

# SSIFF

Donostia Zinemaldia  
Festival de San Sebastián  
International Film Festival

# Report on gender identity at the San Sebastian Festival 2024

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 #72SSIFF

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### Introduction

For the sixth year running the San Sebastian Festival has drawn up a report from the gender perspective in the endeavour to obtain as precise an X-ray as possible of the consideration and involvement of women professionals in the film industry. Compiling this report every year highlights a sluggishness in the incorporation of women to audiovisual productions. Scarcely any changes have been recorded compared to previous editions, although we can confirm the consolidation observed with respect to certain trends and the existence of others that are starting to make their mark.

The report includes all of the films viewed by the San Sebastian Festival selection committee, standing at more than 4,500, thanks to which we can obtain an overall impression of the year's production. Analysed from the gender perspective, in the eight categories examined (directing, production, screenwriting, cinematography, music, editing, sound and art direction) those identifying with the male gender are in the majority – with percentages ranging from 57% to 75%. This refers to all categories, with the exception of art direction. The least unbalanced areas are, in this order, production, screenwriting, editing and directing.

Among the productions finally selected for the Festival, the percentages of authorship by gender are similar with respect to all films viewed; however, there are more women directors (39%), screenwriters (39%), editors (39%), sound (20%) and art directors (41%) in the crews of the selected films (3-6 percentage points higher than in the total viewed), and fewer women producers (33%).

Generally speaking, there is a slight rise in the presence of women directors and screenwriters, a very slight increase in the number of women in the sound departments, who rarely amount to more than 20%, and a drop in the participation of women producers and editors, figures which will require analysis over time to establish whether they do in fact indicate some kind of change.

It is important to note that Perlak, a section showcasing the films to have enjoyed the greatest international success, to receive Oscar nominations, or to have their release in commercial cinemas on the highest number of screens is, with Culinary Zinema – the section dedicated to the cinema and gastronomy – the competitive section to show, year after year, the least balanced percentages from the gender point of view, far removed from the overall figures for films viewed and selected and from the other sections.

The figures for Nest, a selection of short films by students from film schools all over the world, show not only parity at film schools in the fields of directing, production and screenwriting, but that the number of women cinematographers and music composers is on a par with that of male professionals, although this situation clearly loses ground in the professionalisation process.

In the field of Basque productions, the trend of recent years continues: an approximation to parity in the categories of directing and screenwriting, and a participation of women professionals higher than the Spanish and overall average.

Regarding the representation of non-binary persons, although their presence is small in the total number of films viewed by the Festival (between 1% of sound engineers and 2% of filmmakers), it is particularly visible in some sections, linked to the early days at film school and films at the project stage and works in progress, a factor which would seem to suggest a change in the new generations of film industry professionals: non-binary persons have their representation in all of the trades analysed in Nest, the Europe-Latin America Co-Production Forum and Ikusmira Berriak, and in practically all artistic categories of WIP Latam and WIP Europa.



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# The Festival organisation structure





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# Festival accreditation holders

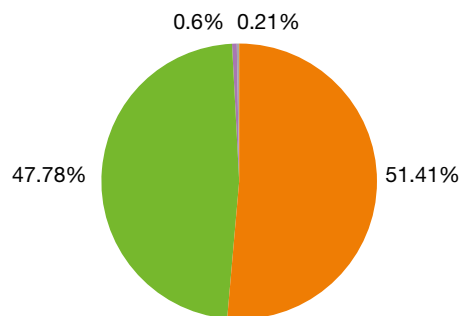


## Festival accreditation holders



Since last year, the San Sebastian Festival analyses the from a gender perspective the professionals accredited at its 72nd edition. The figures for the 5,300 accreditation holders are fairly even: there was a rise of 3.5% in those who identify with the male gender. This balance repeats itself amongst industry professionals. Referring to the film delegations, the percentage of women is greater (by around 5%), while more than 60% press attendees are men. The figures show no great change with respect to last year.

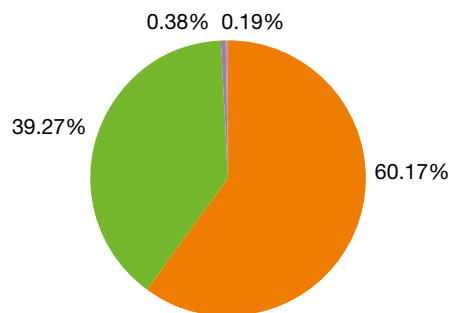
### Festival accreditation holders at the 72nd edition

		
● Male	2,732	51.41%
● Female	2,539	47.78%
● Non-binary	32	0.6%
● Not specified	11	0.21%
	<b>5,314</b>	<b>100%</b>





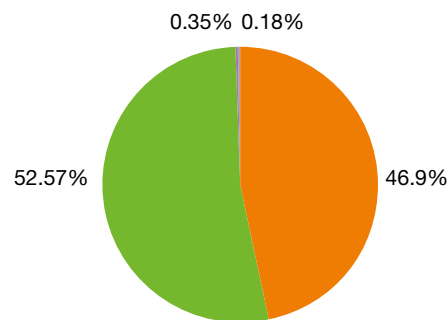
### Press

		
● Male	639	60.17%
● Female	417	39.27%
● Non-binary	4	0.38%
● Not specified	2	0.19%
	<b>1,062</b>	<b>100%</b>



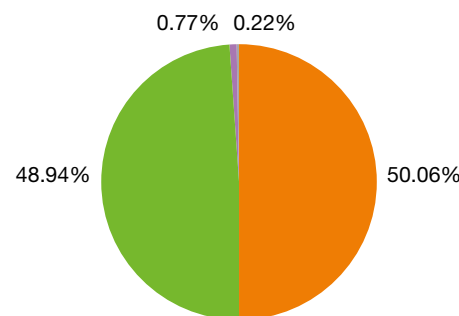
### Films Delegations

		
● Male	529	46.9%
● Female	593	52.57%
● Non-binary	4	0.35%
● Not specified	2	0.18%
	<b>1,128</b>	<b>100%</b>



### Film Industry, festivals, film schools...

		
● Male	1,564	50.06%
● Female	1,529	48.94%
● Non-binary	24	0.77%
● Not specified	7	0.22%
	<b>3,124</b>	<b>100%</b>







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# Films viewed

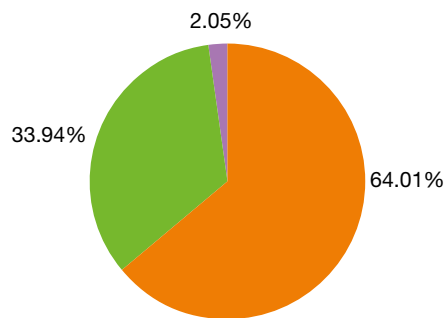


## Films viewed

In 2024, the San Sebastian Festival selection committee viewed **4,510** films produced during the year, a figure giving an overall idea of activity in the movie world. Analysed from the gender point of view, the eight categories examined (directing, production, screenwriting, cinematography, music, editing, sound and art direction) show that those who identify with the male gender are in the majority – between 57%-75% – in all categories, with the exception of art direction, where women professionals are in the majority. The least balanced areas are, in this order, production, screenwriting, editing and directing.

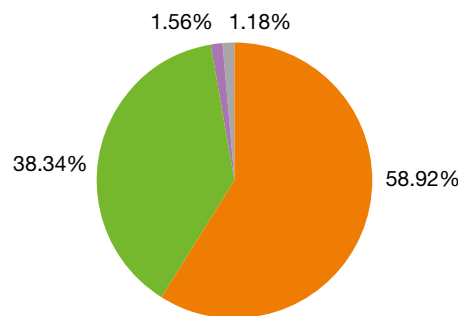
### Direction

Male	3,216	64.01%	3,012*
Female	1,705	33.94%	1,593*
Non-binary	103	2.05%	98
Not specified	0	0%	0
	<b>5,024</b>	<b>100%</b>	



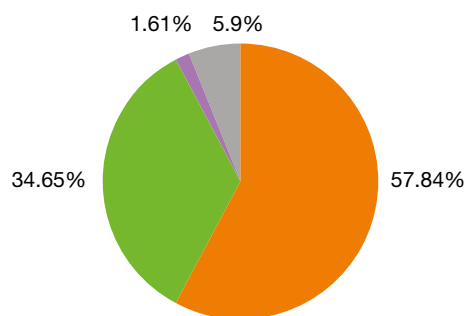
### Production

Male	4,840	58.92%	3,149*
Female	3,150	38.34%	2,332*
Non-binary	128	1.56%	117
Not specified	97	1.18%	85
	<b>8,215</b>	<b>100%</b>	



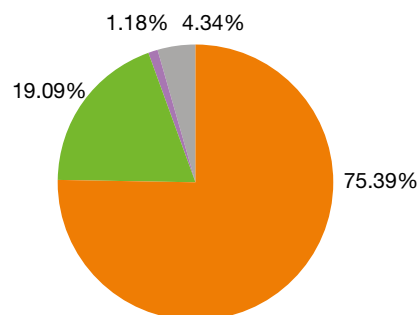
### Screenwriting

Male	3,489	57.84%	2,841*
Female	2,090	34.65%	1,739*
Non-binary	97	1.61%	90
Not specified	356	5.9%	354
	<b>6,032</b>	<b>100%</b>	



### Cinematography

Male	3,839	75.39%	3,499*
Female	972	19.09%	905*
Non-binary	60	1.18%	53
Not specified	221	4.34%	221
	<b>5,092</b>	<b>100%</b>	



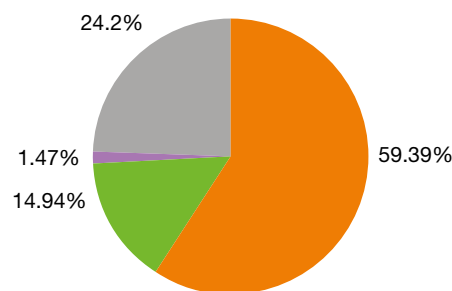


## Films viewed

Below we give the statistics for this edition, while the following two pages show the comparison made based on the figures for the previous edition.

