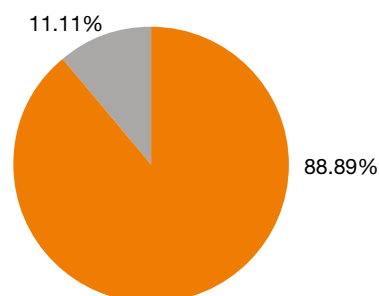
Editing

Male	6	75%	6*
Female	1	12.5%	1*
Non-binary	0	0%	0
Not specified	1	12.5%	1
	8	100%	



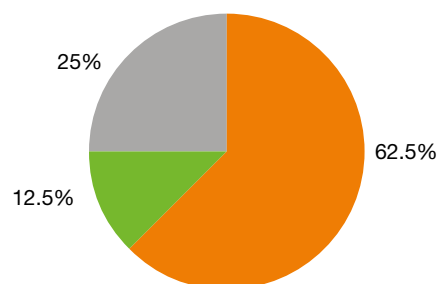
Sound

Male	8	88.89%	7*
Female	0	0%	0*
Non-binary	0	0%	0
Not specified	1	11.11%	1
	9	100%	



Art direction

Male	5	62.5%	5*
Female	1	12.5%	1*
Non-binary	0	0%	0
Not specified	2	25%	2
	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.



Retrospective

Using the same criteria as with Klasikoak, the report includes an overview of the retrospectives organised under the current direction due to the fact that they correspond to the Festival's editorial decisions.

● = female, ● = male, ● = non-binary

2023 Hiroshi Teshigahara

2022 Claude Sautet

2021 Flowers in the Hell. The Golden Age of Korean Cinema *



2020 There was no retrospective because of the reduction of sessions due to Covid-19

2019 Roberto Gavaldón

2018 Muriel Box

2017 Joseph Losey

2016 Jacques Becquer

2016 The Act of Killing. Cinema and global violence *



2015 Merian C. Cooper and Ernest B. Schoedsack

2015 New Japanese independent cinema 2000-2015 *



2014 Dorothy Arzner

2014 Eastern Promises. Portrait of Eastern Europe in 50 films *



2013 Nagisa Oshima

2013 Animatopia. New Paths of Animation Cinema *



2012 Georges Franju

2012 Very Funny Things. New American Comedy *



2012 In Progress. Ten years with Latin American Cinema *



2011 Jacques Demy

2011 American Way of Death: American Film Noir 1920-2010 *



2011 Digital Shadows: Last Generation Chinese Film *



(*) Thematic retrospectives with films by female and male directors.



SSIFF

Donostia Zinemaldia
Festival de San Sebastián
International Film Festival

www.sansebastianfestival.com

Films-to-Be



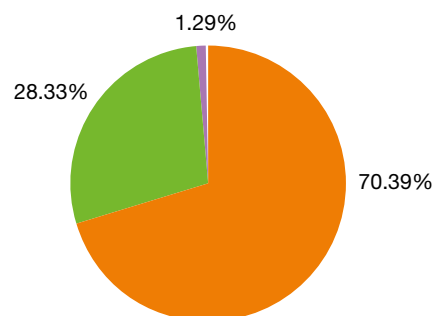
WIP Latam

The Festival has two programmes for films at the post-production stage: WIP Latam for Latin American productions and WIP Europa for European productions.

Films submitted to WIP Latam

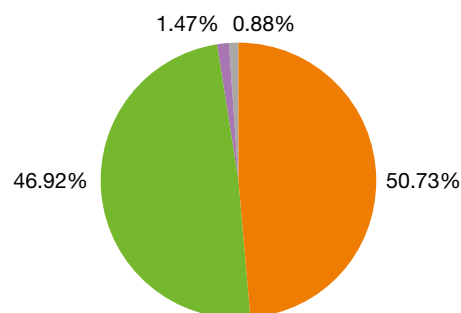
Direction

		%	
Male	164	70.39%	151*
Female	66	28.33%	60*
Non-binary	3	1.29%	3
Not specified	0	0%	0
	233	100%	



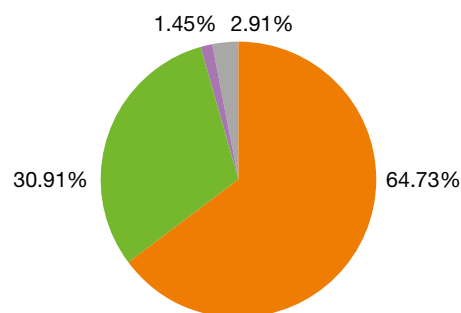
Production

		%	
Male	173	50.73%	130*
Female	160	46.92%	123*
Non-binary	5	1.47%	5
Not specified	3	0.88%	3
	341	100%	



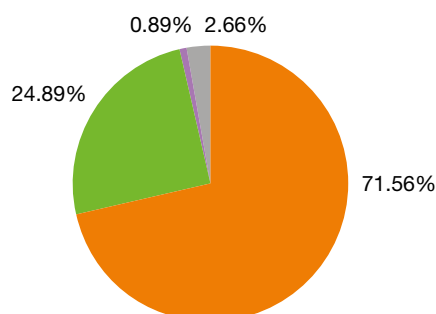
Screenwriting

		%	
Male	178	64.73%	150*
Female	85	30.91%	73*
Non-binary	4	1.45%	4
Not specified	8	2.91%	8
	275	100%	



Cinematography

		%	
Male	161	71.56%	155*
Female	56	24.89%	51*
Non-binary	2	0.89%	2
Not specified	6	2.66%	6
	225	100%	



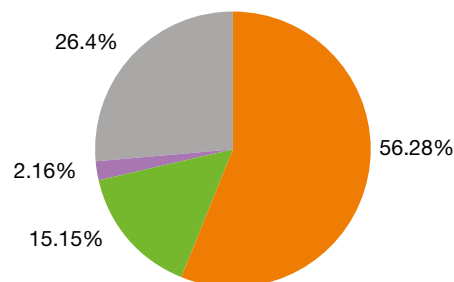


WIP Latam

WIP Latam received **202** unfinished films, in which male authorship prevails, except in the art direction category, and in production where the numbers, like in 2021 and 2022, are on a par (173 male and 160 female producers).

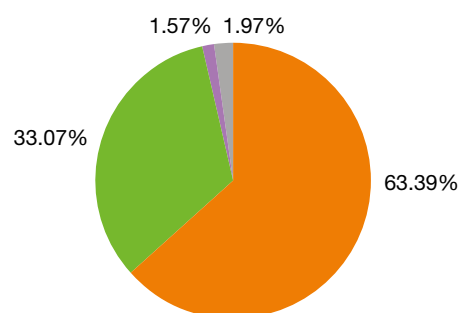
Music

		%	
Male	130	56.28%	117*
Female	35	15.15%	32*
Non-binary	5	2.16%	5
Not specified	61	26.4%	57
	231	100%	



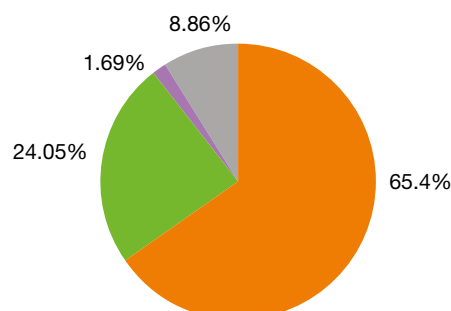
Editing

		%	
Male	161	63.39%	139*
Female	84	33.07%	74*
Non-binary	4	1.57%	4
Not specified	5	1.97%	5
	254	100%	



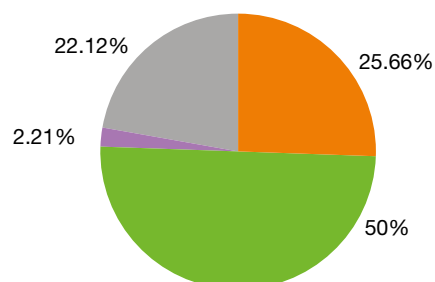
Sound

		%	
Male	155	65.4%	142*
Female	57	24.05%	54*
Non-binary	4	1.69%	4
Not specified	21	8.86%	21
	237	100%	



Art direction

		%	
Male	58	25.66%	52*
Female	113	50%	102*
Non-binary	5	2.21%	5
Not specified	50	22.12%	50
	226	100%	



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

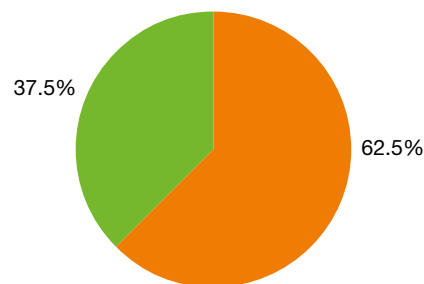
WIP Latam

In the **6** films selected for WIP Latam, the percentage of participation by professionals who identify with the female gender is significantly higher than the average of the films submitted: there are more female editors (83%), art directors (53%) and

Films selected en WIP Latam

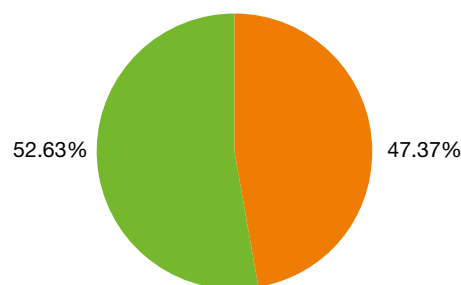
Direction

Male	5	62.5%	4*
Female	3	37.5%	3*
Non-binary	0	0%	0
Not specified	0	0%	0
	8	100%	



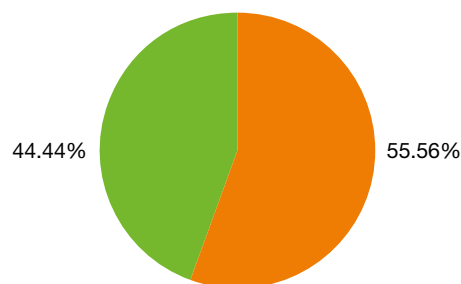
Production

Male	9	47.37%	5*
Female	10	52.63%	5*
Non-binary	0	0%	0
Not specified	0	0%	0
	19	100%	



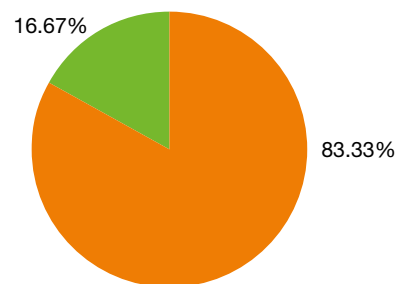
Screenwriting

Male	5	55.56%	4*
Female	4	44.44%	3*
Non-binary	0	0%	0
Not specified	0	0%	0
	9	100%	



Cinematography

Male	5	83.33%	5*
Female	1	16.67%	1*
Non-binary	0	0%	0
Not specified	0	0%	0
	6	100%	






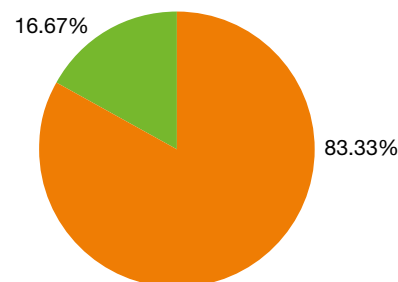


WIP Latam




producers (53%) and is close and to parity in sound and screenwriting. Music and cinematography are the categories in which the presence of female professionals is the lowest.

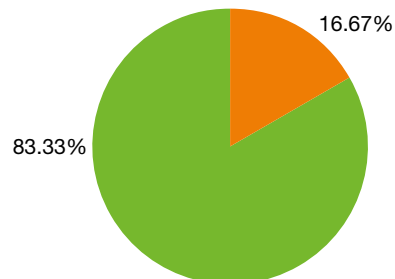
Music

		 %	
Male	5	83.33%	5*
Female	1	16.67%	1*
Non-binary	0	0%	0
Not specified	0	0%	0
	6	100%	




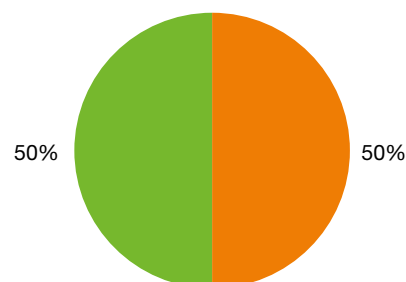
Editing

		 %	
Male	1	16.67%	1*
Female	5	83.33%	5*
Non-binary	0	0%	0
Not specified	0	0%	0
	6	100%	






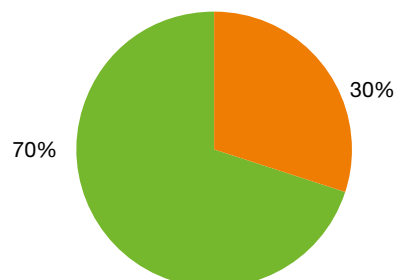
Sound

		 %	
Male	4	50%	4*
Female	4	50%	3*
Non-binary	0	0%	0
Not specified	0	0%	0
	8	100%	



Art direction

		 %	
Male	3	30%	3*
Female	7	70%	4*
Non-binary	0	0%	0
Not specified	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.