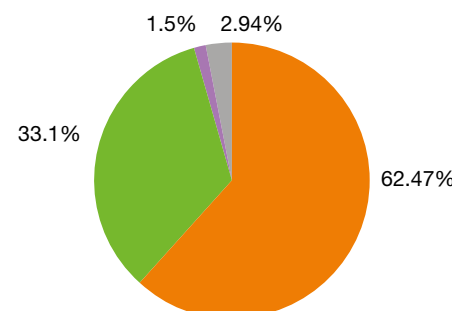
### Music

● Male	3,080	59.39%	2,698*
● Female	775	14.94%	727*
● Non-binary	76	1.47%	71
● Not specified	1,255	24.2%	1,230
	<b>5,186</b>	<b>100%</b>	



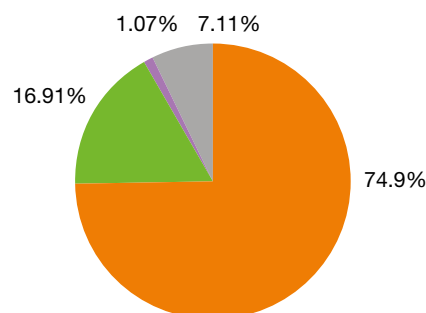
### Editing

● Male	3,422	62.47%	2,986*
● Female	1,813	33.1%	1,640*
● Non-binary	82	1.5%	80
● Not specified	161	2.94%	161
	<b>5,478</b>	<b>100%</b>	



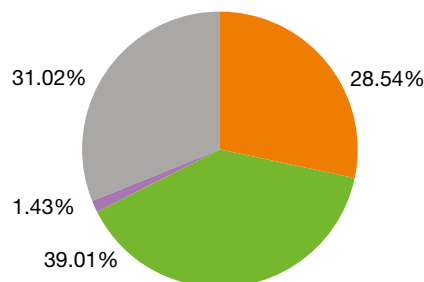
### Sound

● Male	4,256	74.9%	3,515*
● Female	961	16.91%	846*
● Non-binary	61	1.07%	57
● Not specified	404	7.11%	403
	<b>5,682</b>	<b>100%</b>	



### Art direction

● Male	1,401	28.54%	1,325*
● Female	1,915	39.01%	1,750*
● Non-binary	70	1.43%	66
● Not specified	1,523	31.02%	1,523
	<b>4,909</b>	<b>100%</b>	



(\*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.

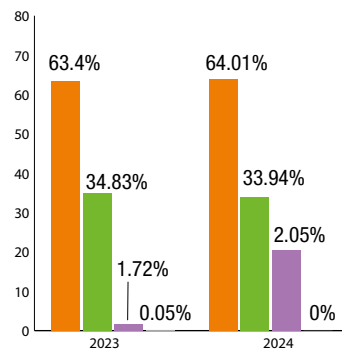


## Comparison between films viewed

There are virtually no changes between the figures for 2023 and 2024. There are slight drops in the participation of women which, in most cases, represent a variation of less than one percentage point compared to the previous year.

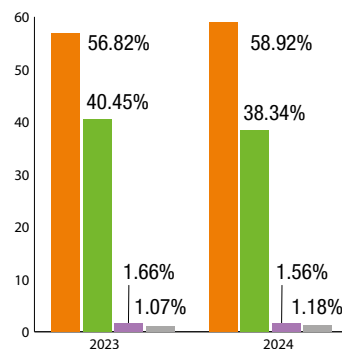
### Direction

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	2,687	63.4%	2,559	3,216	64.01%	3,012	529	0.61%	453
● Female	1,476	34.83%	1,417	1,705	33.94%	1,593	229	-0.89%	176
● Non-binary	73	1.72%	70	103	2.05%	98	30	0.33%	28
● Not specified	2	0,05%	2	0	0%	0	-2	-0.05%	-2



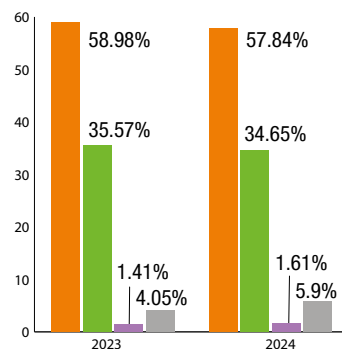
### Production

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	3,839	56.82%	2,612	4,840	58.92%	3,149	1,001	2.1%	537
● Female	2,733	40.45%	2,031	3,150	38.34%	2,332	417	-2.11%	301
● Non-binary	112	1.66%	94	128	1.56%	117	16	-0.1%	23
● Not specified	72	1.07%	64	97	1.18%	85	25	0.11%	21



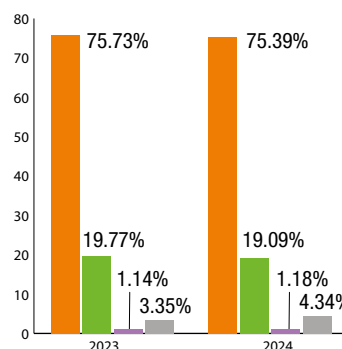
### Screenwriting

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	3,062	58.98%	2,516	3,489	57.84%	2,841	427	-1.14%	325
● Female	1,847	35.57%	1,600	2,090	34.65%	1,739	243	-0.92%	139
● Non-binary	73	1.41%	68	97	1.61%	90	24	0.2%	22
● Not specified	210	4.05%	203	356	5.9%	354	146	1.85%	151



### Cinematography

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	3,317	75.73%	3,031	3,839	75.39%	3,499	522	-0.34%	468
● Female	886	19.77%	809	972	19.09%	905	86	-0.68%	96
● Non-binary	50	1.14%	47	60	1.18%	53	10	0.04%	6
● Not specified	147	3.35%	143	221	4.34%	221	74	0.99%	78

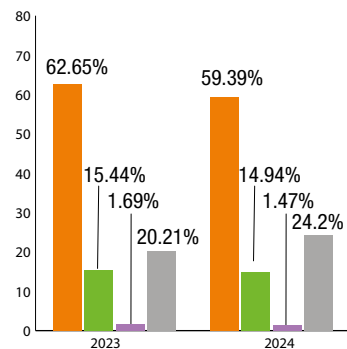




### Comparison between films viewed

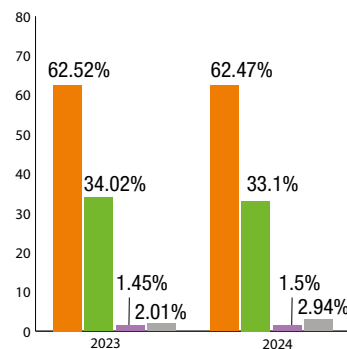
#### Music

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	2,820	62.65%	2,487	3,080	59.39%	2,698	260	-3.26%	211
● Female	695	15.44%	654	775	14.94%	727	80	-0.5%	73
● Non-binary	76	1.69%	76	76	1.47%	71	0	-0.22%	-5
● Not specified	910	20.21%	871	1,255	24.2%	1,230	345	3.99%	359



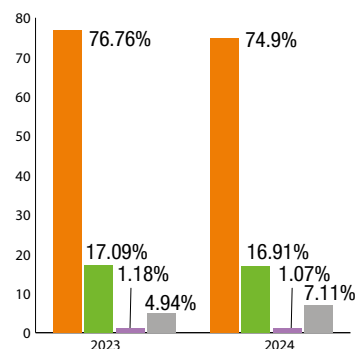
#### Editing

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	2,852	62.52%	2,577	3,422	62.47%	2,986	570	-0.05%	409
● Female	1,552	34.02%	1,442	1,813	33.1%	1,640	261	-0.92%	198
● Non-binary	66	1.45%	64	82	1.5%	80	16	0.05%	16
● Not specified	92	2.01%	89	161	2.94%	161	69	0.93%	72



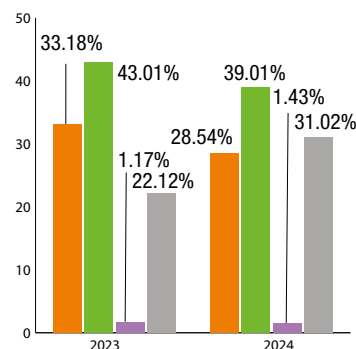
#### Sound

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	3,647	76.76%	3,079	4,256	74.9%	3,515	609	-1.86%	436
● Female	812	17.09%	752	961	16.91%	846	149	-0.18%	94
● Non-binary	56	1.18%	53	61	1.07%	57	5	-0.11%	4
● Not specified	236	4.94%	232	404	7.11%	403	168	2.17%	171



#### Art direction

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	1,404	33.18%	1,324	1,401	28.54%	1,325	-3	-4.64%	1
● Female	1,820	43.01%	1,683	1,915	39.01%	1,750	95	-4%	67
● Non-binary	72	1.7%	72	70	1.43%	66	-2	-0.27%	-6
● Not specified	936	22.12%	943	1,523	31.02%	1,523	587	8.9%	580







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# Films selected

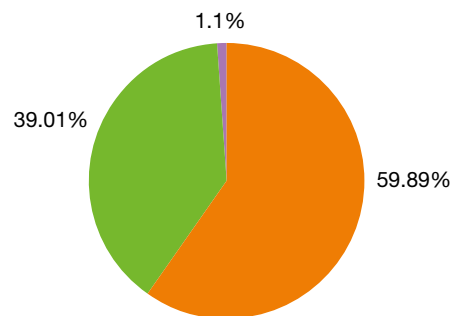


## Films selected

In the **161** films selected for the Official Selection, New Directors, Horizontes Latinos, Zabaltegi-Tabakalera, Perlak, Nest, Culinary Zinema, Eusko Label, Loterías Short Films, Made in Spain, Zinemira, the Velodrome, the Donostia Award Screenings and the Surprise Film at the Festival's 72nd edition<sup>1</sup>, the percentages of authorship broken down by gender are similar to those of the films viewed; however, the selected films show a greater presence of professionals who identify with the female gender. There are more women directors (39%), screenwriters (39%), editors (39%), sound department (20%)

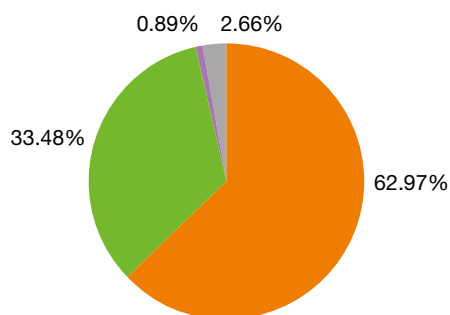
### Direction

		%	
Male	109	59.89%	101*
Female	71	39.01%	66*
Non-binary	2	1.1%	2
Not specified	0	0%	0
<b>Total</b>	<b>182</b>	<b>100%</b>	



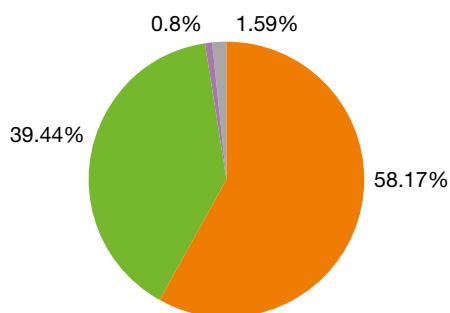
### Production

		%	
Male	284	62.97%	128*
Female	151	33.48%	93*
Non-binary	4	0.89%	4
Not specified	12	2.66%	8
<b>Total</b>	<b>451</b>	<b>100%</b>	



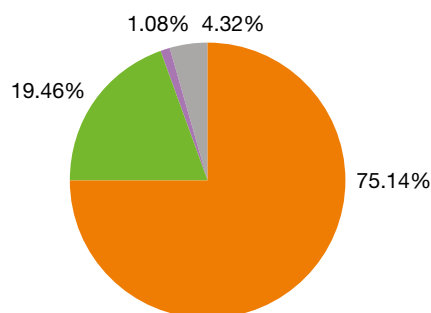
### Screenwriting

		%	
Male	146	58.17%	106*
Female	99	39.44%	78*
Non-binary	2	0.8%	2
Not specified	4	1.59%	4
<b>Total</b>	<b>251</b>	<b>100%</b>	



### Cinematography

		%	
Male	139	75.14%	123*
Female	36	19.46%	32*
Non-binary	2	1.08%	2
Not specified	8	4.32%	8
<b>Total</b>	<b>185</b>	<b>100%</b>	



(1) This analysis does not include films in whose selection the Festival committee has had no part (the RTVE and EITB galas, FIPRESCI Grand Prix) or which have not been produced in the last year (Klasikoak, Retrospective, On the Other Island, Movies for Kids, Ikastetxeak Belodromoan, Zinemaldia+ Plus). Nor does the section-by-section analysis include sections showing only one or two films (Velodrome, Donostia Award Screenings, Surprise Film), although these are accounted for in the total number of films selected.





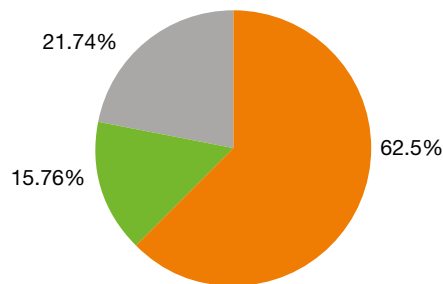
## Films selected

and art directors (41%) in the crews of the selected films (3-6 percentage points higher than in the total viewed), and fewer women producers (33%). There are no significant variations in cinematography and music.

Below we give the statistics for 2024, while the following two pages show the comparison made based on the figures for 2023.

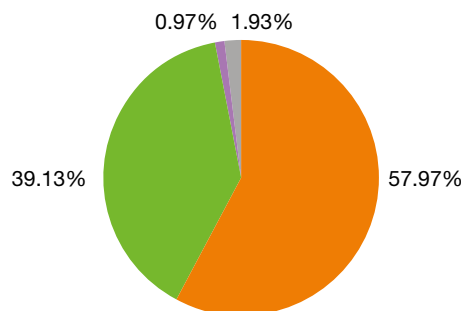
### Music

		%	
Male	115	62.5%	98*
Female	29	15.76%	28*
Non-binary	0	0%	0
Not specified	40	21.74%	40
	<b>184</b>	<b>100%</b>	



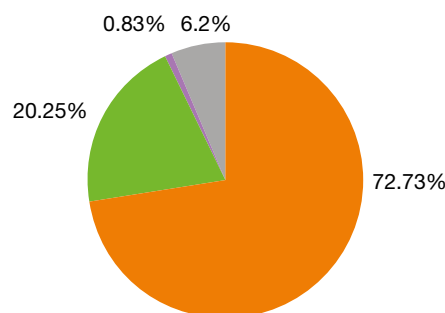
### Editing

		%	
Male	120	57.97%	99*
Female	81	39.13%	69*
Non-binary	2	0.97%	2
Not specified	4	1.93%	4
	<b>207</b>	<b>100%</b>	



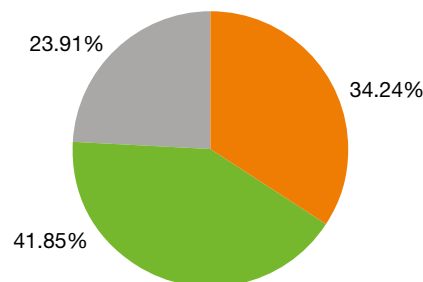
### Sound

		%	
Male	176	72.73%	125*
Female	49	20.25%	42*
Non-binary	2	0.83%	2
Not specified	15	6.2%	15
	<b>242</b>	<b>100%</b>	



### Art direction

		%	
Male	63	34.24%	54*
Female	77	41.85%	71*
Non-binary	0	0%	0
Not specified	44	23.91%	44
	<b>184</b>	<b>100%</b>	



(\*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.

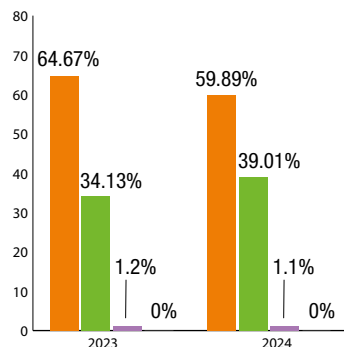


## Comparison between films selected

There was no great difference between the films selected for this year and those of the last edition. We should mention the drop in the presence of women producers in the films programmed at the Festival, 7 percentage points fewer than in 2023, and the rise of 5 percentage points in women screenwriters and directors.

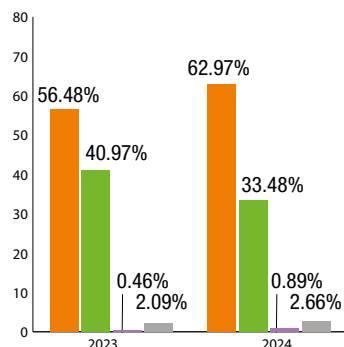
### Direction

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	108	64.67%	96	109	59.89%	101	1	-4.78%	5
● Female	57	34.13%	55	71	39.01%	66	14	4.88%	11
● Non-binary	2	1.2%	2	2	1.1%	2	0	-0.1%	0
● Not specified	0	0%	0	0	0%	0	0	0%	0



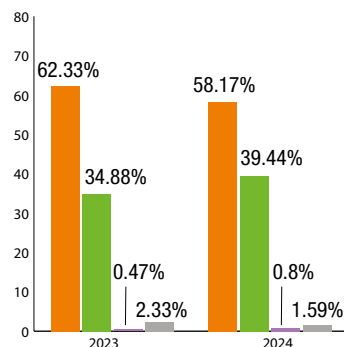
### Production

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	244	56.48%	105	284	62.97%	128	40	6.49%	23
● Female	177	40.97%	95	151	33.48%	93	-26	-7.49%	-2
● Non-binary	2	0.46%	2	4	0.89%	4	2	0.43%	2
● Not specified	9	2.09%	9	12	2.66%	8	3	0.57%	-1



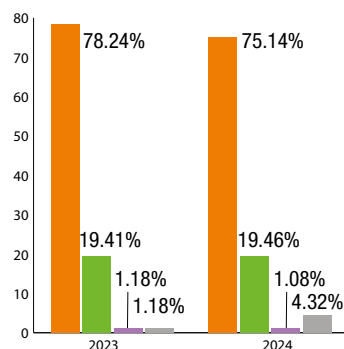
### Screenwriting

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	134	62.33%	97	146	58.17%	106	12	-4.16%	9
● Female	75	34.88%	61	99	39.44%	78	24	4.56%	17
● Non-binary	1	0.47%	1	2	0.8%	2	1	0.33%	1
● Not specified	5	2.33%	3	4	1.59%	4	-1	-0.74%	1



### Cinematography

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	133	78.24%	117	139	75.14%	123	6	-3.1%	6
● Female	33	19.41%	31	36	19.46%	32	3	0.05%	1
● Non-binary	2	1.18%	2	2	1.08%	2	0	-0.1%	0
● Not specified	2	1.18%	2	8	4.32%	8	6	3.14%	6

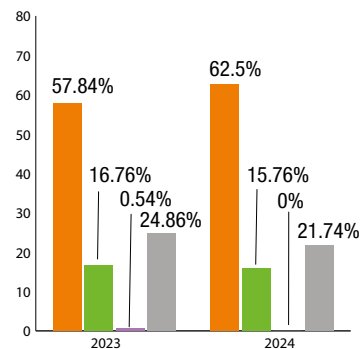




## Comparison between films selected

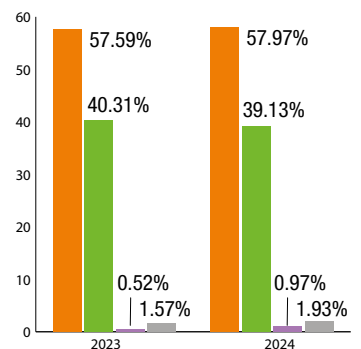
### Music

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	107	57.84%	88	115	62.5%	98	8	4.66%	10
● Female	31	16.76%	28	29	15.76%	28	-2	-1%	0
● Non-binary	1	0.54%	1	0	0%	0	-1	-0.54%	-1
● Not specified	46	24.86%	40	40	21.74%	40	-6	-3.12%	0



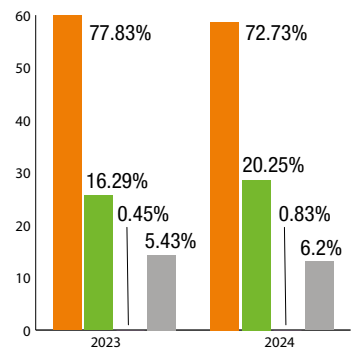
### Editing

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	110	57.59%	93	120	57.97%	99	10	0.38%	6
● Female	77	40.31%	65	81	39.13%	69	4	-1.18%	4
● Non-binary	1	0.52%	1	2	0.97%	2	1	0.45%	1
● Not specified	3	1.57%	3	4	1.93%	4	1	0.36%	1



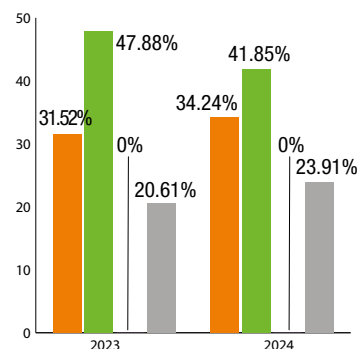
### Sound

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	172	77.83%	119	176	72.73%	125	4	-5.1%	6
● Female	36	16.29%	33	49	20.25%	42	13	3.96%	9
● Non-binary	1	0.45%	1	2	0.83%	2	1	0.38%	1
● Not specified	12	5.43%	9	15	6.2%	15	3	0.77%	6



### Art direction\*

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	52	31.52%	47	63	34.24%	54	11	2.72%	7
● Female	79	47.88%	75	77	41.85%	71	-2	-6.03%	-4
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● Not specified	34	20.61%	34	44	23.91%	44	10	3.3%	10







**SSIFF**

Donostia Zinemaldia  
Festival de San Sebastián  
International Film Festival

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

# Films by sections

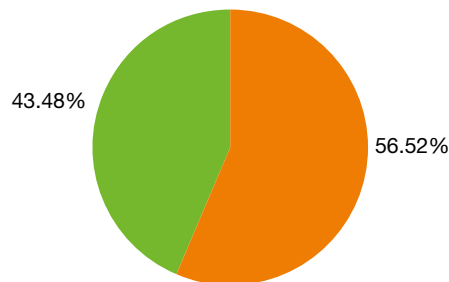


## Official Selection

In 2024 the Official Selection had **22** titles (20 feature films and 2 series) which had neither been released outside their country of origin nor competed at another festival recognised as competitive by the FIAPF (International Federation of Film Producers Associations). In the Official Selection, the percentage of participation by professionals identifying with the female gender is only in the majority in art direction. Screenwriting and directing are the categories closest to parity.