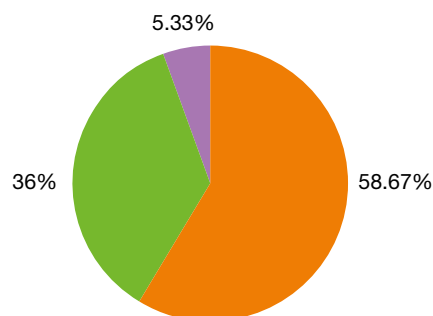
WIP Europa

WIP Europa is the San Sebastian Festival programme for all films with a majority European production at the post-production stage. Among the **65** films submitted, especially in the areas of production, screenwriting, editing and Direction, the percentages of participation from a gender perspective are more balanced than in other sections, especially in




Películas inscritas en WIP Europa

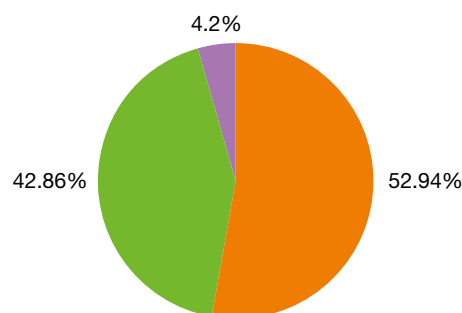
Direction

		 %	
Male	44	58.67%	41*
Female	27	36%	23*
Non-binary	4	5.33%	4
Not specified	0	0%	0
	75	100%	






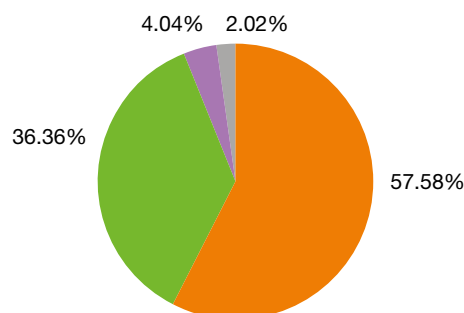
Production

		 %	
Male	63	52.94%	42*
Female	51	42.86%	37*
Non-binary	5	4.2%	5
Not specified	0	0%	0
	119	100%	






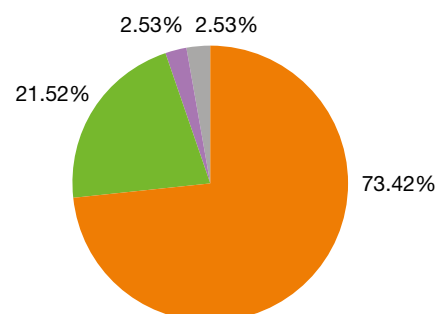
Screenwriting

		 %	
Male	57	57.58%	43*
Female	36	36.36%	30*
Non-binary	4	4.04%	4
Not specified	2	2.02%	2
	99	100%	



Cinematography

		 %	
Male	58	73.42%	51*
Female	17	21.52%	14*
Non-binary	2	2.53%	2
Not specified	2	2.53%	2
	79	100%	



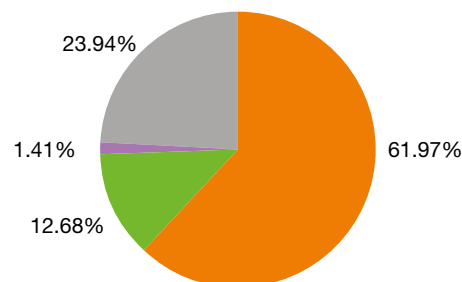


WIP Europa

production, screenwriting, editing and direction. Female authorship prevails in art direction and male authorship in music and cinematography.

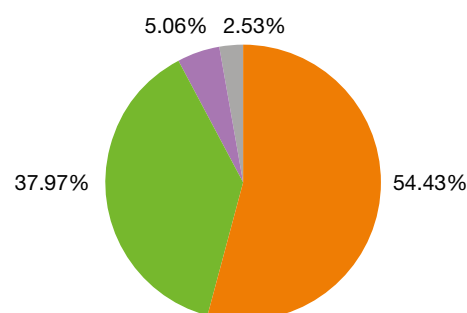
Music

		%	
Male	44	61.97%	41*
Female	9	12.68%	9*
Non-binary	1	1.41%	1
Not specified	17	23.94%	17
	71	100%	



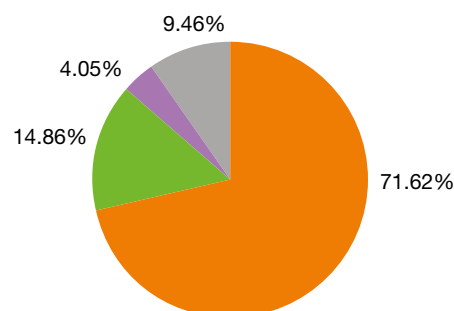
Editing

		%	
Male	43	54.43%	40*
Female	30	37.97%	24*
Non-binary	4	5.06%	4
Not specified	2	2.53%	2
	79	100%	



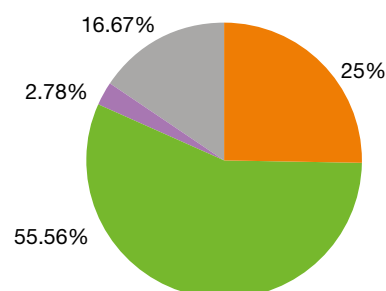
Sound

		%	
Male	53	71.62%	46*
Female	11	14.86%	11*
Non-binary	3	4.05%	3
Not specified	7	9.46%	7
	74	100%	



Art direction

		%	
Male	18	25%	17*
Female	40	55.56%	37*
Non-binary	2	2.78%	2
Not specified	12	16.67%	12
	72	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.

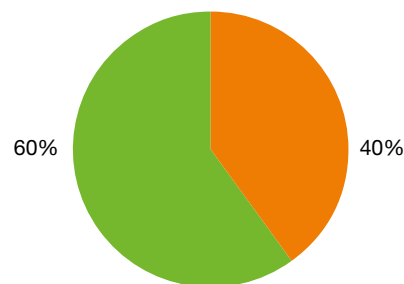
WIP Europa

In the **5** productions selected there is a majority of women directors, producers, screenwriters and art directors; on the other hand, there are no women in the sound and music categories and only one female cinematographer.

Films selected for WIP Europa

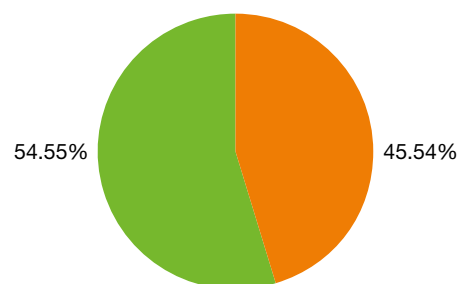
Direction

		%	
Male	2	40%	2*
Female	3	60%	3*
Non-binary	0	0%	0
Not specified	0	0%	0
	5	100%	



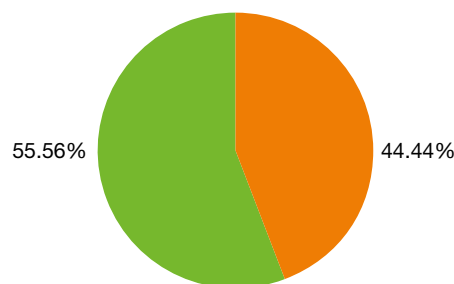
Production

		%	
Male	5	45.45%	4*
Female	6	54.55%	5*
Non-binary	0	0%	0
Not specified	0	0%	0
	11	100%	



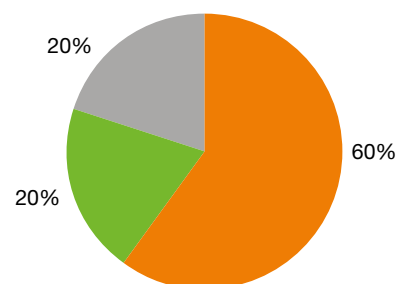
Screenwriting

		%	
Male	4	44.44%	3*
Female	5	55.56%	4*
Non-binary	0	0%	0
Not specified	0	0%	0
	9	100%	



Cinematography




		%	
Male	3	60%	3*
Female	1	20%	1*
Non-binary	0	0%	0
Not specified	1	20%	1
	5	100%	

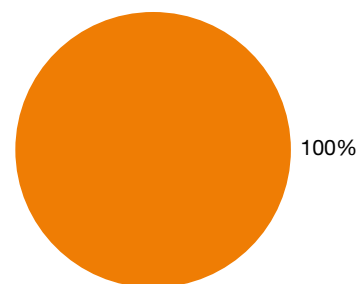







WIP Europa

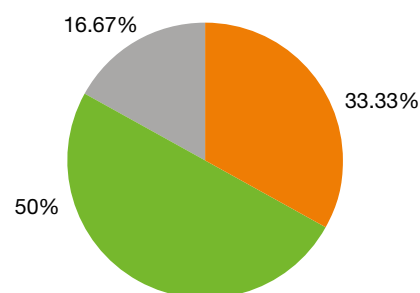
Music

			
Male	6	100%	5*
Female	0	0%	0*
Non-binary	0	0%	0
Not specified	0	0%	0
	6	100%	






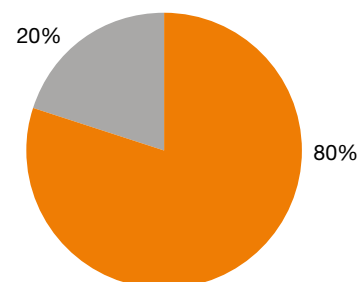
Editing

			
Male	2	33.33%	2*
Female	3	50%	2*
Non-binary	0	0%	0
Not specified	1	16.67%	1
	6	100%	






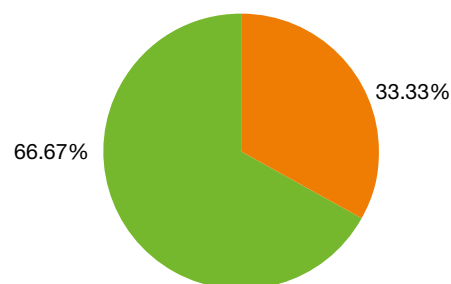
Sound

			
Male	4	80%	4*
Female	0	0%	0*
Non-binary	0	0%	0
Not specified	1	20%	1
	5	100%	



Art direction

			
Male	2	33.33%	2*
Female	4	66.67%	4*
Non-binary	0	0%	0
Not specified	0	0%	0
	6	100%	



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




Europe-Latin America Co-Production Forum

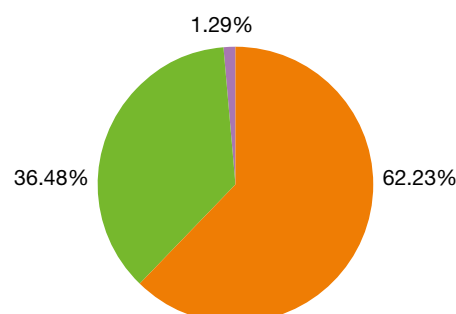
The San Sebastian Festival has two programmes for film projects. The Europe-Latin America Co-Production Forum and the Ikusmira Berriak residencies programme. In the case of the projects, only the categories of direction, production and screenwriting are analysed, given that the crew may not yet have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

The **222** projects submitted in 2023 for the Co-Production Forum show the participation of 36% women directors, 45% women producers and 42% women screenwriters, percentages which are slightly higher than those of last year.




Projects submitted to the Co-Production Forum

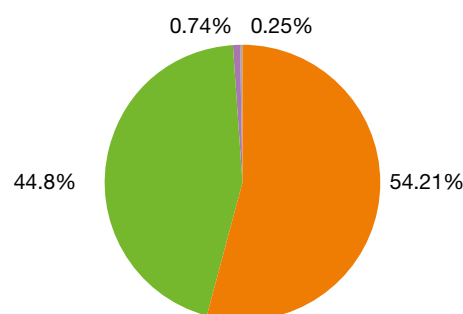
Direction

			
Male	145	62.23%	139*
Female	85	36.48%	83*
Non-binary	3	1.29%	3
Not specified	0	0%	0
	233	100%	






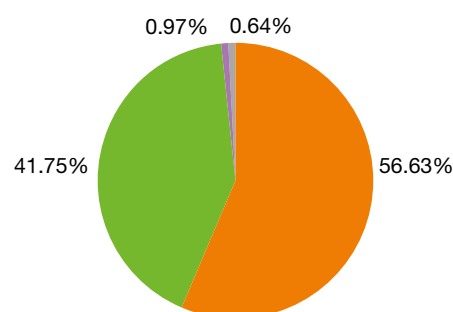
Production

			
Male	219	54.21%	152*
Female	181	44.8%	139*
Non-binary	3	0.74%	3
Not specified	1	0.25%	1
	404	100%	



Screenwriting

			
Male	175	56.63%	136*
Female	129	41.75%	113*
Non-binary	3	0.97%	3
Not specified	2	0.64%	2
	309	100%	



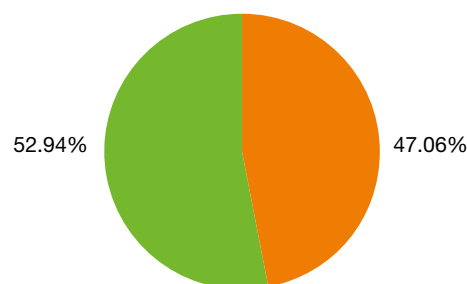
Europe-Latin America Co-Production Forum

Among the **15** projects selected for the Forum, the presence of female directors (53%) is significantly higher than the average of the registered projects, the same percentage of female screenwriters (52%) and slightly lower in the case of female producers (42%).

Projects selected for the Co-Production Forum

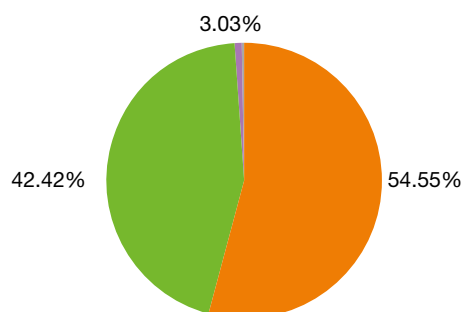
Direction

		%	
Male	8	47.06%	8*
Female	9	52.94%	8*
Non-binary	0	0%	0
Not specified	0	0%	0
	17	100%	



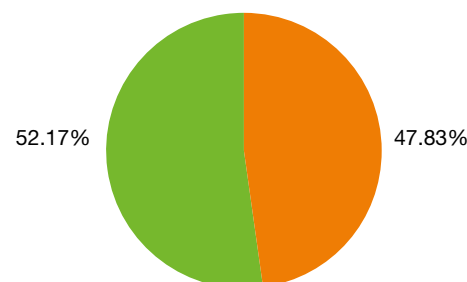
Production

		%	
Male	18	54.55%	13*
Female	14	42.42%	12*
Non-binary	0	0%	0
Not specified	1	3.03%	1
	33	100%	



Screenwriting

		%	
Male	11	47.83%	8*
Female	12	52.17%	11*
Non-binary	0	0%	0
Not specified	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.

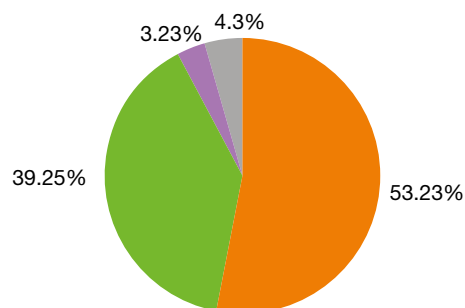
Ikusmira Berriak

Ikusmira Berriak is the residencies programme for the development of audiovisual projects organised by the San Sebastian Festival, Tabakalera International Centre for Contemporary Culture and the Elías Querejeta Zine Eskola. The initiative starts in spring and ends in September, coinciding with the Festival dates, and is structured over two phases into which the eight weeks of the residency are distributed. Among the **348** projects submitted for its ninth edition, the percentages from a gender perspective are balanced but male authorship always prevails, especially in direction (39% participation by women) and screenwriting (37% female screenwriters).