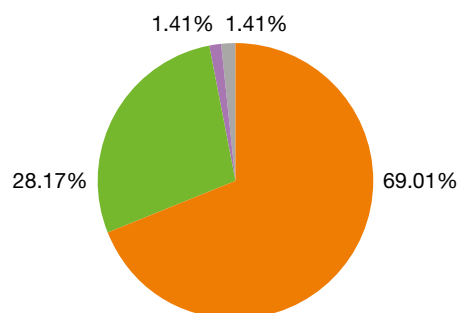
### Direction

Male	13	56.52%	13*
Female	10	43.48%	10*
Non-binary	0	0%	0
Not specified	0	0%	0
<b>Total</b>	<b>23</b>	<b>100%</b>	



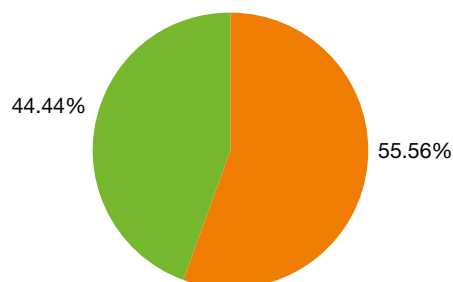
### Production

Male	49	69.01%	21*
Female	20	28.17%	14*
Non-binary	1	1.41%	1
Not specified	1	1.41%	1
<b>Total</b>	<b>71</b>	<b>100%</b>	



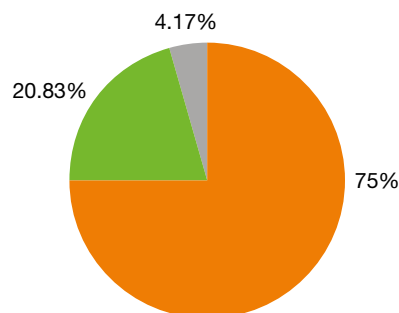
### Screenwriting

Male	20	55.56%	15*
Female	16	44.44%	12*
Non-binary	0	0%	0
Not specified	0	0%	0
<b>Total</b>	<b>36</b>	<b>100%</b>	



### Cinematography

Male	18	75%	17*
Female	5	20.83%	5*
Non-binary	0	0%	0
Not specified	1	4.17%	1
<b>Total</b>	<b>24</b>	<b>100%</b>	



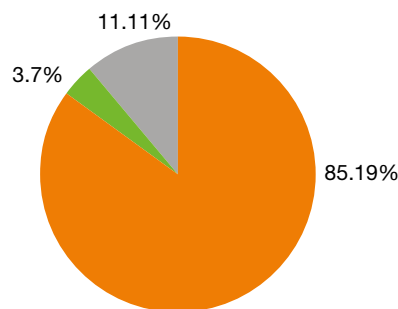


## Official Selection

With respect to last year, the number of women directors, screenwriters and sound department members in the Official Selection films has risen by between 11 and 17 percentage points, while there is a sharp drop in the production and music categories, of 17 and 16 percentage points, respectively.

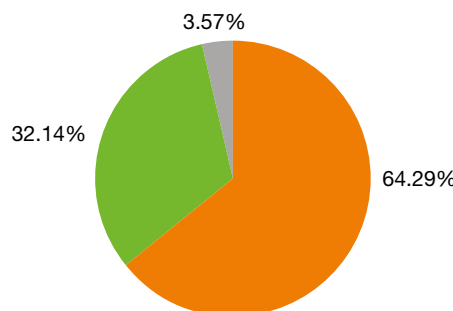
### Music

Male	23	85.19%	18*
Female	1	3.7%	1*
Non-binary	0	0%	0
Not specified	3	11.11%	3
	<b>27</b>	<b>100%</b>	



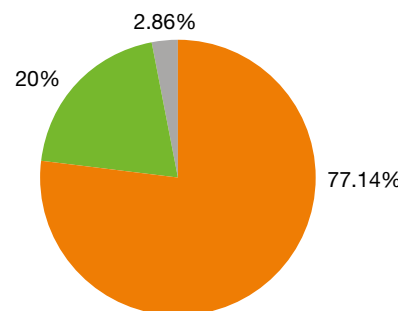
### Editing

Male	18	64.29%	14*
Female	9	32.14%	8*
Non-binary	0	0%	0
Not specified	1	3.57%	1
	<b>28</b>	<b>100%</b>	



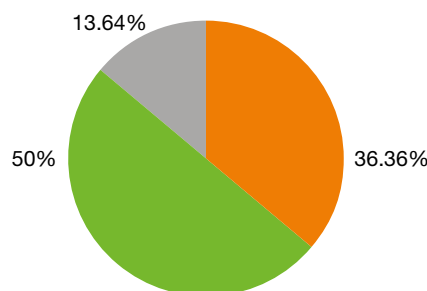
### Sound

Male	27	77.14%	19*
Female	7	20%	5*
Non-binary	0	0%	0
Not specified	1	2.86%	1
	<b>35</b>	<b>100%</b>	



### Art direction

Male	8	36.36%	8*
Female	11	50%	11*
Non-binary	0	0%	0
Not specified	3	13.64%	3
	<b>22</b>	<b>100%</b>	



(\*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.

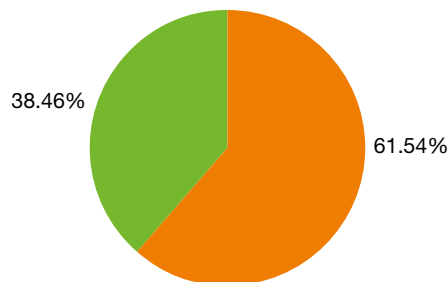


## New Directors

New Directors is the Festival's second most important section after the Official Selection, having represented San Sebastian's commitment to new talents for more than 50 years. In the **12** films selected for 2024, male authorship is higher in all categories, except art direction. Screenwriting is the profession closest to parity in this section. With respect to last year, there has been a rise of more than 10 points in the presence of women directors, screenwriters, composers, sound department members and art directors, with a sharp drop in the number of editors (down by 23 percentage points).

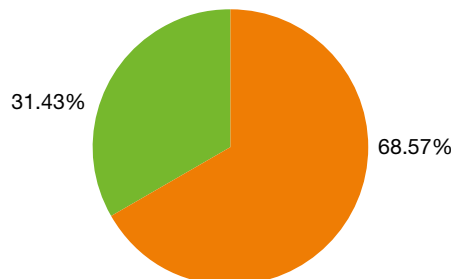
### Direction

		%	
● Male	8	61.54%	8*
● Female	5	38.46%	4*
● Non-binary	0	0%	0
● Not specified	0	0%	0
	<b>13</b>	<b>100%</b>	



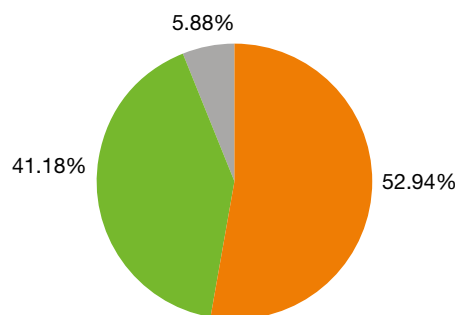
### Production

		%	
● Male	24	68.57%	10*
● Female	11	31.43%	7*
● Non-binary	0	0%	0
● Not specified	0	0%	0
	<b>35</b>	<b>100%</b>	



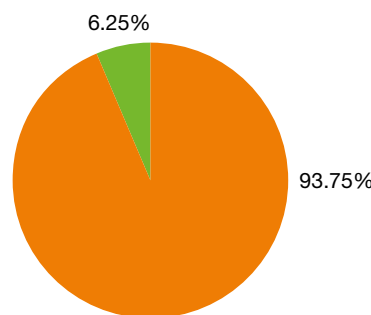
### Screenwriting

		%	
● Male	9	52.94%	7*
● Female	7	41.18%	6*
● Non-binary	0	0%	0
● Not specified	1	5.88%	1
	<b>17</b>	<b>100%</b>	



### Cinematography

		%	
● Male	15	93.75%	11*
● Female	1	6.25%	1*
● Non-binary	0	0%	0
● Not specified	0	0%	0
	<b>16</b>	<b>100%</b>	



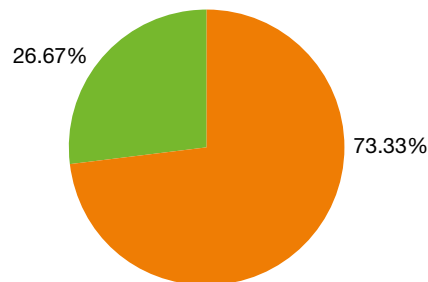




## New Directors

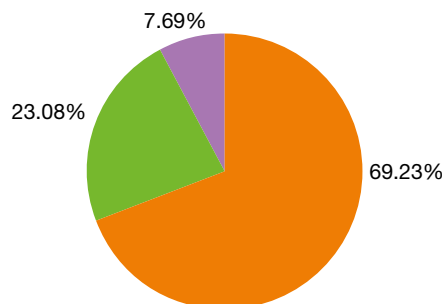
### Music

Male	11	73.33%	9*
Female	4	26.67%	4*
Non-binary	0	0%	0
Not specified	0	0%	0
<b>Total</b>	<b>15</b>	<b>100%</b>	



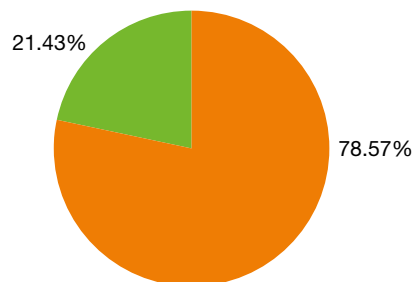
### Editing

Male	9	69.23%	8*
Female	3	23.08%	3*
Non-binary	1	7.69%	1
Not specified	0	0%	0
<b>Total</b>	<b>13</b>	<b>100%</b>	



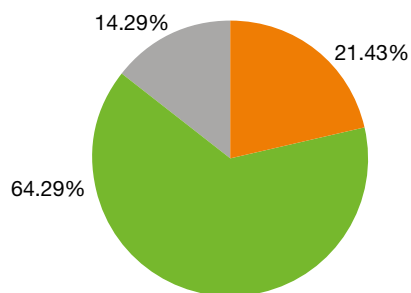
### Sound

Male	11	78.57%	10*
Female	3	21.43%	3*
Non-binary	0	0%	0
Not specified	0	0%	0
<b>Total</b>	<b>14</b>	<b>100%</b>	



### Art direction

Male	3	21.43%	3*
Female	9	64.29%	8*
Non-binary	0	0%	0
Not specified	2	14.29%	2
<b>Total</b>	<b>14</b>	<b>100%</b>	



(\*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.

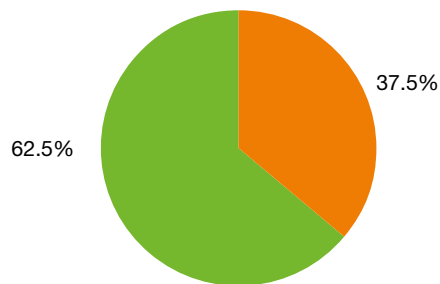


## Horizontes Latinos

Horizontes Latinos showcases a selection of films produced in Latin America, directed by filmmakers of Latin origin or taking the Latin community as their backdrop. It reflects the San Sebastian Festival's historical ties to Latin American cinema. The **14** films programmed in 2024 show more women directors (62%), screenwriters (51%) and editors (55%). The remaining categories show a prevalence of professionals identifying with the male gender. There are no major changes compared to last year, except for the rise in women composers (18 percentage points more than 2023) and the drop in women art directors and screenwriters (both down by 16 percentage points).