Projects submitted to Ikusmira Berriak

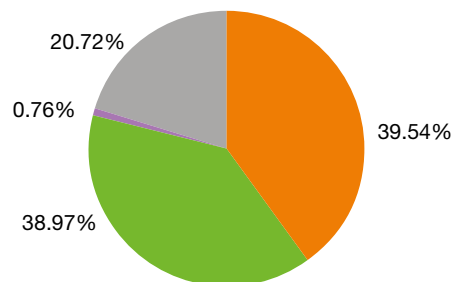
Direction

			
Male	198	53.23%	190*
Female	146	39.25%	142*
Non-binary	12	3.23%	12
Not specified	16	4.3%	14
	372	100%	






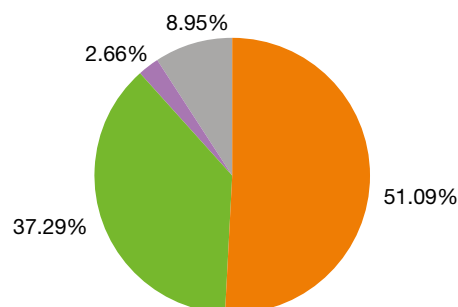
Production

			
Male	208	39.54%	161*
Female	205	38.97%	167*
Non-binary	4	0.76%	6
Not specified	109	20.72%	105
	526	100%	



Screenwriting

			
Male	211	51.09%	175*
Female	154	37.29%	137*
Non-binary	11	2.66%	11
Not specified	37	8.95%	35
	413	100%	



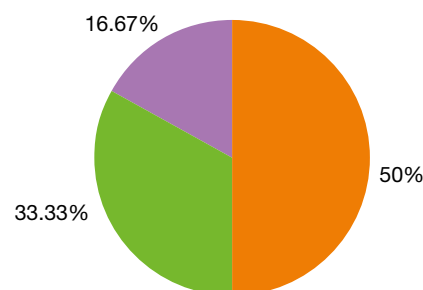
Ikusmira Berriak

In the case of the **6** selected projects, there is parity in screenwriting, and proportionate figures in both direction and production.

Projects selected for Ikusmira Berriak

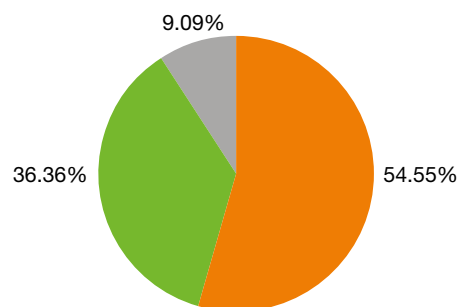
Direction

		%	
Male	3	50%	3*
Female	2	33.33%	2*
Non-binary	1	16.67%	1
Not specified	0	0%	0
	6	100%	



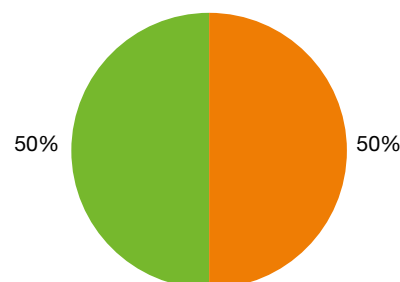
Production

		%	
Male	6	54.55%	4*
Female	4	36.36%	3*
Non-binary	0	0%	0
Not specified	1	9.09%	1
	11	100%	



Screenwriting

		%	
Male	7	50%	3*
Female	7	50%	5*
Non-binary	0	0%	0
Not specified	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



Round tables, Film Talks and Master classes

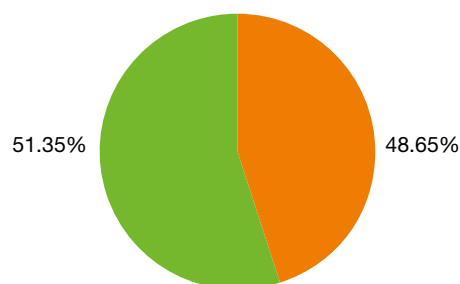


Round tables, Film Talks and Master classes



The San Sebastian Festival organises during the event round tables, film talks and master classes given by film industry professionals and related to the Thought & Discussion area, to the Nest section and to the Industry activities. As part of the decisions and commitments made by the Festival, it analyses since 2021 the participation of professionals who identify with the female, male and non-binary gender, not only in the film crews, but also in its spaces for the exchange of ideas.

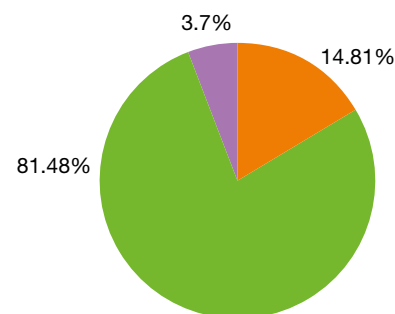
Speakers

		 %
Male	36	48.65%
Female	38	51.35%
Non-binary	0	0%
	74	100%





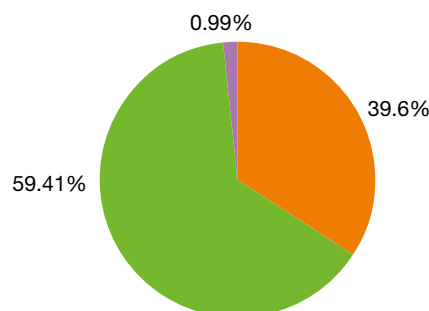
Moderation

		 %
Male	4	14.81%
Female	22	81.48%
Non-binary	1	3.7%
	27	100%



Total

		 %
Male	40	39.6%
Female	60	59.41%
Non-binary	1	0.99%
	101	100%





Round tables, Film Talks and Master classes

● = female, ● = male, ● = non-binary

Round tables

Vestida de azul: transgender memory and activism at the Festival in 1983



Series Conference: Based on a true story. The success of biopics in Spanish serialised fictions



Consolidation, collaboration and investment: building a European audiovisual ecosystem



Revitalizing the box office: new distribution and exhibition strategies in Europe



LGBTIQA+ Cinema in Latin America: building a more inclusive and diverse industry



Eradicate gender discrimination and stereotypes in the audiovisual world: the pleasure of recognising oneself on screen



Best practices for an audiovisual free of sexual, gender and power-based abuse



Zinemaldia & Technology: Artificial Intelligence: threat or ally?



Challenges and opportunities in the shifting US landscape



The Global Film Industry: State of the Union 2023



Fireside Chat with Participant Media



Fireside Chat with Plan B



Fireside Chat with Killer Films



The producer's perspective of 2023 and beyond



Crossing borders with strategic relationships



The global market for Spanish-language content



Impact, audiences and futureproofing



Film Talks and Master Classes

Film Talks and Master Classes








Juries

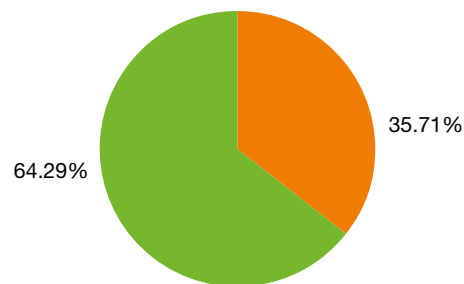


Juries

The San Sebastian Festival also analyses the representation by gender in the juries in the selection of which it has taken part.

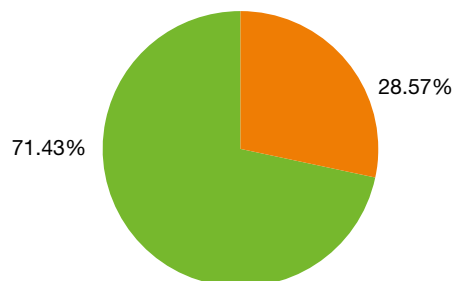
Juries

		 %
 Male	20	35.71%
 Female	36	64.29%
 Non-binary	0	0%
	56	100%



Presidents

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





Juries

● = female, ● = male, ● = non-binary

Official Jury	● ● ● ● ● ● ● ●
Kutxabank-New Directors Award Jury	● ● ● ● ● ●
Horizontes Award Jury	● ● ● ●
Zabaltegi-Tabakalera Award Jury	● ● ● ●
Nest The Mediapro Studio Award Jury	● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ●
Culinary Zinema Best Film Award Jury	● ● ● ● ● ●
Eusko Label Award Jury	● ● ● ● ● ●
Irizar Basque Film Award Jury	● ● ● ● ● ●
Jury of the Award for the Best Project at the Europe- Latin America Co-Production Forum	● ● ● ● ● ●
RTVE-Another Look Award Jury	● ● ● ● ● ●
Cooperación Española Award Jury	● ● ● ● ● ●
Euskadi Basque Country Agenda 2030 Award Jury	● ● ● ● ● ●
Dunia Ayaso Award Jury	● ● ● ● ● ●



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



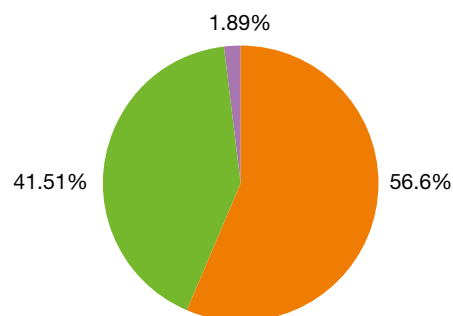
Appendix I: Films produced in the Basque Autonomous Community

Basque productions viewed

In 2023, the San Sebastian Festival selection committee viewed **41** films produced in the Basque Autonomous Community. Like last year, although to a less conclusive extent, the percentage of participation by Basque women creators approaches or surpasses 40% in direction, production, screenwriting, editing and art direction, while it is not as disproportionate from the gender point of view in the music category.

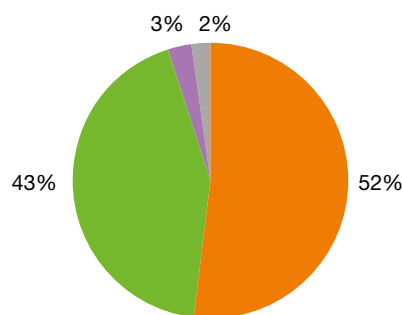
Direction

		%	
Male	30	56.6%	26*
Female	22	41.51%	19*
Non-binary	1	1.89%	1
Not specified	0	0%	0
	53	100%	



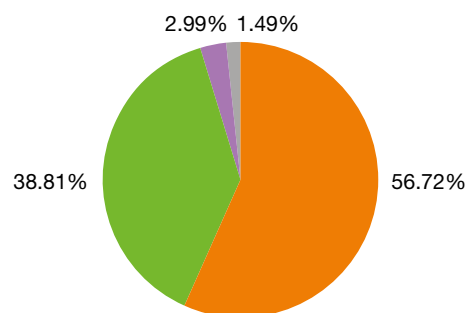
Production

		%	
Male	52	52%	25*
Female	43	43%	27*
Non-binary	3	3%	2
Not specified	2	2%	2
	100	100%	



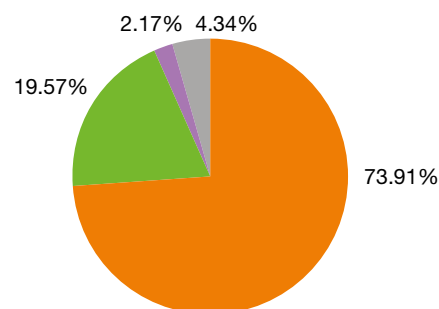
Screenwriting

		%	
Male	38	56.72%	28*
Female	26	38.81%	22*
Non-binary	2	2.99%	1
Not specified	1	1.49%	1
	67	100%	



Cinematography

		%	
Male	34	73.91%	31*
Female	9	19.57%	9*
Non-binary	1	2.17%	1
Not specified	2	4.34%	2
	46	100%	



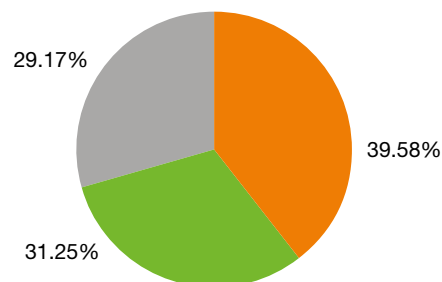


Appendix I: Films produced in the Basque Autonomous Community

The figures of Basque productions imply a rise in the participation of women professionals with respect to the overall statistics of the 71st edition.

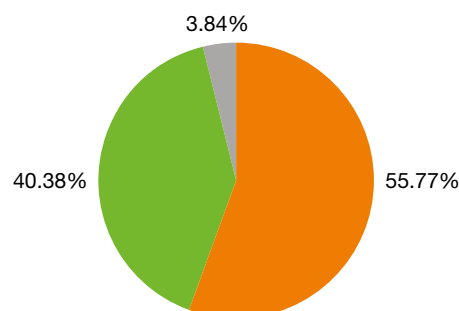
Music

		%	
Male	19	39.58%	17*
Female	15	31.25%	14*
Non-binary	0	0%	0
Not specified	14	29.17%	14
	48	100%	



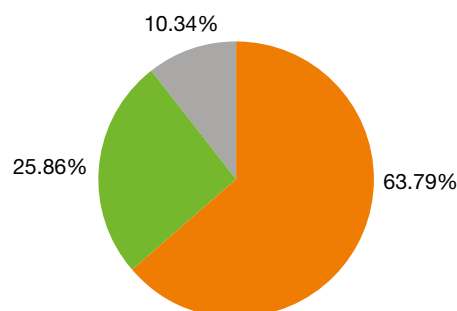
Editing

		%	
Male	29	55.77%	26*
Female	21	40.38%	19*
Non-binary	0	0%	0
Not specified	2	3.84%	2
	52	100%	



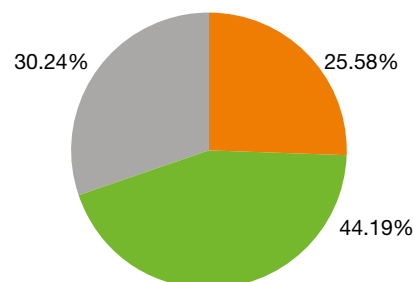
Sound

		%	
Male	37	63.79%	29*
Female	15	25.86%	14*
Non-binary	0	0%	0
Not specified	6	10.34%	3
	58	100%	



Art direction

		%	
Male	11	25.58%	11*
Female	19	44.19%	19*
Non-binary	0	0%	0
Not specified	13	30.24%	13
	43	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.



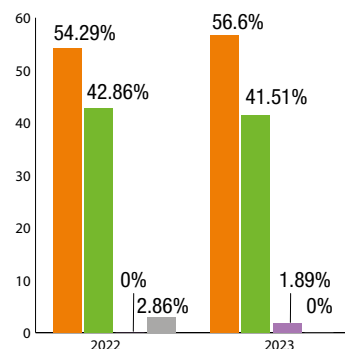
Appendix I: Films produced in the Basque Autonomous Community

Comparison between the Basque productions viewed

Compared to the 70th edition, the participation figures of persons who identify with the female gender are lower in categories such as screenwriting (down by 10 points) and music (down by 11 points).