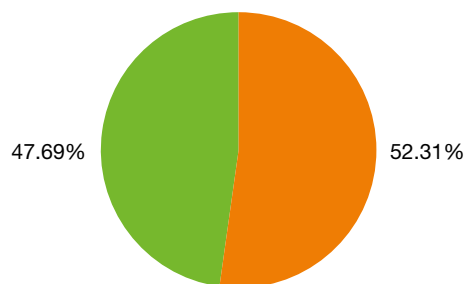
### Direction

● Male	4	37.5%	6*
● Female	10	62.5%	9*
● Non-binary	0	0%	0
● Not specified	0	0%	0
	<b>16</b>	<b>100%</b>	



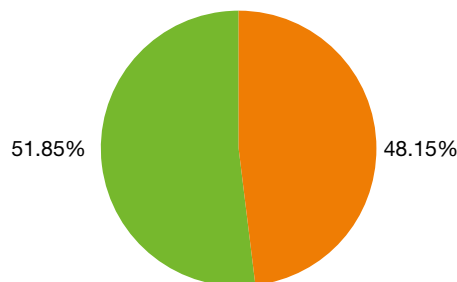
### Production

● Male	34	52.31%	12*
● Female	31	47.69%	11*
● Non-binary	0	0%	0
● Not specified	0	0%	0
	<b>65</b>	<b>100%</b>	



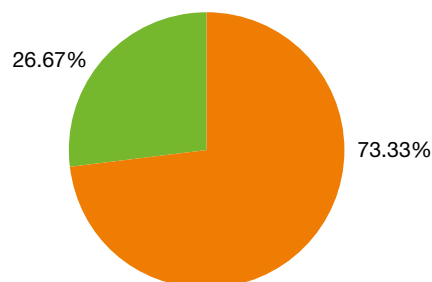
### Screenwriting

● Male	13	48.15%	8*
● Female	14	51.85%	10*
● Non-binary	0	0%	0
● Not specified	0	0%	0
	<b>27</b>	<b>100%</b>	



### Cinematography

● Male	11	73.33%	11*
● Female	4	26.67%	3*
● Non-binary	0	0%	0
● Not specified	0	0%	0
	<b>15</b>	<b>100%</b>	

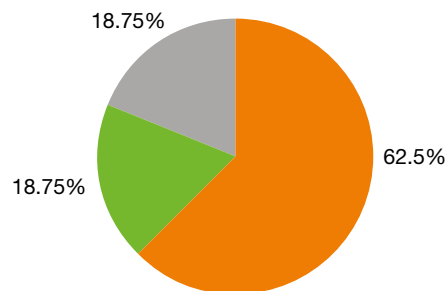




## Horizontes Latinos

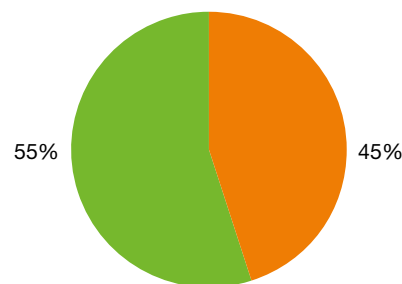
### Music

Male	10	62.5%	8*
Female	3	18.75%	3*
Non-binary	0	0%	0
Not specified	3	18.75%	3
<b>Total</b>	<b>16</b>	<b>100%</b>	



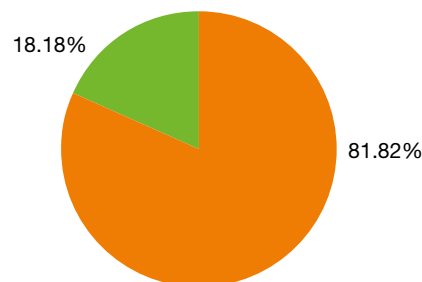
### Editing

Male	9	45%	7*
Female	11	55%	8*
Non-binary	0	0%	0
Not specified	0	0%	0
<b>Total</b>	<b>20</b>	<b>100%</b>	



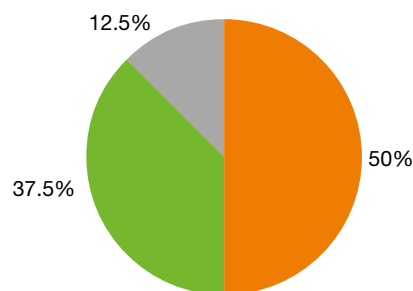
### Sound

Male	18	81.82%	12*
Female	4	18.18%	4*
Non-binary	0	0%	0
Not specified	0	0%	0
<b>Total</b>	<b>22</b>	<b>100%</b>	



### Art direction

Male	8	50%	7*
Female	6	37.5%	6*
Non-binary	0	0%	0
Not specified	2	12.5%	2
<b>Total</b>	<b>16</b>	<b>100%</b>	



(\*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.

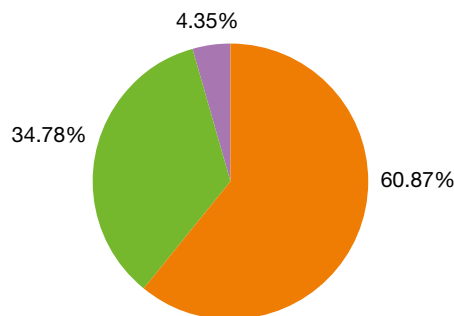


## Zabaltegi-Tabakalera

In the **23** titles (13 full-length films, 2 medium-length and 8 shorts) programmed in Zabaltegi-Tabakalera, the Festival's most all-encompassing section, with neither rules nor limits of style or runtime, male authorship holds the upper hand in all professions analysed, although there has been a rise in the presence of women professionals – up by 4-11 percentage points with respect to last year – in the categories of directing (34%), screenwriting (37%) and editing (44%).

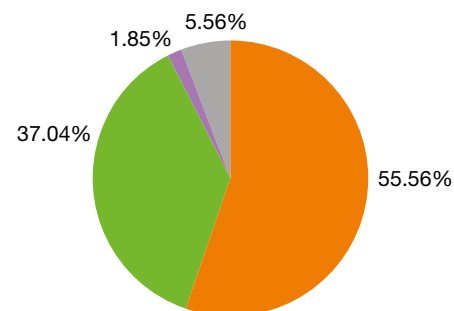
### Direction

Male	14	60.87%	14*
Female	8	34.78%	8*
Non-binary	1	4.35%	1
Not specified	0	0%	0
<b>Total</b>	<b>23</b>	<b>100%</b>	



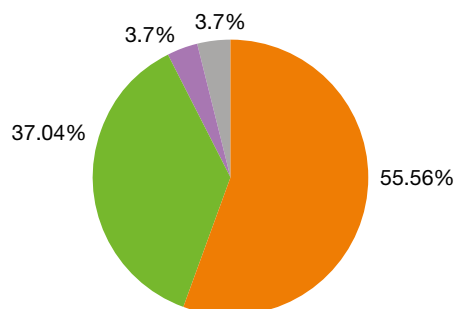
### Production

Male	30	55.56%	17*
Female	20	37.04%	11*
Non-binary	1	1.85%	1
Not specified	3	5.56%	2
<b>Total</b>	<b>54</b>	<b>100%</b>	



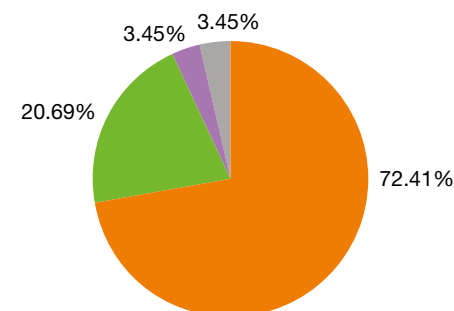
### Screenwriting

Male	15	55.56%	12*
Female	10	37.04%	10*
Non-binary	1	3.7%	1
Not specified	1	3.7%	1
<b>Total</b>	<b>27</b>	<b>100%</b>	



### Cinematography

Male	21	72.41%	17*
Female	6	20.69%	4*
Non-binary	1	3.45%	1
Not specified	1	3.45%	1
<b>Total</b>	<b>29</b>	<b>100%</b>	

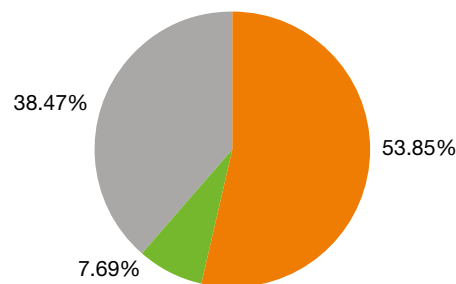




### Zabaltegi-Tabakalera

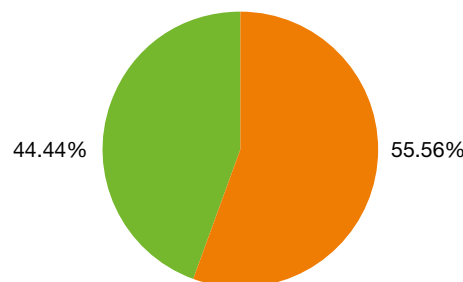
#### Music

Male	14	53.85%	11*
Female	2	7.69%	2*
Non-binary	0	0%	0
Not specified	10	38.47%	10
	<b>26</b>	<b>100%</b>	



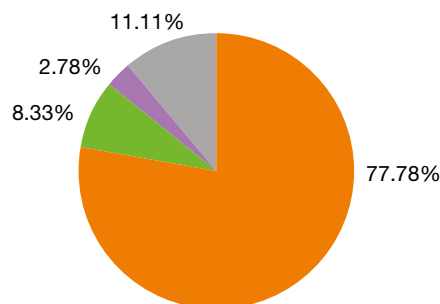
#### Editing

Male	15	55.56%	14*
Female	12	44.44%	11*
Non-binary	0	0%	0
Not specified	0	0%	0
	<b>27</b>	<b>100%</b>	



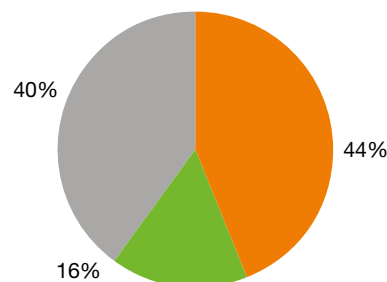
#### Sound

Male	28	77.78%	19*
Female	3	8.33%	3*
Non-binary	1	2.78%	1
Not specified	4	11.11%	4
	<b>36</b>	<b>100%</b>	



#### Art direction

Male	11	44%	10*
Female	4	16%	4*
Non-binary	0	0%	0
Not specified	10	40%	10
	<b>25</b>	<b>100%</b>	



(\*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.