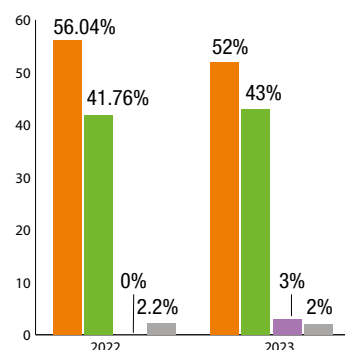
Direction

	2022			2023			Variation		
		%			%			%	
Male	19	54.29%	18	30	56.6%	26	11	2.31%	8
Female	15	42.86%	14	22	41.51%	19	7	-1.35%	5
Non-binary	0	0%	0	1	1.89%	1	1	1.89%	1
Not specified	1	2.86%	1	0	0%	0	-1	-2.86%	-1



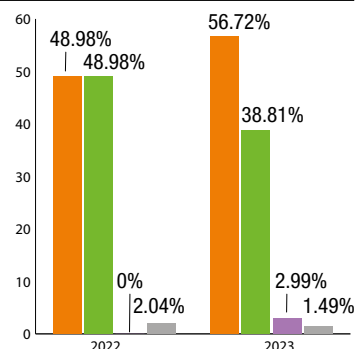
Production

	2022			2023			Variation		
		%			%			%	
Male	51	56.04%	21	52	52%	25	1	-4.04%	4
Female	38	41.76%	22	43	43%	27	5	1.24%	5
Non-binary	0	0%	0	3	3%	2	3	3%	2
Not specified	2	2.2%	2	2	2%	2	0	-0.2%	0



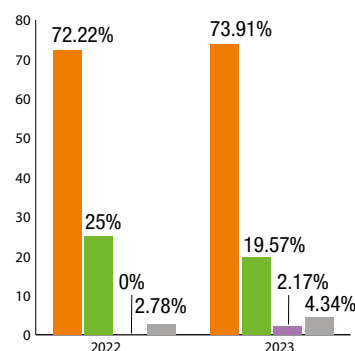
Screenwriting

	2022			2023			Variation		
		%			%			%	
Male	24	48.98%	17	38	56.72%	28	14	7.74%	11
Female	24	48.98%	21	26	38.81%	22	2	-10.17%	1
Non-binary	0	0%	0	2	2.99%	1	2	2.99%	1
Not specified	1	2.04%	1	1	1.49%	1	0	-0.55%	0



Cinematography

	2022			2023			Variation		
		%			%			%	
Male	26	72.22%	24	34	73.91%	31	8	1.69%	7
Female	9	25%	9	9	19.57%	9	0	-5.43%	0
Non-binary	0	0%	0	1	2.17%	1	1	2.17%	1
Not specified	1	2.78%	1	2	4.34%	2	1	1.56%	1

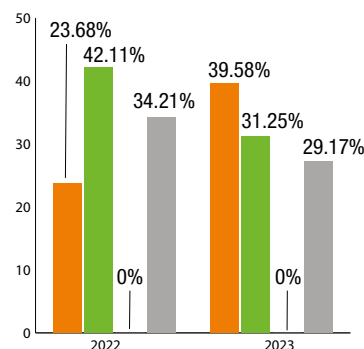




Appendix I: Films produced in the Basque Autonomous Community

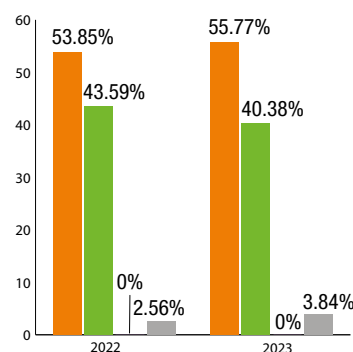
Music

	2022			2023			Variation		
Male	9	23.68%	8	19	39.58%	17	10	15.9%	9
Female	16	42.11%	13	15	31.25%	14	-1	-10.86%	1
Non-binary	0	0%	0	0	0%	0	0	0%	0
Not specified	13	34.21%	13	14	29.17%	14	1	-5.04%	1



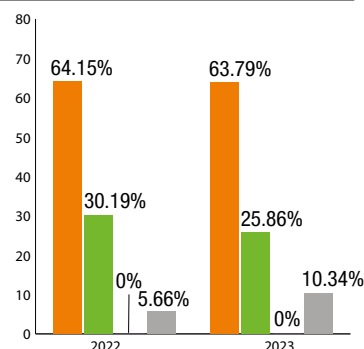
Editing

	2022			2023			Variation		
Male	21	53.85%	20	29	55.77%	26	8	1.92%	6
Female	17	43.59%	15	21	40.38%	19	4	-3.21%	4
Non-binary	0	0%	0	0	0%	0	0	0%	0
Not specified	1	2.56%	1	2	3.84%	2	1	1.28%	1



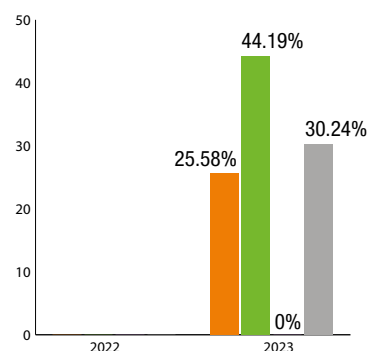
Sound

	2022			2023			Variation		
Male	34	64.15%	24	37	63.79%	29	3	-0.36%	5
Female	16	30.19%	12	15	25.86%	14	-1	-4.33%	2
Non-binary	0	0%	0	0	0%	0	0	0%	0
Not specified	3	5.66%	3	6	10.34%	3	3	4.68%	0



Art direction*

	2022			2023			Variation		
Male				11	25.58%	11			
Female				19	44.19%	19			
Non-binary				0	0%	0			
Not specified				13	30.24%	13			



(*) There is no data for 2022 given that this is the first year that the professional category of art direction has been analysed from the gender perspective.



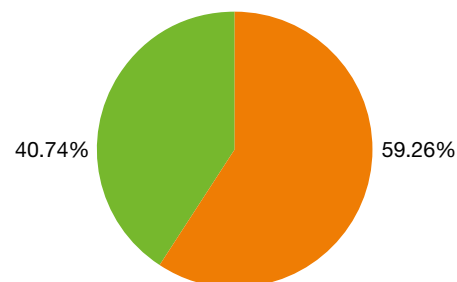
Appendix I: Films produced in the Basque Autonomous Community

Selected Basque productions

Although parity has not been achieved, the presence of professionals who identify with the female gender in the Basque productions selected for the Festival – **21** films distributed between the Official Selection, Zabaltegi-Tabakalera, Eusko Label, Zinemira, Made in Spain, Velodrome and the Basque Cinema Gala – show percentages of 47% (production), 43% (art direction), 41% (direction), 40% (music) and 39% (screenwriting).

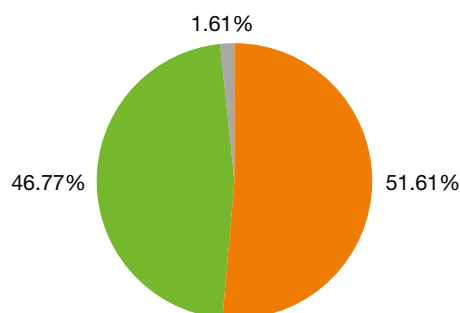
Direction

		%	
Male	16	59.26%	14*
Female	11	40.74%	10*
Non-binary	0	0%	0
Not specified	0	0%	0
	27	100%	



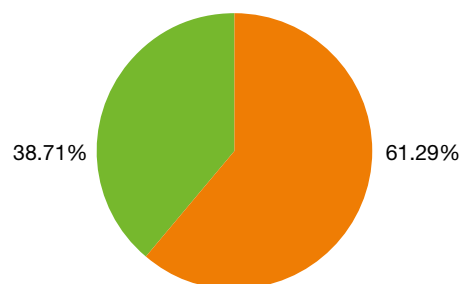
Production

		%	
Male	32	51.61%	14*
Female	29	46.77%	17*
Non-binary	0	0%	0
Not specified	1	1.61%	1
	62	100%	



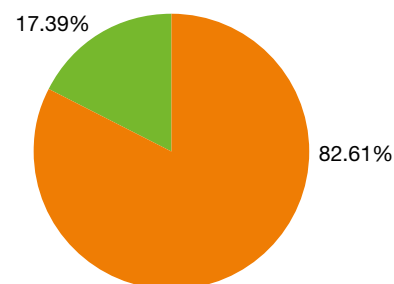
Screenwriting

		%	
Male	19	61.29%	16*
Female	12	38.71%	9*
Non-binary	0	0%	0
Not specified	0	0%	0
	31	100%	



Cinematography

		%	
Male	19	82.61%	18*
Female	4	17.39%	4*
Non-binary	0	0%	0
Not specified	0	0%	0
	23	100%	

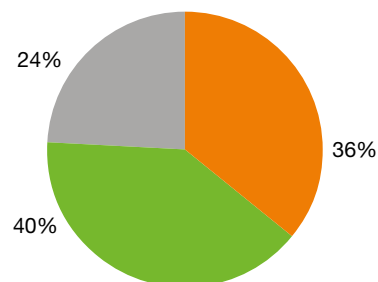




Appendix I: Films produced in the Basque Autonomous Community

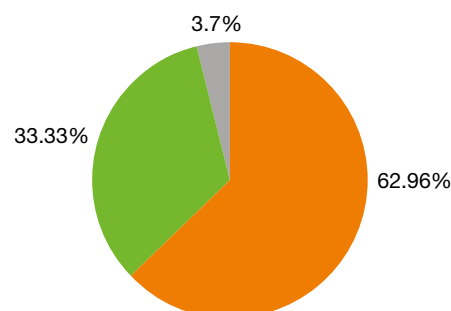
Music

		%	
Male	9	36%	9*
Female	10	40%	9*
Non-binary	0	0%	0
Not specified	6	24%	6
	25	100%	



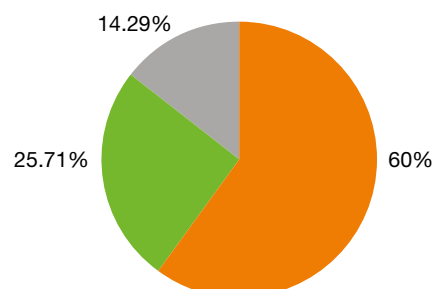
Editing

		%	
Male	17	62.96%	14*
Female	9	33.33%	8*
Non-binary	0	0%	0
Not specified	1	3.7%	1
	27	100%	



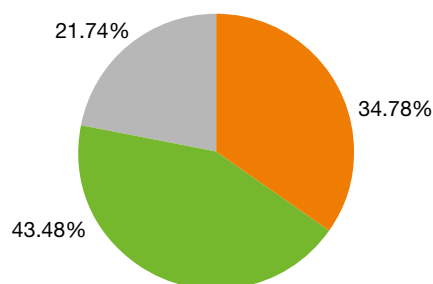
Sound

		%	
Male	21	60%	15*
Female	9	25.71%	8*
Non-binary	0	0%	0
Not specified	5	14.29%	2
	35	100%	



Art direction

		%	
Male	8	34.78%	8*
Female	10	43.48%	10*
Non-binary	0	0%	0
Not specified	5	21.74%	5
	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.



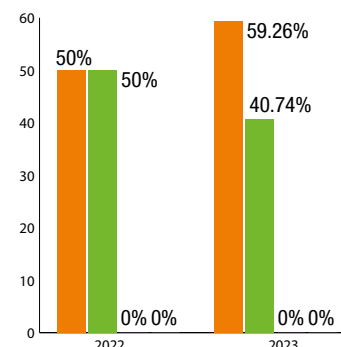
Appendix I: Films produced in the Basque Autonomous Community

Comparison between the Basque productions selected

The comparison with Basque productions selected last year shows a drop in the participation of persons who identify with the female gender in all categories, not so much because the percentage is especially imbalanced from the gender perspective, but because 2022 was an exceptional year from this point of view, when parity was achieved in almost all categories of the Basque productions selected.

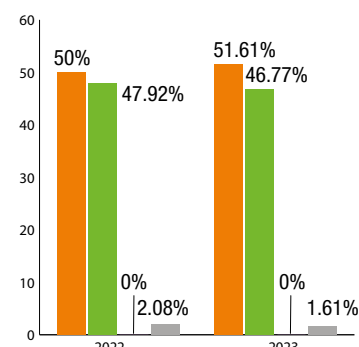
Direction

	2022			2023			Variation		
		%			%			%	
Male	8	50%	8	16	59.26%	14	8	9.26%	6
Female	8	50%	8	11	40.74%	10	3	-9.26%	2
Non-binary	0	0%	0	0	0%	0	0	0%	0
Not specified	0	0%	0	0	0%	0	0	0%	0



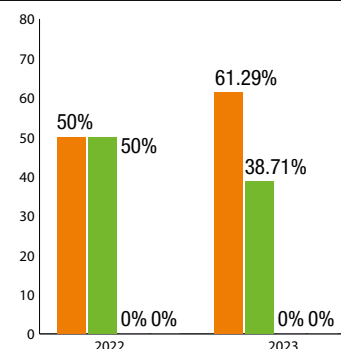
Production

	2022			2023			Variation		
		%			%			%	
Male	24	50%	10	32	51.61%	14	8	1.61%	4
Female	23	47.92%	13	29	46.77%	17	6	-1.15%	4
Non-binary	0	0%	0	0	0%	0	0	0%	0
Not specified	1	2.08%	1	1	1.61%	1	0	-0.47%	0



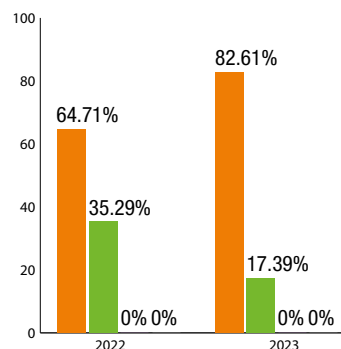
Screenwriting

	2022			2023			Variation		
		%			%			%	
Male	12	50%	8	19	61.29%	16	7	11.29%	8
Female	12	50%	12	12	38.71%	9	0	-11.29%	-3
Non-binary	0	0%	0	0	0%	0	0	0%	0
Not specified	0	0%	0	0	0%	0	0	0%	0



Cinematography

	2022			2023			Variation		
		%			%			%	
Male	11	64.71%	11	19	82.61%	18	8	17.9%	7
Female	6	35.29%	6	4	17.39%	4	-2	-17.9%	-2
Non-binary	0	0%	0	0	0%	0	0	0%	0
Not specified	0	0%	0	0	0%	0	0	0%	0

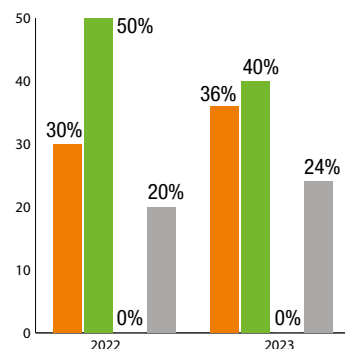




Appendix I: Films produced in the Basque Autonomous Community

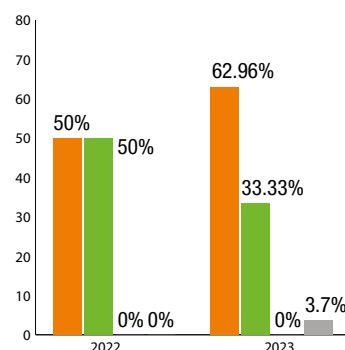
Music

	2022			2023			Variation		
		%			%			%	
Male	6	30%	5	9	36%	9	3	6%	4
Female	10	50%	8	10	40%	9	0	-10%	1
Non-binary	0	0%	0	0	0%	0	0	0%	0
Not specified	4	20%	4	6	24%	6	2	4%	2



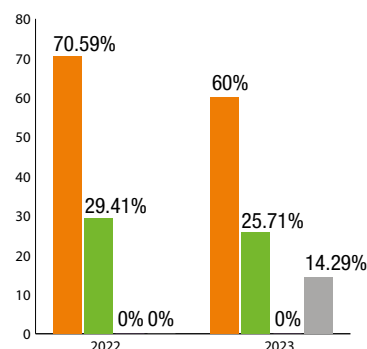
Editing

	2022			2023			Variation		
		%			%			%	
Male	10	50%	9	17	62.96%	14	7	12.96%	5
Female	10	50%	9	9	33.33%	8	-1	-16.67%	-1
Non-binary	0	0%	0	0	0%	0	0	0%	0
Not specified	0	0%	0	1	3.7%	1	1	3.7%	1



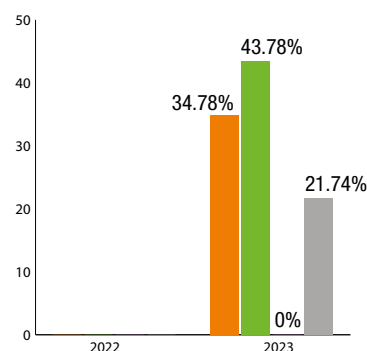
Sound

	2022			2023			Variation		
		%			%			%	
Male	24	70.59%	14	21	60%	15	-3	-10.59%	1
Female	10	29.41%	7	9	25.71%	8	-1	-3.7%	1
Non-binary	0	0%	0	0	0%	0	0	0%	0
Not specified	0	0%	0	5	14.29%	2	5	14.29%	2



Art direction*

	2022			2023			Variation		
		%			%			%	
Male				8	34.78%	8			
Female				10	43.48%	10			
Non-binary				0	0%	0			
Not specified				5	21.74%	5			



(*) There is no data for 2022 given that this is the first year that the professional category of art direction has been analysed from the gender perspective.



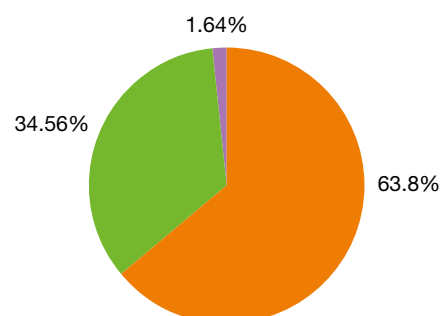
Appendix I: Films produced in Spain

Spanish productions viewed

Amongst the **425** films with Spanish production viewed by the San Sebastian Festival selection committee in 2023, male authorship prevails in all categories except in art direction. The categories with the highest presence of female professionals are production, editing and screenwriting.

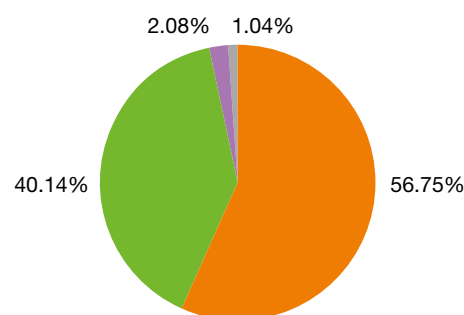
Direction

		%	
Male	312	63.8%	285*
Female	169	34.56%	152*
Non-binary	8	1.64%	8
Not specified	0	0%	0
	489	100%	



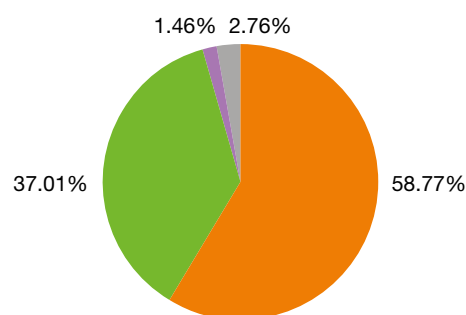
Production

		%	
Male	492	56.75%	299*
Female	348	40.14%	237*
Non-binary	18	2.08%	14
Not specified	9	1.04%	8
	867	100%	



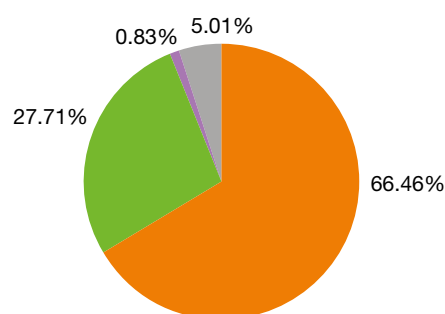
Screenwriting

		%	
Male	362	58.77%	282*
Female	228	37.01%	195*
Non-binary	9	1.46%	8
Not specified	17	2.76%	15
	616	100%	



Cinematography




		%	
Male	319	66.46%	293*
Female	133	27.71%	123*
Non-binary	4	0.83%	4
Not specified	24	5.01%	24
	480	100%	

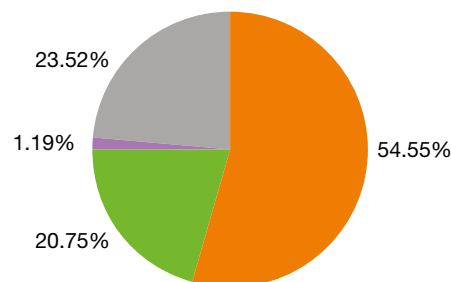







Appendix I: Films produced in Spain

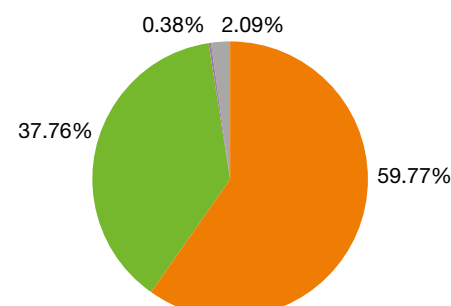
Music

			
Male	276	54.55%	240*
Female	105	20.75%	99*
Non-binary	6	1.19%	6
Not specified	119	23.52%	115
	506	100%	






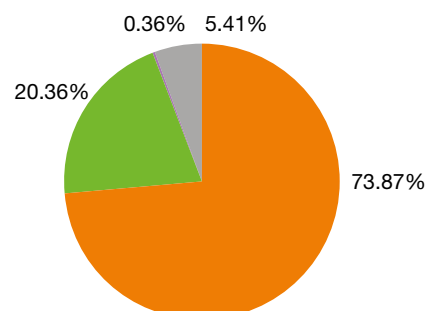
Editing

			
Male	315	59.77%	276*
Female	199	37.76%	174*
Non-binary	2	0.38%	2
Not specified	11	2.09%	11
	527	100%	






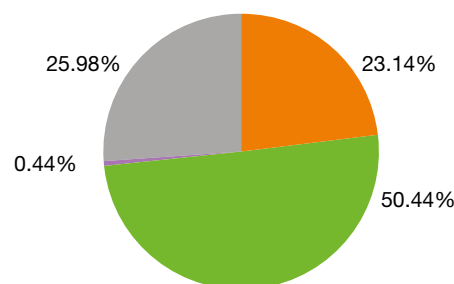
Sound

			
Male	410	73.87%	321*
Female	113	20.36%	101*
Non-binary	2	0.36%	2
Not specified	30	5.41%	27
	555	100%	



Art direction

			
Male	106	23.14%	102*
Female	231	50.44%	218*
Non-binary	2	0.44%	2
Not specified	119	25.98%	119
	458	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.



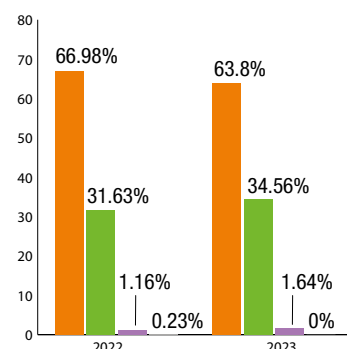
Appendix I: Films produced in Spain

Comparison between the Spanish productions viewed

If we compare the films with Spanish production viewed by the selection committee in 2022 with those viewed this year, the predominance of male authorship remains, although there has been a slight increase in the participation of female professionals by between three and four points in direction, production, cinematography and editing.

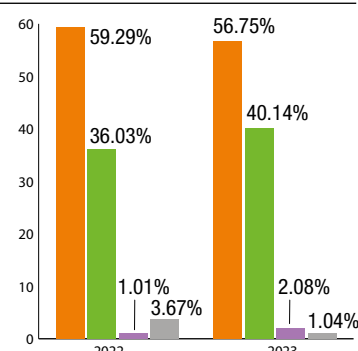
Direction

	2022			2023			Variation		
		%			%			%	
Male	288	66.98%	262	312	63.8%	285	24	-3.18%	23
Female	136	31.63%	126	169	34.56%	152	33	2.93%	26
Non-binary	5	1.16%	5	8	1.64%	8	3	0.48%	3
Not specified	1	0.23%	1	0	0%	0	-1	-0.23%	-1



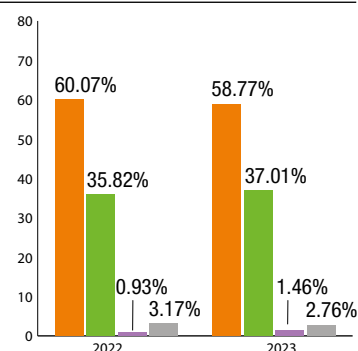
Production

	2022			2023			Variation		
		%			%			%	
Male	469	59.29%	270	492	56.75%	299	23	-2.54%	29
Female	285	36.03%	209	348	40.14%	237	63	4.11%	28
Non-binary	8	1.01%	8	18	2.08%	14	10	1.07%	6
Not specified	29	3.67%	28	9	1.04%	8	-20	-2.63%	-20



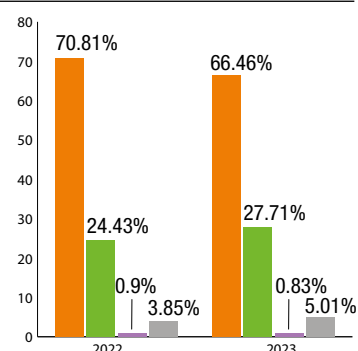
Screenwriting

	2022			2023			Variation		
		%			%			%	
Male	322	60.07%	245	362	58.77%	282	40	-1.3%	37
Female	192	35.82%	162	228	37.01%	195	36	1.19%	33
Non-binary	5	0.93%	5	9	1.46%	8	4	0.53%	3
Not specified	17	3.17%	15	17	2.76%	15	0	-0.41%	0



Cinematography

	2022			2023			Variation		
		%			%			%	
Male	313	70.81%	274	319	66.46%	293	6	-4.35%	19
Female	108	24.43%	99	133	27.71%	123	25	3.28%	24
Non-binary	4	0.9%	4	4	0.83%	4	0	-0.07%	0
Not specified	17	3.85%	17	24	5.01%	24	7	1.16%	7

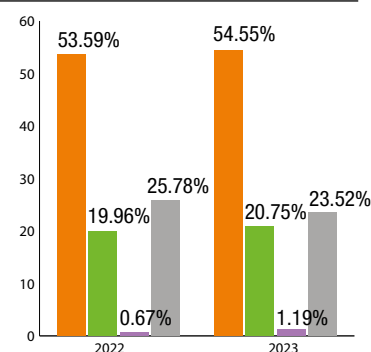




Appendix I: Films produced in Spain

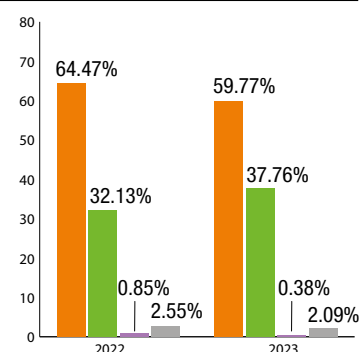
Music

	2022			2023			Variation		
Male	239	53.59%	210	276	54.55%	240	37	0.96%	30
Female	89	19.96%	77	105	20.75%	99	16	0.79%	22
Non-binary	3	0.67%	3	6	1.19%	6	3	0.52%	3
Not specified	115	25.78%	103	119	23.52%	115	4	-2.26%	12



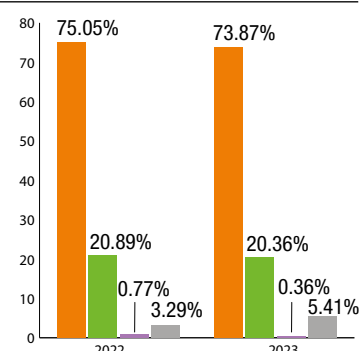
Editing

	2022			2023			Variation		
Male	303	64.47%	261	315	59.77%	276	12	-4.7%	15
Female	151	32.13%	134	199	37.76%	174	48	5.63%	40
Non-binary	4	0.85%	4	2	0.38%	2	-2	-0.47%	-2
Not specified	12	2.55%	12	11	2.09%	11	-1	-0.46%	-1



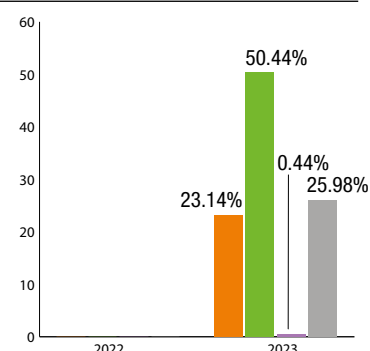
Sound

	2022			2023			Variation		
Male	388	75.05%	300	410	73.87%	321	22	-1.18%	21
Female	108	20.89%	91	113	20.36%	101	5	-0.53%	10
Non-binary	4	0.77%	4	2	0.36%	2	-2	-0.41%	-2
Not specified	17	3.29%	17	30	5.41%	27	13	2.12%	10



Art direction*

	2022			2023			Variation		
Male				106	23.14%	102			
Female				231	50.44%	218			
Non-binary				2	0.44%	2			
Not specified				119	25.98%	119			






(*) There is no data for 2022 given that this is the first year that the professional category of art direction has been analysed from the gender perspective.