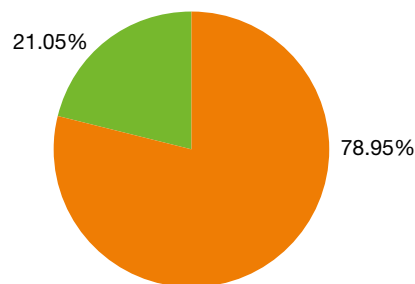


### Perlak

Perlak, which in 2024 came with a selection of **17** feature films as yet unseen in Spain to have been acclaimed by the critics and/or to have received awards at other international festivals, is once again, with Culinary Zinema, the competitive section to show the least balance with respect to percentages considered from the gender point of view. With respect to last year, despite the rise in professionals identifying with the female gender in directing, screenwriting, editing and cinematography, the percentages of female participation are no higher than 25% in any category, with the exception of production (30%).

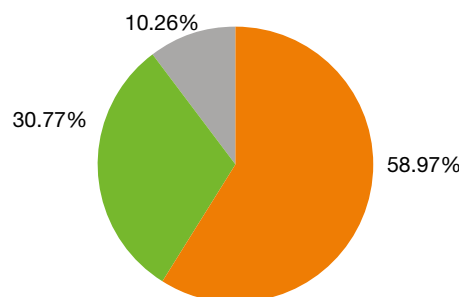
#### Direction

		%	
Male	15	78.95%	13*
Female	4	21.05%	4*
Non-binary	0	0%	0
Not specified	0	0%	0
<b>Total</b>	<b>19</b>	<b>100%</b>	



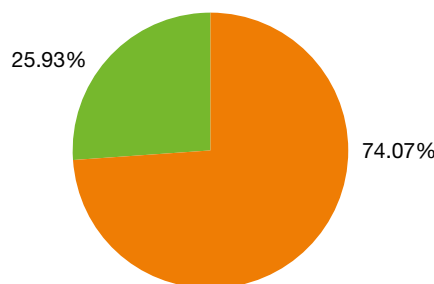
#### Production

		%	
Male	23	58.97%	14*
Female	12	30.77%	8*
Non-binary	0	0%	0
Not specified	4	10.26%	4
<b>Total</b>	<b>39</b>	<b>100%</b>	



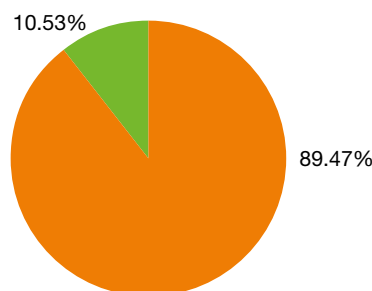
#### Screenwriting

		%	
Male	20	74.07%	14*
Female	7	25.93%	5*
Non-binary	0	0%	0
Not specified	0	0%	0
<b>Total</b>	<b>27</b>	<b>100%</b>	



#### Cinematography

		%	
Male	17	89.47%	15*
Female	2	10.53%	2*
Non-binary	0	0%	0
Not specified	0	0%	0
<b>Total</b>	<b>19</b>	<b>100%</b>	

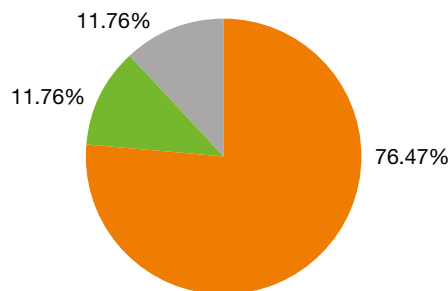




## Perlak

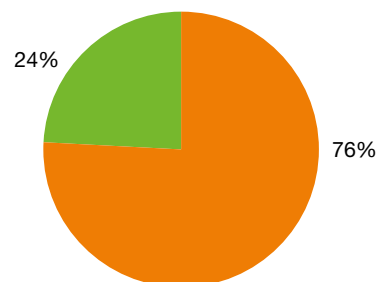
### Music

		%	
Male	13	76.47%	13*
Female	2	11.76%	2*
Non-binary	0	0%	0
Not specified	2	11.76%	2
	<b>17</b>	<b>100%</b>	



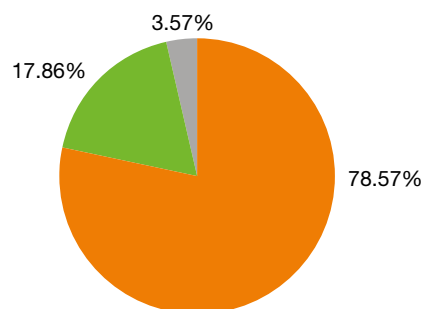
### Editing

		%	
Male	19	76%	14*
Female	6	24%	5*
Non-binary	0	0%	0
Not specified	0	0%	0
	<b>25</b>	<b>100%</b>	



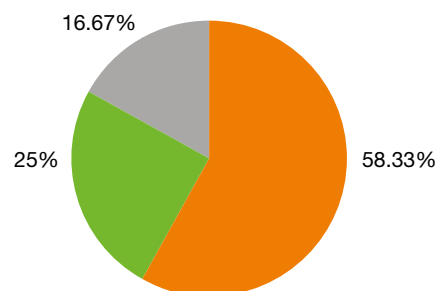
### Sound

		%	
Male	22	78.57%	15*
Female	5	17.86%	4*
Non-binary	0	0%	0
Not specified	1	3.57%	1
	<b>28</b>	<b>100%</b>	



### Art direction

		%	
Male	14	58.33%	10*
Female	6	25%	5*
Non-binary	0	0%	0
Not specified	4	16.67%	4
	<b>24</b>	<b>100%</b>	



(\*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.



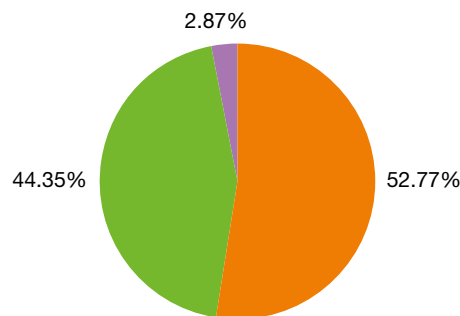
## Nest

The total number of films entered (**423**) for the Nest section, featuring works by students from film schools all over the world, male authorship prevails in all categories except art direction. However, the differences are smaller than in other sections: there is parity in production, and directing and screenwriting stand at almost 50%<sup>1</sup>.

### Films submitted to Nest

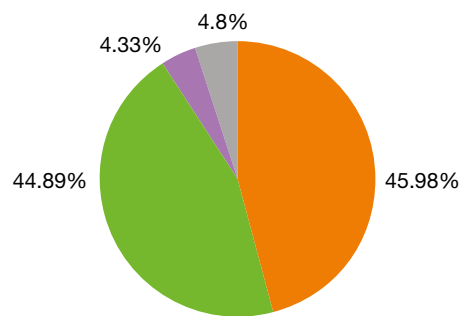
#### Direction

		%	
Male	257	52.77%	236*
Female	216	44.35%	188*
Non-binary	14	2.87%	14
Not specified	0	0%	0
<b>Total</b>	<b>487</b>	<b>100%</b>	



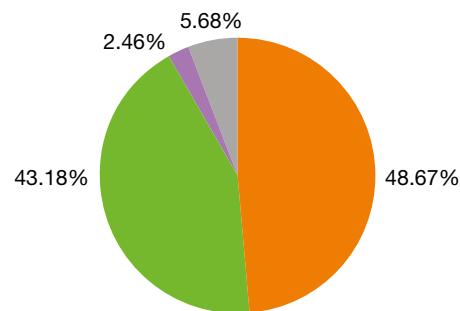
#### Production

		%	
Male	297	45.98%	234*
Female	290	44.89%	232*
Non-binary	28	4.33%	26
Not specified	31	4.8%	29
<b>Total</b>	<b>646</b>	<b>100%</b>	



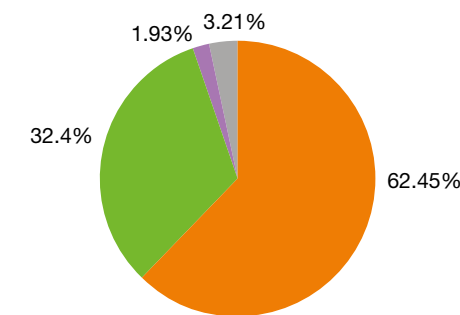
#### Screenwriting

		%	
Male	257	48.67%	222*
Female	228	43.18%	195*
Non-binary	13	2.46%	13
Not specified	30	5.68%	30
<b>Total</b>	<b>528</b>	<b>100%</b>	



#### Cinematography

		%	
Male	291	62.45%	272*
Female	151	32.4%	145*
Non-binary	9	1.93%	8
Not specified	15	3.21%	15
<b>Total</b>	<b>466</b>	<b>100%</b>	



(1) The comparison between films submitted and those selected is only possible in Nest and the Films-to-Be programmes (WIP Latam, WIP Europa, Europe-Latin America Co-Production Forum, Ikusmira Berriak). The other films are not submitted by section, but for the edition as a whole, being assigned to one or another section according to their characteristics if finally selected.

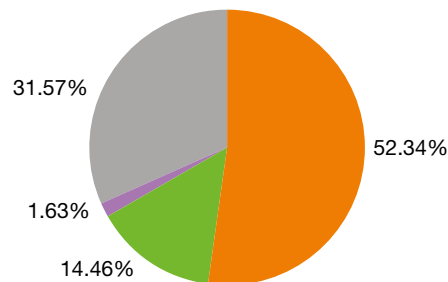




## Nest

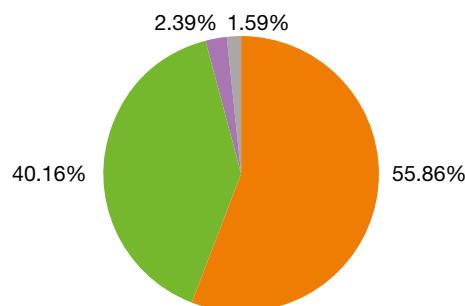
### Music

Male	257	52.34%	221*
Female	71	14.46%	68*
Non-binary	8	1.63%	8
Not specified	155	31.57%	150
<b>Total</b>	<b>491</b>	<b>100%</b>	



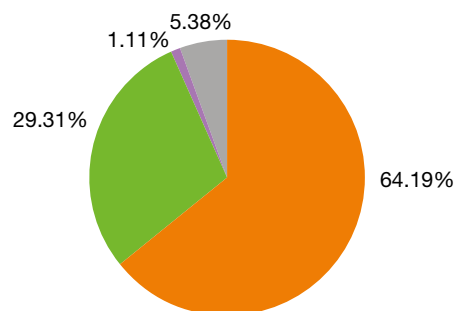
### Editing

Male	281	55.86%	250*
Female	202	40.16%	182*
Non-binary	12	2.39%	12
Not specified	8	1.59%	8
<b>Total</b>	<b>503</b>	<b>100%</b>	



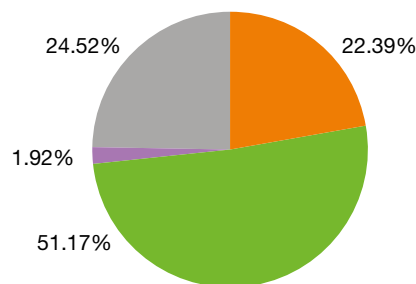
### Sound

Male	346	64.19%	296*
Female	158	29.31%	134*
Non-binary	6	1.11%	6
Not specified	29	5.38%	29
<b>Total</b>	<b>539</b>	<b>100%</b>	



### Art direction

Male	105	22.39%	101*
Female	240	51.17%	214*
Non-binary	9	1.92%	9
Not specified	115	24.52%	115
<b>Total</b>	<b>469</b>	<b>100%</b>	



(\*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.