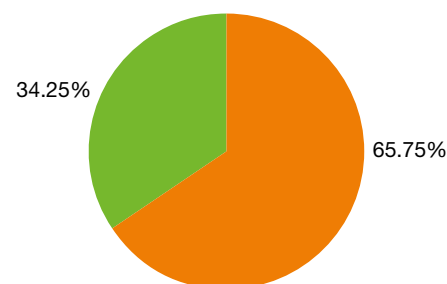
Appendix I: Films produced in Spain

Films selected produced in Spain




In the **56** Spanish productions programmed at the 71st edition in the Official Selection, the Donostia Award screening, New Directors, Horizontes Latinos, Zabaltegi-Tabakalera, Perlak, Nest, Eusko Label, Made in Spain, Zinemira, Velodrome and the Basque Cinema Gala, the numbers are similar with respect to the total of Spanish productions viewed, although with

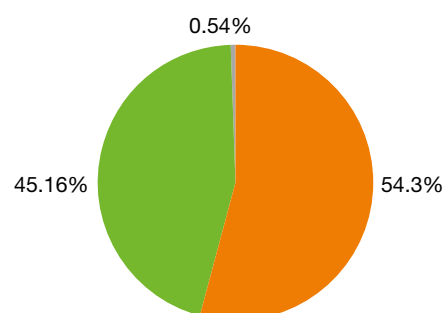
Direction

			
Male	48	65.75%	37*
Female	25	34.25%	23*
Non-binary	0	0%	2
Not specified	0	0%	0
	73	100%	






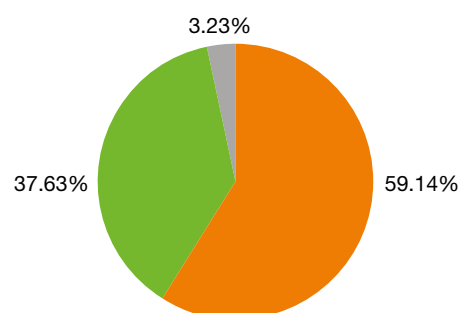
Production

			
Male	101	54.3%	44*
Female	84	45.16%	43*
Non-binary	0	0%	0
Not specified	1	0.54%	1
	186	100%	






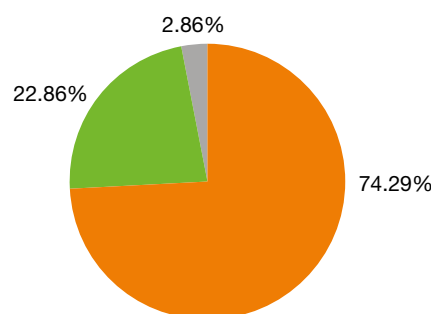
Screenwriting

			
Male	55	59.14%	38*
Female	35	37.63%	25*
Non-binary	0	0%	0
Not specified	3	3.23%	1
	93	100%	



Cinematography

			
Male	52	74.29%	42*
Female	16	22.86%	15*
Non-binary	0	0%	0
Not specified	2	2.86%	2
	70	100%	



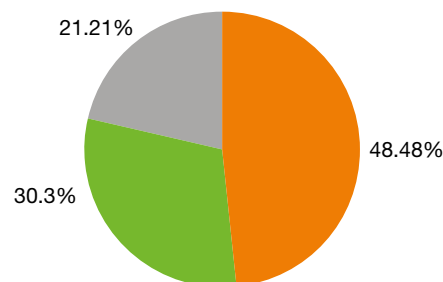


Appendix I: Films produced in Spain

a rise of five percent with respect to the presence of women professionals in production and of ten percent in music, and with a drop of five points in cinematography.

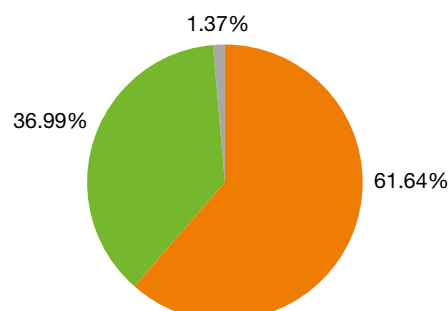
Music

		%	
Male	32	48.48%	30*
Female	20	30.3%	19*
Non-binary	0	0%	0
Not specified	14	21.21%	14
	66	100%	



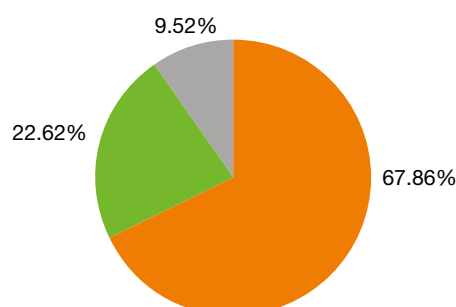
Editing

		%	
Male	45	61.64%	35*
Female	27	36.99%	24*
Non-binary	0	0%	0
Not specified	1	1.37%	1
	73	100%	



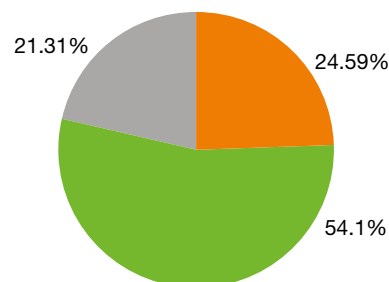
Sound

		%	
Male	57	67.86%	40*
Female	19	22.62%	18*
Non-binary	0	0%	0
Not specified	8	9.52%	5
	84	100%	



Art direction

		%	
Male	15	24.59%	14*
Female	33	54.1%	32*
Non-binary	0	0%	0
Not specified	13	21.31%	13
	61	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.



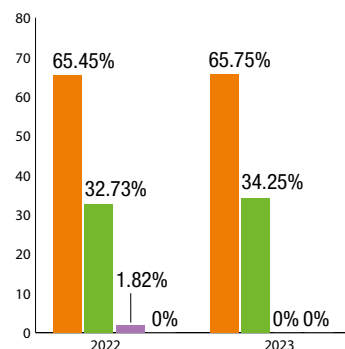
Appendix I: Films produced in Spain

Comparison between the Spanish productions selected

While male authorship continues to be in the majority, the participation of female professionals in the Spanish productions selected at the Festival increased in all of the categories analysed, except for sound and cinematography.

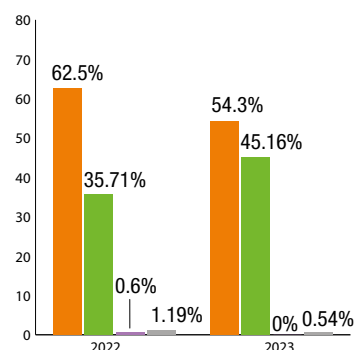
Direction

	2022			2023			Variation		
		%			%			%	
Male	36	65.45%	32	48	65.75%	37	12	0.3%	5
Female	18	32.73%	18	25	34.25%	23	7	1.52%	5
Non-binary	1	1.82%	1	0	0%	0	-1	-1.82%	-1
Not specified	0	0%	0	0	0%	0	0	0%	0



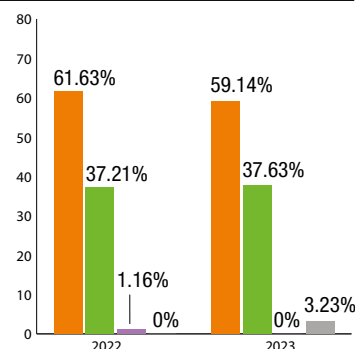
Production

	2022			2023			Variation		
		%			%			%	
Male	105	62.5%	40	101	54.3%	44	-4	-8.2%	4
Female	60	35.71%	38	84	45.16%	43	24	9.45%	5
Non-binary	1	0.6%	1	0	0%	0	-1	-0.6%	-1
Not specified	2	1.19%	2	1	0.54%	1	-1	-0.65%	-1



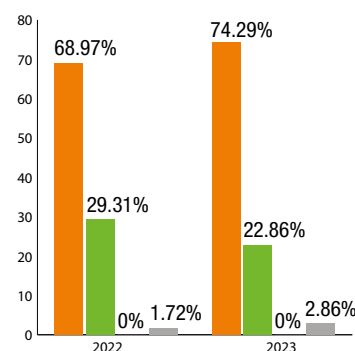
Screenwriting

	2022			2023			Variation		
		%			%			%	
Male	53	61.63%	35	55	59.14%	38	2	-2.49%	3
Female	32	37.21%	29	35	37.63%	25	3	0.42%	-4
Non-binary	1	1.16%	1	0	0%	0	-1	-1.16%	-1
Not specified	0	0%	0	3	3.23%	1	3	3.23%	1



Cinematography

	2022			2023			Variation		
		%			%			%	
Male	40	68.97%	33	52	74.29%	42	12	5.32%	9
Female	17	29.31%	17	16	22.86%	15	-1	-6.45%	-2
Non-binary	0	0%	0	0	0%	0	0	0%	0
Not specified	1	1.72%	1	2	2.86%	2	1	1.14%	1

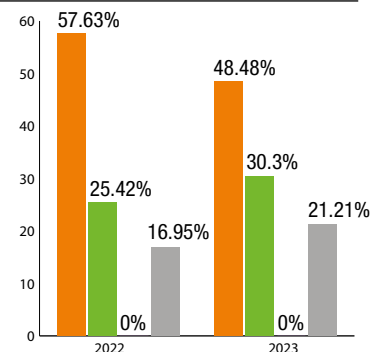




Appendix I: Films produced in Spain

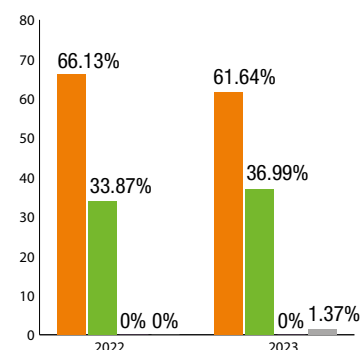
Music

	2022			2023			Variation		
		%			%			%	
Male	34	57.63%	29	32	48.48%	30	-2	-9.15%	1
Female	15	25.42%	13	20	30.3%	19	5	4.88%	6
Non-binary	0	0%	0	0	0%	0	0	0%	0
Not specified	10	16.95%	10	14	21.21%	14	4	4.26%	4



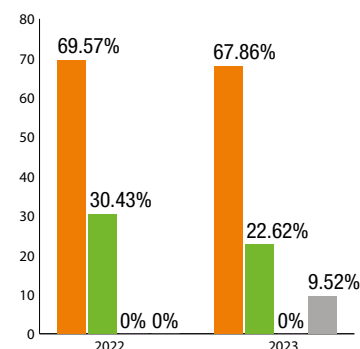
Editing

	2022			2023			Variation		
		%			%			%	
Male	41	66.13%	34	45	61.64%	35	4	-4.49%	1
Female	21	33.87%	20	27	36.99%	24	6	3.12%	4
Non-binary	0	0%	0	0	0%	0	0	0%	0
Not specified	0	0%	0	1	1.37%	1	1	1.37%	1



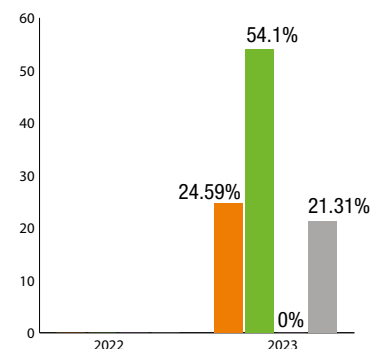
Sound

	2022			2023			Variation		
		%			%			%	
Male	64	69.57%	39	57	67.86%	40	-7	-1.71%	1
Female	28	30.43%	23	19	22.62%	18	-9	-7.81%	-5
Non-binary	0	0%	0	0	0%	0	0	0%	0
Not specified	0	0%	0	8	9.52%	5	8	9.52%	5



Art direction*

	2022			2023			Variation		
		%			%			%	
Male				15	24.59%	14			
Female				33	54.1%	32			
Non-binary				0	0%	0			
Not specified				13	21.31%	13			



(*) There is no data for 2021 given that this is the first year that the professional category of art direction has been analysed from the gender perspective.



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Type of premiere:

- WP World Premiere
 - IP International Premiere
 - EP European Premiere
 - SP Spanish Premiere
-



SSIFF

Donostia Zinemaldia
Festival de San Sebastián
International Film Festival

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Appendix II: List of films selected for the 71st edition



Appendix II: List of films selected for the 71st edition

Official Selection



In competition

- **All Dirt Roads Taste of Salt** (USA) / Raven Jackson (USA)
IP **Ikusmira Berriak 2019**
- **Chun xing / A Journey in Spring** (Taiwan) / Tzu-Hui Peng (Taiwan), Ping-Wen Wang (Taiwan) **WP**
- **El sueño de la sultana / Sultana's Dream** (Spain - Germany) / Isabel Herguera (Spain) **WP**
- **Ex-Husbands** (USA) / Noah Pritzker (USA) **WP**
- **Fingernails** (USA) / Christos Nikou (Greece) **EP**
- **Great Absence** (Japan) / Kei Chika-Ura (Japan) **EP**
- **Kalak** (Denmark - Sweden - Norway - Finland - Greenland - Netherlands) / Isabella Eklöf (Sweden) **WP**
- **L'île rouge / Red Island** (France - Belgium) / Robin Campillo (Morocco) **IP**
- **La práctica / The Practice** (Argentina - Chile - Portugal - Germany) / Martín Rejtman (Argentina) **WP**
- **Le successeur / The Successor** (France) / Xavier Legrand (France) **WP**
- **MMXX** (Romania - Republic of Moldavia - France) / Cristi Puiu (Romania) **IP**
- **O corno / The Rye Horn** (Spain - Portugal - Belgium) / Jaione Camborda (Spain) **EP**
Ikusmira Berriak 2020
- **Puan** (Argentina - Italy - Germany - France - Brazil) / María Alché (Argentina), Benjamín Naishtat (Argentina) **WP**
Proyecta 2022
- **The Royal Hotel** (Australia) / Kitty Green (Australia) **EP**
- **Un amor** (Spain) / Isabel Coixet (Spain) **WP**
- **Un silence / A Silence** (Belgium - France - Luxembourg) / Joachim Lafosse (Belgium) **WP**

Not in competition

- **Kimitachi wa Do ikiruka / The Boy and the Heron** (Japan) / Hayao Miyazaki (Japan) **EP**
OPENING FILM
- **Dance First** (UK - Hungary - Belgium) / James Marsh (United Kingdom) **WP**
CLOSING FILM
- **La Mesías** (Spain) / Javier Calvo (Spain), Javier Ambrossi (Spain) **WP**
Series (COMPLETE: 7 EPISODES)

Special Screenings

- **They Shot the Piano Player** (Spain) / Fernando Trueba (Spain), Javier Mariscal (Spain) **EP**
- **Un métier sérieux / A Real Job** (France) / Thomas Lilti (France) **SP**



Appendix II: List of films selected for the 71st edition

New Directors



In competition

- **Carefree Days** (China) / Liang Ming (China) **WP**
OPENING FILM
- **Kiri no fuchi / Beyond the Fog** (Japan) / Daichi Murase (Japan) **WP**
CLOSING FILM
- **Achilles** (Iran - Germany - France) / Farhad Delaram (Iran) **EP**
- **Bahadur the Brave** (India) / Diwa Shah (India) **WP**
- **Bauryna salu** (Kazakhstan) / Askhat Kuchinchirekov (Kazakhstan) **WP**
- **El otro hijo / The Other Son** (Colombia - France - Argentina) / Juan Sebastián Quebrada (Colombia) **WP**
Europe-Latin America Co-production Forum 2020
- **Hi, mom** (Russia) / Ilia Malakhova (Russia) **IP**
- **La estrella azul / The Blue Star** (Spain - Argentina) / Javier Macipe (Spain) **WP**
- **Last Shadow at First Light** (Singapore - Japan - Slovenia - Philippines - Indonesia) / Nicole Midori Woodford (Singapore) **WP**
- **Les rayons gamma / Gamma Rays** (Canada) / Henry Bernadet (Canada) **WP**
- **Mother, Couch!** (USA - Denmark -Sweden) / Niclas Larsson (Sweden) **EP**



Appendix II: List of films selected for the 71st edition

Horizontes Latinos



In competition

- **El viento que arrasa / A Ravaging Wind** (Argentina - Uruguay) / Paula Hernández (Argentina) **EP**
OPENING FILM - Europe-Latin America Co-production Forum 2021
- **Pedágio / Toll** (Brazil - Portugal) / Carolina Markowicz (Brazil) **EP**
CLOSING FILM
- **Alemania** (Argentina - Spain) / María Zanetti (Argentina) **WP**
Europe-Latin America Co-production Forum 2021
- **Blondi** (Argentina - Spain - USA) / Dolores Fonzi (Argentina) **IP**
- **Clara se pierde en el bosque / Clara Gets Lost in the Woods** (Argentina) / Camila Fabbri (Argentina) **WP**
- **El castillo / The Castle** (Argentina - France - Spain) / Martín Benchimol (Argentina) **SP**
WIP Latam 2022
- **El Eco / The Echo** (Mexico - Germany) / Tatiana Huezo (El Salvador) **SP**
- **Estranho caminho / A Strange Path** (Brazil) / Guto Parente (Brazil) **EP**
WIP Latam 2022
- **Heroico / Heroic** (Mexico) / David Zonana (Mexico) **SP**
- **Los colonos / The Settlers** (Chile - Argentina - UK - Taiwan - France - Denmark - Sweden) / Felipe Gálvez (Chile) **SP**
- **Los impactados** (Argentina) / Lucía Puenzo (Argentina) **WP**
- **Tótem / Totem** (Mexico) / Lila Avilés (Mexico) **SP**



Appendix II: List of films selected for the 71st edition

Zabaltegi - Tabakalera



In competition

- **Film annonce du film qui n'existera jamais: «Drôles de Guerres» / Trailer of the Film That Will Never Exist: «Phony Wars»** (France - Switzerland) / Jean-Luc Godard (France) **SP** **OPENING FILM** - Short Film
- **Subete no yoru wo omoidasu / Remembering Every Night** (Japan) / Yui Kiyohara (Japan) **SP** **OPENING FILM**
- **El juicio / The Trial** (Argentina - Norway - France - Italy) / Ulises de la Orden (Argentina) **SP** **CLOSING FILM**
- **Antier noche / Nights Gone By** (Switzerland - Spain) / Alberto Martín Menacho (Spain) **SP**
Ikusmira Berriak 2019
- **Aunque es de noche / Even Though It's Night** (Spain - France) / Guillermo García López (Spain) **SP** - Short Film
- **Bén trong vo ken vang / Inside the Yellow Cocoon Shell** (Singapore - Vietnam - France - Spain) / An Pham Thien (Vietnam) **SP**
- **Blazh / Grace** (Russia) / Ilya Povolotsky (Russia) **SP**
- **Camping du lac** (Belgium - France) / Éléonore Saintagnan (France) **SP**
- **Contadores** (Spain) / Irati Gorostidi (Spain) **SP** - Short Film
- **Duan pian gu shi / Short Story** (China) / Wu Lang (China) **SP** - Short Film
- **El auge del humano 3 / The Human Surge 3** (Argentina - Portugal - Netherlands - Taiwan - Brazil - Hong Kong - Sri Lanka - Peru) / Eduardo Williams (Argentina) **SP**
- **Gamopituli khalkhi / We Are the Hollow Men** (Georgia) / Rati Oneli (Georgia) **WP** - Short Film
- **Here** (Belgium) / Bas Devos (Belgium) **SP**
- **L'île / The Island** (France) / Damien Manivel (France) **SP**
- **La Palisiada** (Ukraine) / Philip Sotnychenko (Ukraine) **SP**
- **Los delincuentes / The Delinquents** (Argentina - Brazil - Chile - Luxembourg) / Rodrigo Moreno (Argentina) **SP**
- **Mamántula** (Germany - Spain) / Ion de Sosa (Spain) **WP** - Medium-length Film
- **Mixtape La Pampa** (Argentina - Chile) / Andres Di Tella (Argentina) **WP**
- **Or panas yachid / Single Light** (Israel) / Shaylee Atary (Israel) **IP** - Short Film
- **Orlando, mi biografía política / Orlando, My Political Biography** (France) / Paul B. Preciado (Spain) **SP**
- **Oyu** (France) / Atsushi Hirai (Japan) **SP** - Short Film
- **Quitter la nuit / Through the Night** (Belgium - France - Canada) / Delphine Girard (Canada) **SP**
- **Silan** (France) / Ashmita Guha Neogi (India) **WP** - Medium-length Film
- **Suigyo no majiwari / Two of Us** (Japan - France) / Kohei Igarashi (Japan) **WP** - Short Film
- **Xue Yun / Absence** (China) / Wu Lang (China) **SP**



Appendix II: List of films selected for the 71st edition

Perlak



In competition

- **The Zone of Interest** (UK - Poland) / Jonathan Glazer (United Kingdom) **SP**
OPENING FILM
- **Aku wa Sonzai Shinai / Evil Does Not Exist** (Japan) / Ryusuke Hamaguchi (Japan) **SP**
- **Anatomie d'une chute / Anatomy of a Fall** (France) / Justine Triet (France) **SP**
- **Bastarden / The Promised Land** (Denmark) / Nikolaj Arcel (Denmark) **SP**
- **Dumb Money** (USA) / Craig Gillespie (Australia) **SP**
- **Io Capitano / I'm Captain** (Italy) / Matteo Garrone (Italy) **IP**
- **Kaibutsu / Monster** (Japan) / Hirokazu Koreeda (Japan) **SP**
- **Kuolleet lehdet / Fallen Leaves** (Finland - Germany) / Aki Kaurismäki (Finland) **SP**
- **La memoria infinita / The Eternal Memory** (Chile) / Maite Alberdi (Chile) **SP**
- **La sociedad de la nieve / Society of the Snow** (Spain) / J.A. Bayona (Spain) **SP**
- **May December** (USA) / Todd Haynes (USA) **SP**
- **Memory** (Mexico - USA) / Michel Franco (Mexico) **SP**
- **Past Lives** (USA) / Celine Song (South Korea) **SP**
- **Perfect Days** (Japan - Germany) / Wim Wenders (Germany) **SP**
- **Rosalie** (France) / Stéphanie Di Giusto (France) **SP**
- **Roter Himmel / Afire** (Germany) / Christian Petzold (Germany) **SP**
- **The New Boy** (Australia) / Warwick Thornton (Australia) **SP**

Not in competition

- **Bâtiment 5 / Les Indésirables** (France) / Ladj Ly (France) **EP** **CLOSING FILM**



Appendix II: List of films selected for the 71st edition

Nest



SSIFF Donostia Zinemaldia
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Nest

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SSIFF 2023
Iraila
Septiembre
22/30 71

In competition

- **Amma ki katha** (India) / Nehal Vyas (India) **SP**
California Institute of the Arts School of Film/Video (USA) - Short Film
- **And the Wind Weeps** (Switzerland) / Aulona Selmani (Switzerland) **WP**
Zürcher Hochschule der Künste (Switzerland) - Short Film
- **Entre les autres** (Belgium) / Marie Falys (Belgium) **WP**
Institut des Arts de Diffusion - IAD (Belgium) - Short Film
- **Garstka ziemi / Handful of Dirt** (Poland) / Izabela Zubrycka (Poland) **SP**
The Polish National Film, Television and Theatre School in Lodz (Poland) - Short Film
- **Kai aš buvau malalietka / When I Was a Juvenile** (Lithuania) / Severina Vaičiūnaitė (Lithuania) **WP**
Lithuanian Academy of Music and Theatre (Lithuania) - Short Film
- **Las estatuas / The Statues** (Mexico) / Natalia García Clark (Mexico) **SP**
Elías Querejeta Zine Eskola - EQZE (Spain) - Short Film
- **Lo que los árboles sueñan / What the Trees Dream** (Mexico) / Alfonso de Angoitia (Mexico) **WP**
ESCINE Escuela Superior de Cine (Mexico) - Short Film
- **Merci pour votre patience! / Thank You for Your Patience!** (Belgium) / Simon van der Zande (Netherlands) **SP**
KASK - School of Arts Gent (Belgium) - Short Film
- **Pirsas** (Colombia) / Angélica María Torres Tamayo (Colombia) **WP**
Universidad Jorge Tadeo Lozano (Colombia) - Short Film
- **Si pugués sostenir-me com ho fan els arbres / If I Could Bear Myself Like Trees Do** (Spain) / Laura Valenzuela Montero (Spain), Ainhoa Díaz Porto (Spain) **WP**
Universitat Pompeu Fabra (Spain) - Short Film
- **Slimane** (Germany) / Carlos Pereira (Portugal) **SP**
German Film and Television Academy Berlin (Germany) - Short Film
- **Sombras nada más / Nothing But Shadows** (USA) / Kathy Mitrani (Colombia) **WP**
Columbia University (USA) - Short Film
- **Tohiko / Escape** (Japan) / Miharuru Mori (Japan) **WP**
Tokyo University of the Arts (Japan) - Short Film



Appendix II: List of films selected for the 71st edition

Culinary Zinema



In competition

- **Nada / Nothing** (Argentina) / Mariano Cohn (Argentina), Gastón Duprat (Argentina) **WP**
OPENING FILM - Series (COMPLETE: 5 EPISODES)
- **La passion de Dodin Bouffant / The Pot au Feu** (France) / Tran Anh Hung (Vietnam) **SP**
CLOSING FILM
- **Nan fang nan fang / Back to the South** (China) / Xiao Haiping (China) **WP**
- **She Chef** (Germany - Austria) / Melanie Liebheit (Germany), Gereon Wetzel (Germany) **SP**

Not in competition

- **Pachacútec, La Escuela Improbable / Pachacútec, The Improbable School** (USA - Peru) / Mariano Carranza (Peru) **WP** - Medium-length Film



Appendix II: List of films selected for the 71st edition

Eusko Label

In competition

- **12 saihets** (Spain) / Amaia San Sebastian (Spain) - Short Film
- **Beste era batzuk** (Spain) / Nestor Urbieta Goenaga (Spain) - Short Film
- **El más buscado** (Spain) / Alex Alonso (Spain), Alessandro Meli (Italy), Yaiza Etxaniz (Spain) - Short Film
- **Label Disko** (Spain) / Maddi Arzallus (Spain), Jesús Zúñiga (Spain) - Short Film
- **Latxa** (Spain) / Mikel Urretabizkaia (Spain) - Short Film
- **Soroborda** (Spain) / Paolo Tizón (Peru) - Short Film



Appendix II: List of films selected for the 71st edition

Made in Spain

- **No me llame Ternerá** (Spain) / Jordi Évole (Spain), Màrius Sánchez (Spain) **WP**
OPENING FILM
- **La vida de Brianeitor** (Spain) / Álvaro Longoria (Spain) **WP**
CLOSING FILM
- **Amanece** (Spain) / Juan Francisco Viruega (Spain) **WP**
- **Asedio** (Spain) / Miguel Ángel Vivas (Spain)
- **Bajo terapia / Under Therapy** (Spain) / Gerardo Herrero (Spain)
- **Creatura** (Spain) / Elena Martín Gimeno (Spain)
- **El fantástico caso del Golem / The Fantastic Golem Affairs** (Spain) / Juan González (Spain), Fernando Martínez (Spain)
- **Els encantats** (Spain) / Elena Trapé (Spain)
- **Hay una puerta ahí** (Uruguay - Spain) / Juan Ponce de León (Uruguay), Facundo Ponce de León (Uruguay)
- **Hormigas perplejas / Perplexed Ants** (Spain) / Mercedes Moncada Rodríguez (Spain) **WP**
- **La memoria del cine: una película sobre Fernando Méndez-Leite / The Memory Of Cinema: A film about Fernando Méndez-Leite** (Spain) / Moisés Salama (Spain)
- **La Singla** (Spain - Germany) / Paloma Zapata (Spain)
- **Las chicas están bien / The Girls Are Alright** (Spain) / Itsaso Arana (Spain)
- **Matria** (Spain) / Álvaro Gago (Spain)
- **Mientras seas tú / Mentre siguis tu / While You're Still You** (Spain) / Claudia Pinto Emperador (Venezuela) **WP**
- **Notas sobre un verano / Notes on a Summer** (Spain) / Diego Llorente Díaz (Spain)
- **Semilla del son / Seed of the Son** (Spain) / JuanMa Betancort (Spain) **WP**
- **Sica** (Spain) / Carla Subirana (Spain)
- **Unzué. L'últim equip del Juancar** (Spain) / Jesús Muñoz (Spain), Xavi Torres (Spain), Santi Padró (Spain)
- **Upon Entry** (Spain) / Alejandro Rojas (Venezuela), Juan Sebastián Vásquez (Venezuela)



Appendix II: List of films selected for the 71st edition

Zinemira



- **20.000 especies de abejas / 20,000 Species of Bees** (Spain) / Estibaliz Urresola (Spain)
OPENING FILM
- **Mirande, film bat egiteko zirriborroa** (Spain - France) / Josu Martinez (Spain) **WP**
CLOSING FILM
- **Bidasoa 2018-2023** (Spain) / Fermin Muguruza (Spain) **WP**
- **Bizkarsoro** (France - Spain) / Josu Martinez (Spain) **WP**
- **Irati** (Spain) / Paul Urkijo Alijo (Spain)
- **Las buenas compañías / In the Company of Women** (Spain - France) / Silvia Munt (Spain)
- **Misión a Marte / Mission to Mars** (Spain) / Amat Vallmajor del Pozo (Spain)
WIP Europa 2021
- **Tetuán** (Spain) / Iratxe Fresneda (Spain)
- **Una vida no tan simple / Not Such An Easy Life** (Spain) / Félix Viscarret (Spain)