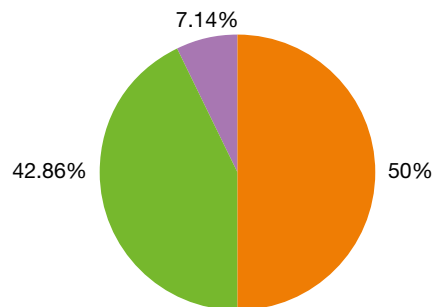
## Nest

In the **13** short films selected for Nest, figures are almost at a par in the categories of directing, production, screenwriting and, unlike the other sections and the overall data, in cinematography and music. There are more women editors and art directors and fewer women sound department members.

### Films selected for Nest

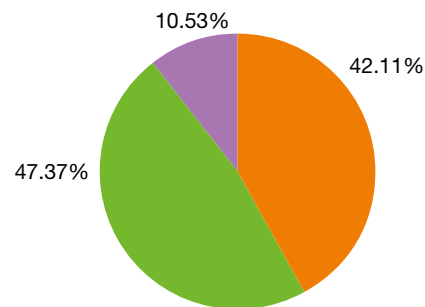
#### Direction

		%	
Male	7	50%	7*
Female	6	42.86%	5*
Non-binary	1	7.14%	1
Not specified	0	0%	0
<b>Total</b>	<b>14</b>	<b>100%</b>	



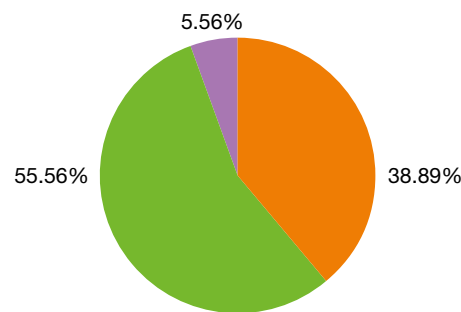
#### Production

		%	
Male	8	42.11%	7*
Female	9	47.37%	7*
Non-binary	2	10.53%	2
Not specified	0	0%	0
<b>Total</b>	<b>19</b>	<b>100%</b>	



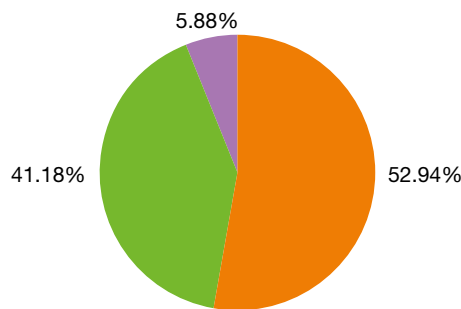
#### Screenwriting

		%	
Male	7	38.89%	6*
Female	10	55.56%	7*
Non-binary	1	5.56%	1
Not specified	0	0%	0
<b>Total</b>	<b>18</b>	<b>100%</b>	



#### Cinematography

		%	
Male	9	52.94%	8*
Female	7	41.18%	6*
Non-binary	1	5.88%	1
Not specified	0	0%	0
<b>Total</b>	<b>17</b>	<b>100%</b>	

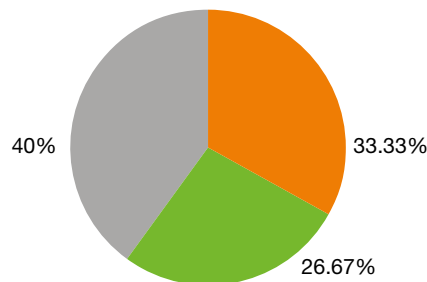




## Nest

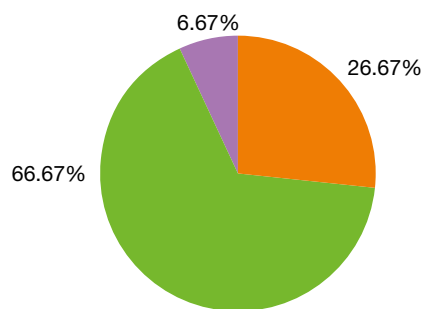
### Music

Male	5	33.33%	5*
Female	4	26.67%	4*
Non-binary	0	0%	0
Not specified	6	40%	6
<b>Total</b>	<b>15</b>	<b>100%</b>	



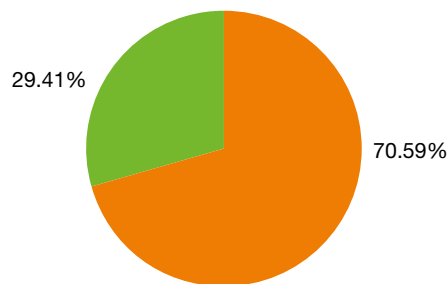
### Editing

Male	4	26.67%	4*
Female	10	66.67%	9*
Non-binary	1	6.67%	4
Not specified	0	0%	0
<b>Total</b>	<b>15</b>	<b>100%</b>	



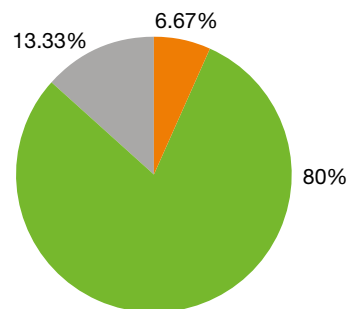
### Sound

Male	12	70.59%	10*
Female	5	29.41%	3*
Non-binary	0	0%	0
Not specified	0	0%	0
<b>Total</b>	<b>17</b>	<b>100%</b>	



### Art direction

Male	1	6.67%	1*
Female	12	80%	10*
Non-binary	0	0%	0
Not specified	2	13.33%	2
<b>Total</b>	<b>15</b>	<b>100%</b>	



(\*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.

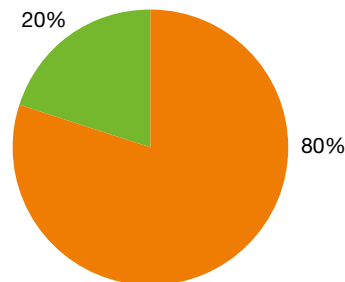


### Culinary Zinema

Like last year, Culinary Zinema with its selection of **5** feature films related to gastronomy, male authorship is in the majority in all categories, with percentages of between 66% and 100%, except for the category of art direction.

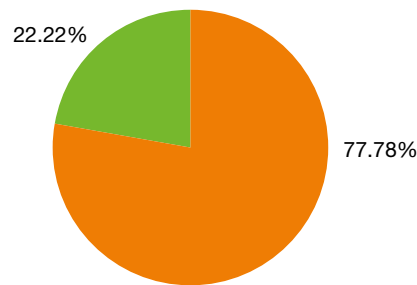
#### Direction

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



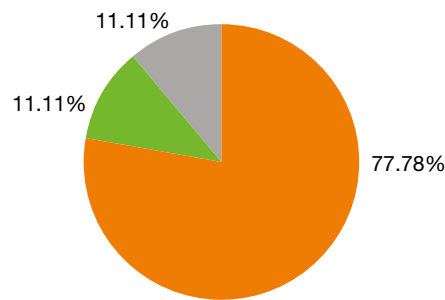
#### Production

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



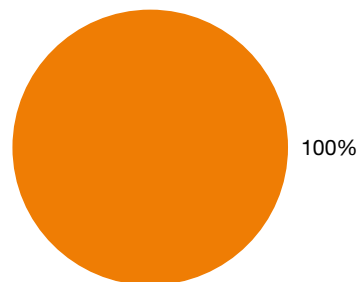
#### Screenwriting

		%	
Male	7	77.78%	4*
Female	1	11.11%	1*
Non-binary	0	0%	0
Not specified	1	11.11%	1
	<b>9</b>	<b>100%</b>	



#### Cinematography

		%	
Male	5	100%	5*
Female	0	0%	0*
Non-binary	0	0%	0
Not specified	0	0%	0
	<b>5</b>	<b>100%</b>	

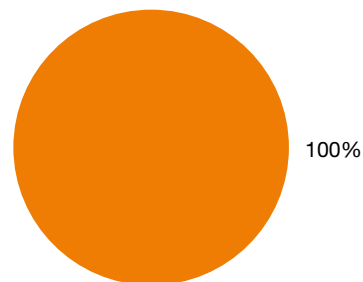




## Culinary Zinema

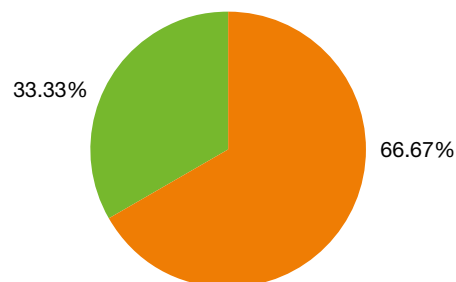
### Music

		%	
Male	6	100%	5*
Female	0	0%	0*
Non-binary	0	0%	0
Not specified	0	0%	0
	<b>6</b>	<b>100%</b>	



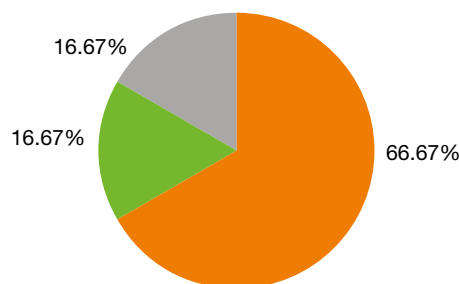
### Editing

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



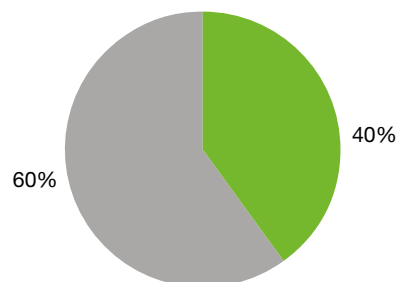
### Sound

		%	
Male	4	66.67%	4*
Female	1	16.67%	1*
Non-binary	0	0%	0
Not specified	1	16.67%	1
	<b>6</b>	<b>100%</b>	



### Art direction

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



(\*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.

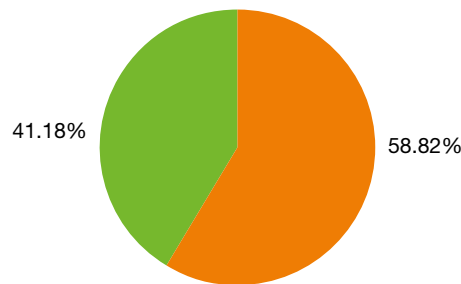


## Eusko Label

Eusko Label is a San Sebastian Festival competitive section including a selection of works submitted for the Eusko Label micro shorts competition. It aims to raise awareness of and support local products through the cinema. It also seeks to promote and draw attention to all aspects related to sustainability in the worlds of agriculture, livestock and fishing.