Appendix II: List of films selected for the 71st edition

Surprise film

- **The Killer** (USA) / David Fincher (USA) **SP**
-

Velodrome

- **El otro lado / The Other Side** (Spain) / Javier Ruiz Caldera (Spain), Alberto de Toro (Spain) **WP**
Series (COMPLETE: 6 EPISODES)
 - **Esta ambición desmedida / This Excessive Ambition** (Spain) / Santos Bacana (Spain), Cris Trenas (Spain), Rogelio Gonzalez (Spain) **WP**
Series (COMPLETE: 3 EPISODES)
 - **Go!azen** (Spain) / Jabi Elortegi Gametxo (Spain), Itziar Gomez Sarasola (Spain) **WP**
Series (EPISODE 1)
-

Donostia Award Screening

- **Cerrar los ojos / Close Your Eyes** (Spain - Argentina) / Víctor Erice (Spain) **SP**
-

Basque Cinema Gala

- **Arnasa betean, emakume zinegileak / A Deep Breath, Women Filmmakers** (Spain) / Bertha Gaztelumendi (Spain), Rosa Zufia (Spain) **WP**



Appendix II: List of films selected for the 71st edition

Films-to-Be

WIP Latam

- **Los domingos mueren más personas / Most People Die on Sundays** (Argentina - Italy - Switzerland) Iair Said (Argentina)
- **Mi bestia** (Colombia - France)
Camila Beltrán (Colombia)
- **Europe-Latin America Co-Production Forum 2020**
- **Quizás es cierto lo que dicen de nosotras / Maybe It's True What They Say About Us** (Chile - Argentina)
Camilo Becerra (Chile), Sofía Paloma Gómez (Chile)
- **Reas** (Argentina - Germany - Switzerland)
Lola Arias (Argentina)
- **Selva / Jungle** (Colombia)
Juan Miguel Gelacio (Colombia), Esteban Hoyos García (Colombia)
- **Sombra Grande / Big Shadow** (Argentina)
Maximiliano Schonfeld (Argentina)

WIP Europa

- **Mannequins (WT)** (Germany)
Michael Fetter Nathansky (Germany)
- **Rock Bottom** (Spain - Poland)
María Trénor (Spain)
- **Sima's Song** (Spain - The Netherlands - France - Taiwan)
Roya Sadat (Afghanistan)
- **Sünvadászat / A Hunt for Hedgehogs** (Hungary)
Mihály Schwechtje (Hungary)
- **Suyun Yüzü / On the Water Surface** (Turkey - Germany)
Zeynep Köprülü (Turkey)

Europe-Latin America Co-Production Forum

- **Agua caliente / Warm Water** (Mexico - USA)
Juan Pablo González (Mexico), Ana Isabel Fernández de Alba (Mexico)
Production: Sin Sitio Cine
- **El Mensaje / The Message** (Argentina)
Iván Fund (Argentina)
Production: Rita Cine
- **Estoy bien / I'm fine** (Chile)
Alicia Scherson (Chile)
Production: Globo Rojo Films
- **Fauna** (Uruguay)
Federico Veiroj (Uruguay)
Production: Cinekdoque
- **La Reserva / The Reserve** (Argentina - Mexico - Spain)
Ezequiel Yanco (Argentina)
Production: Isoi Cine
- **Little War** (Argentina - The Netherlands)
Barbara Sarasola-Day (Argentina)
Production: Pucará Cine
- **Los días libres / The Days Off** (Argentina - Brazil)
Lucila Mariani (Argentina)
Production: Maravillacine
- **Mil pedazos / A Thousand Pieces** (Chile - Argentina - Germany)
Sergio Castro San Martín (Chile)
Production: Latente Films
- **Ninho Tinto / Red Nest** (Brazil)
Alice Stamato (Brazil), Val Hidalgo (Venezuela)
Production: Platô Filmes
- **Nostalgia del futuro / Nostalgia for the future** (Uruguay - Argentina)
Florencia Colman (Uruguay)
Production: Tarkiofilm
- **Okonomiyaki** (Brazil - Chile - France)
Gabe Klinger (Brazil)
Production: Raccord Produções



Appendix II: List of films selected for the 71st edition

Films-to-Be

- **Todo esto eran mangas / These Were All Fields** (Colombia)

Daniela Abad Lombana (Italy)

Production: La Selva Cine

- **Tres balas / Three Bullets** (Dominican Republic - Spain)

Génesis Valenzuela (Dominican Republic)

Production: Colectivo Cinematográfico

- **Tres Noches Negras / Three Dark Nights** (Spain - Chile)

Theo Court (Spain)

Production: El Viaje Films

- **Un cabo suelto / A Loose End** (Uruguay)

Daniel Hendler (Uruguay)

Production: Cordón Films

IX Ikusmira Berriak

- **after the night, the night** (Switzerland - The Netherlands)

Naomi Pacifique (Switzerland)

Production: Golden Egg Production

- **Claros de bosque / Forest Clearing** (Spain)

Maddi Barber (Spain)

Production: Hiruki Filmak

- **La última noche de un Erasmus en Roma / An Erasmus Student's Last Night in Rome** (Spain)

David Pérez Sañudo (Spain)

Production: BTeam Pictures

- **Te amo y hoy todo es hermoso / I Love You and Everything is Beautiful** (Argentina)

María Alché (Argentina)

Production: Pasto

- **When I Close My Eyes I See Your Eyes** (Egypt)

Sameh Alaa (Egypt)

Production: Figleaf

- **Ulysses (Ulises)** (Spain - Japan)

Hikaru Uwagawa (Japan)

Production: Hikaru Uwagawa



Appendix II: List of productions from the Basque Autonomous Community selected for the 71st edition

Official Selection

- **El sueño de la sultana / Sultana's Dream** (Spain - Germany) / Isabel Herguera (Spain) **WP**

Zabaltegi-Tabakalera

- **Contadores** (Spain) / Irati Gorostidi (Spain) **SP** - Short Film
- **Mamántula** (Germany - Spain) / Ion de Sosa (Spain) **WP** - Medium-length Film

Eusko Label

- **12 saihets** (Spain) / Amaia San Sebastian (Spain) - Short Film
- **Beste era batzuk** (Spain) / Nestor Urbieta Goenaga (Spain) - Short Film
- **El más buscado** (Spain) / Alex Alonso (Spain), Alessandro Meli (Italy), Yaiza Etxaniz (Spain) - Short Film
- **Label Disko** (Spain) / Maddi Arzallus (Spain), Jesús Zúñiga (Spain) - Short Film
- **Latxa** (Spain) / Mikel Urretabizkaia (Spain) - Short Film
- **Soroborda** (Spain) / Paolo Tizón (Peru) - Short Film

Made in Spain

- **Upon Entry** (Spain) / Alejandro Rojas (Venezuela), Juan Sebastián Vásquez (Venezuela)

Zinemira

- **20.000 especies de abejas / 20,000 Species of Bees** (Spain) / Estibaliz Urresola (Spain) **OPENING FILM**
- **Mirande, film bat egiteko zirriborroa** (Spain - France) / Josu Martinez (Spain) **WP** **CLOSING FILM**
- **Bidasoa 2018-2023** (Spain) / Fermin Muguruza (Spain) **WP**
- **Bizkarsoro** (France - Spain) / Josu Martinez (Spain) **WP**
- **Irati** (Spain) / Paul Urkijo Alijo (Spain)
- **Las buenas compañías / In the Company of Women** (Spain - France) / Silvia Munt (Spain)
- **Misión a Marte / Mission to Mars** (Spain) / Amat Vallmajor del Pozo (Spain) **WIP Europa 2021**
- **Tetuán** (Spain) / Iratxe Fresneda (Spain)
- **Una vida no tan simple / Not Such An Easy Life** (Spain) / Félix Viscarret (Spain)

Velodrome

- **Go!azen** (Spain) / Jabi Elortegi Gametxo (Spain), Itziar Gomez Sarasola (Spain) **WP** Series (EPISODE 1)

Basque Cinema Gala

- **Arnasa betean, emakume zinegileak / A Deep Breath, Women Filmmakers** (Spain) / Bertha Gaztelumendi (Spain), Rosa Zufía (Spain) **WP**



Appendix II: List of Spanish productions selected for the 71st edition

Official Selection

- **El sueño de la sultana / Sultana's Dream** (Spain - Germany) / Isabel Herguera (Spain) **WP**
- **O corno / The Rye Horn** (Spain - Portugal - Belgium) / Jaione Camborda (Spain) **EP**
Ikusmira Berriak 2020
- **Un amor** (Spain) / Isabel Coixet (Spain) **WP**
- **La Mesías** (Spain) / Javier Calvo (Spain), Javier Ambrossi (Spain) **WP**
Series (COMPLETE: 7 EPISODES)
Not in competition
- **They Shot the Piano Player** (Spain) / Fernando Trueba (Spain), Javier Mariscal (Spain) **EP**
Special Screenings - Not in competition

New Directors

- **La estrella azul / The Blue Star** (Spain - Argentina) / Javier Macipe (Spain) **WP**

Horizontes Latinos

- **Alemania** (Argentina - Spain) / María Zanetti (Argentina) **WP**
Europe-Latin America Co-production Forum 2021
- **Blondi** (Argentina - Spain - USA) / Dolores Fonzi (Argentina) **IP**
- **El castillo / The Castle** (Argentina - France - Spain) / Martín Benchimol (Argentina) **SP**
WIP Latam 2022

Zabaltegi - Tabakalera

- **Antier noche / Nights Gone By** (Switzerland - Spain) / Alberto Martín Menacho (Spain) **SP**
Ikusmira Berriak 2019
- **Aunque es de noche / Even Though It's Night** (Spain - France) / Guillermo García López (Spain) **SP** - Short Film
- **Bén trong vo ken vang / Inside the Yellow Cocoon Shell** (Singapore - Vietnam - France - Spain) / An Pham Thien (Vietnam) **SP**
- **Contadores** (Spain) / Irati Gorostidi (Spain) **SP** - Short Film
- **Mamántula** (Germany - Spain) / Ion de Sosa (Spain) **WP** - Medium-length Film

Perlak

- **La sociedad de la nieve / Society of the Snow** (Spain) / J.A. Bayona (Spain) **SP**

Nest

- **Si pogués sostenir-me com ho fan els arbres / If I Could Bear Myself Like Trees Do** (Spain) / Laura Valenzuela Montero (Spain), Ainhoa Díaz Porto (Spain) **WP**
Universitat Pompeu Fabra (Spain) - Short Film

Eusko Label

- **12 saihets** (Spain) / Amaia San Sebastian (Spain) - Short Film
- **Beste era batzuk** (Spain) / Nestor Urbieta Goenaga (Spain) - Short Film
- **El más buscado** (Spain) / Alex Alonso (Spain), Alessandro Meli (Italy), Yaiza Etxaniz (Spain) - Short Film
- **Label Disko** (Spain) / Maddi Arzallus (Spain), Jesús Zúñiga (Spain) - Short Film
- **Latxa** (Spain) / Mikel Urretabizkaia (Spain) - Short Film
- **Soroborda** (Spain) / Paolo Tizón (Peru) - Short Film



Appendix II: List of Spanish productions selected for the 71st edition

Made in Spain

- **No me llame Ternera** (Spain) / Jordi Évole (Spain), Màrius Sánchez (Spain) **WP**
OPENING FILM
- **La vida de Brianeitor** (Spain) / Álvaro Longoria (Spain) **WP** **CLOSING FILM**
- **Amanece** (Spain) / Juan Francisco Viruega (Spain) **WP**
- **Asedio** (Spain) / Miguel Ángel Vivas (Spain)
- **Bajo terapia / Under Therapy** (Spain) / Gerardo Herrero (Spain)
- **Creatura** (Spain) / Elena Martín Gimeno (Spain)
- **El fantástico caso del Golem / The Fantastic Golem Affairs** (Spain) / Juan González (Spain), Fernando Martínez (Spain)
- **Els encantats** (Spain) / Elena Trapé (Spain)
- **Hay una puerta ahí** (Uruguay - Spain) / Juan Ponce de León (Uruguay), Facundo Ponce de León (Uruguay)
- **Hormigas perplejas / Perplexed Ants** (Spain) / Mercedes Moncada Rodríguez (Spain) **WP**
- **La memoria del cine: una película sobre Fernando Méndez-Leite / The Memory Of Cinema: A film about Fernando Méndez-Leite** (Spain) / Moisés Salama (Spain)
- **La Singla** (Spain - Germany) / Paloma Zapata (Spain)
- **Las chicas están bien / The Girls Are Alright** (Spain) / Itsaso Arana (Spain)
- **Matría** (Spain) / Álvaro Gago (Spain)
- **Mientras seas tú / Mentre siguis tu / While You're Still You** (Spain) / Claudia Pinto Emperador (Venezuela) **WP**
- **Notas sobre un verano / Notes on a Summer** (Spain) / Diego Llorente Díaz (Spain)
- **Semilla del son / Seed of the Son** (Spain) / JuanMa Betancort (Spain) **WP**
- **Sica** (Spain) / Carla Subirana (Spain)
- **Unzué. L'últim equip del Juancar** (Spain) / Jesús Muñoz (Spain), Xavi Torres (Spain), Santi Padró (Spain)
- **Upon Entry** (Spain) / Alejandro Rojas (Venezuela), Juan Sebastián Vásquez (Venezuela)

Zinemira

- **20.000 especies de abejas / 20,000 Species of Bees** (Spain) / Estibaliz Urresola (Spain) **WP**
OPENING FILM
- **Mirande, film bat egiteko zirriborroa** (Spain - France) / Josu Martinez (Spain) **WP**
CLOSING FILM
- **Bidasoa 2018-2023** (Spain) / Fermin Muguruza (Spain) **WP**
- **Bizkarsoro** (France - Spain) / Josu Martinez (Spain) **WP**
- **Irati** (Spain) / Paul Urkijo Alijo (Spain)
- **Las buenas compañías / In the Company of Women** (Spain - France) / Silvia Munt (Spain)
- **Misión a Marte / Mission to Mars** (Spain) / Amat Vallmajor del Pozo (Spain)
WIP Europa 2021
- **Tetuán** (Spain) / Iratxe Fresneda (Spain)
- **Una vida no tan simple / Not Such An Easy Life** (Spain) / Félix Viscarret (Spain)

Velodrome

- **El otro lado / The Other Side** (Spain) / Javier Ruiz Caldera (Spain), Alberto de Toro (Spain) **WP**
Series (COMPLETE: 6 EPISODES)
- **Esta ambición desmedida / This Excessive Ambition** (Spain) / Santos Bacana (Spain), Cris Trenas (Spain), Rogelio Gonzalez (Spain) **WP**
Series (COMPLETE: 3 EPISODES)
- **Golazen** (Spain) / Jabi Elortegi Gametxo (Spain), Itziar Gomez Sarasola (Spain) **WP**
Series (EPISODE 1)

Donostia Award Screening

- **Cerrar los ojos / Close Your Eyes** (Spain - Argentina) / Víctor Erice (Spain) **SP**

Basque Cinema Gala

- **Arnasa betean, emakume zinegileak / A Deep Breath, Women Filmmakers** (Spain) / Bertha Gaztelumendi (Spain), Rosa Zufía (Spain) **WP**