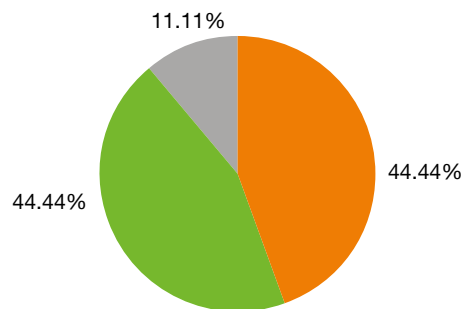
### Direction

		%	
● Male	10	58.82%	9*
● Female	7	41.18%	7*
● Non-binary	0	0%	0
● Not specified	0	0%	0
	<b>17</b>	<b>100%</b>	



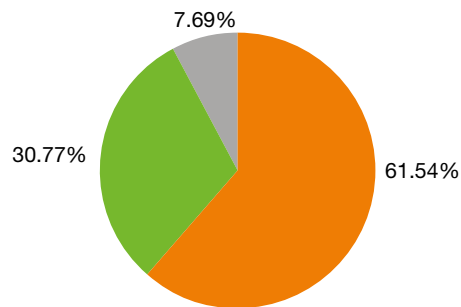
### Production

		%	
● Male	8	44.44%	7*
● Female	8	44.44%	6*
● Non-binary	0	0%	0
● Not specified	2	11.11%	2
	<b>18</b>	<b>100%</b>	



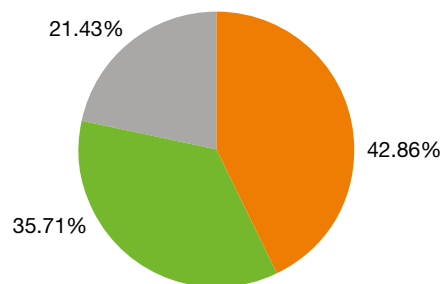
### Screenwriting

		%	
● Male	8	61.54%	8*
● Female	4	30.77%	4*
● Non-binary	0	0%	0
● Not specified	1	7.69%	1
	<b>13</b>	<b>100%</b>	



### Cinematography

		%	
● Male	6	42.86%	6*
● Female	5	35.71%	5*
● Non-binary	0	0%	0
● Not specified	3	21.43%	3
	<b>14</b>	<b>100%</b>	



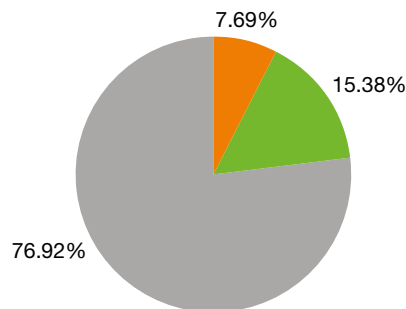


### Eusko Label

From the gender perspective, the **13** short films programmed show that the percentages are approaching parity in almost all categories, although male authorship always prevails with the exception of art direction and music. There has been a rise in women professionals compared to the first edition.

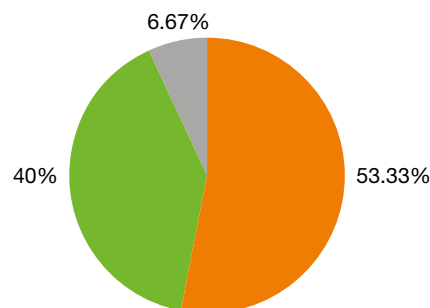
#### Music

		%	
Male	1	7.69%	1*
Female	2	15.38%	2*
Non-binary	0	0%	0
Not specified	10	76.92%	10
	<b>13</b>	<b>100%</b>	



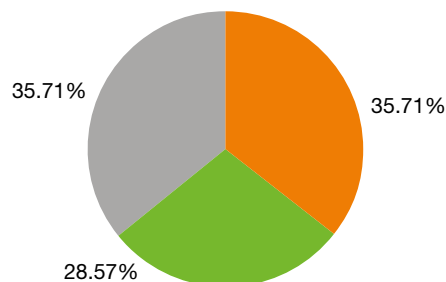
#### Editing

		%	
Male	8	53.33%	8*
Female	6	40%	6*
Non-binary	0	0%	0
Not specified	1	6.67%	1
	<b>15</b>	<b>100%</b>	



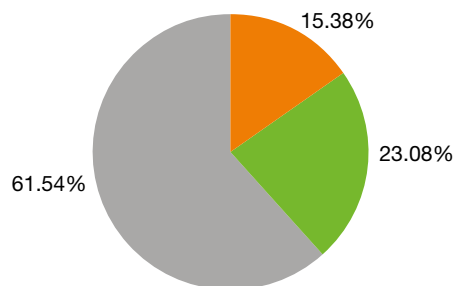
#### Sound

		%	
Male	5	35.71%	5*
Female	4	28.57%	4*
Non-binary	0	0%	0
Not specified	5	35.71%	5
	<b>14</b>	<b>100%</b>	



#### Art direction

		%	
Male	2	15.38%	2*
Female	3	23.08%	3*
Non-binary	0	0%	0
Not specified	8	61.54%	8
	<b>13</b>	<b>100%</b>	



(\*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.

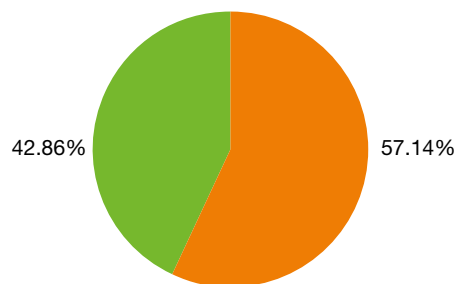


## Loterías Short Films

The San Sebastian Festival and the Sociedad Estatal Loterías y Apuestas del Estado (SELAE) have created a competition for short films on social issues, aiming to use audiovisuals to send positive and heartening messages seeking advocating the redistribution of wealth, the elimination of inequalities and social justice.

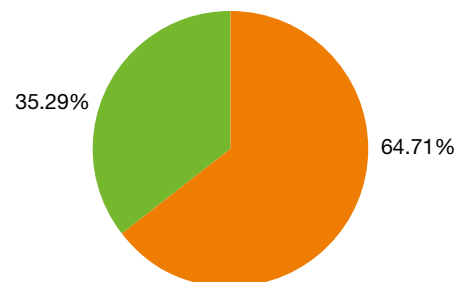
### Direction

		%	
● Male	4	57.14%	4*
● Female	3	42.86%	3*
● Non-binary	0	0%	0
● Not specified	0	0%	0
	<b>7</b>	<b>100%</b>	



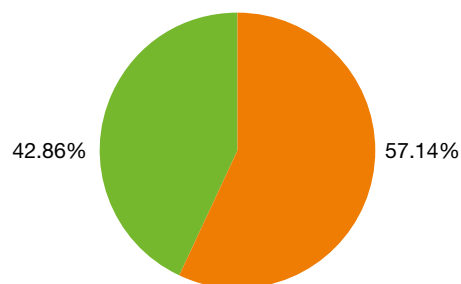
### Production

		%	
● Male	11	64.71%	4*
● Female	6	35.29%	4*
● Non-binary	0	0%	0
● Not specified	0	0%	0
	<b>17</b>	<b>100%</b>	



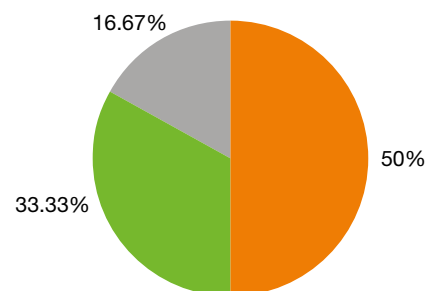
### Screenwriting

		%	
● Male	4	57.14%	4*
● Female	3	42.86%	3*
● Non-binary	0	0%	0
● Not specified	0	0%	0
	<b>7</b>	<b>100%</b>	



### Cinematography

		%	
● Male	3	50%	3*
● Female	2	33.33%	2*
● Non-binary	0	0%	0
● Not specified	1	16.67%	1
	<b>6</b>	<b>100%</b>	





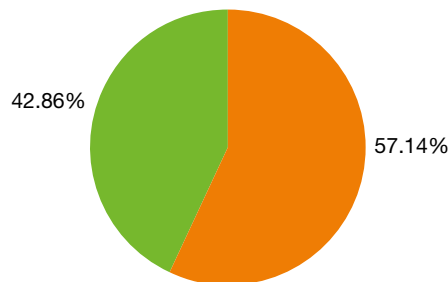


## Loterías Short Films

The **6** short films selected show virtual parity in all categories, although male authorship prevails in directing, screenwriting, cinematography, music and sound.

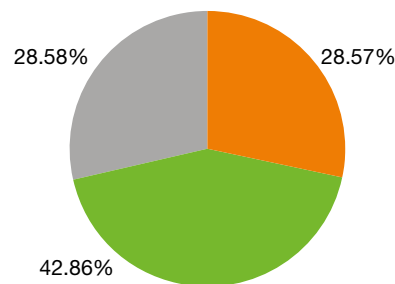
### Music

		%	
● Male	4	57.14%	4*
● Female	3	42.86%	3*
● Non-binary	0	0%	0
● Not specified	0	0%	2
	<b>7</b>	<b>100%</b>	



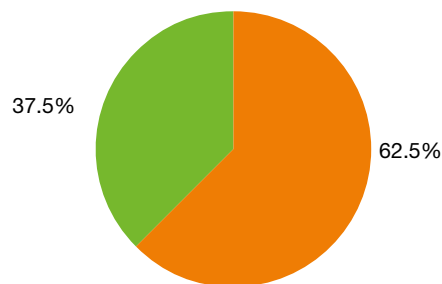
### Editing

		%	
● Male	2	28.57%	2*
● Female	3	42.86%	2*
● Non-binary	0	0%	0
● Not specified	2	28.58%	2
	<b>7</b>	<b>100%</b>	



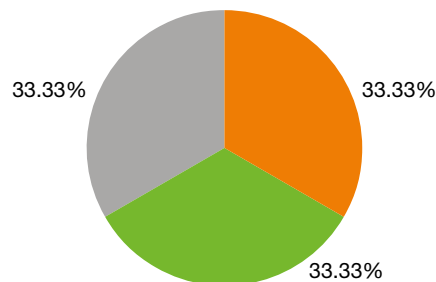
### Sound

		%	
● Male	5	62.5%	5*
● Female	3	37.5%	3*
● Non-binary	0	0%	0
● Not specified	0	0%	1
	<b>8</b>	<b>100%</b>	



### Art direction

		%	
● Male	2	33.33%	2*
● Female	2	33.33%	2*
● Non-binary	0	0%	0
● Not specified	2	33.33%	2
	<b>6</b>	<b>100%</b>	



(\*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.

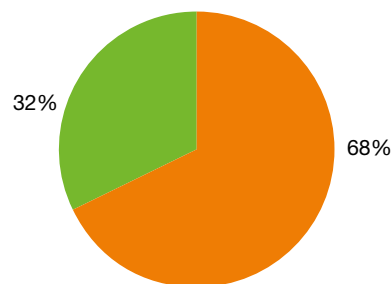


## Made in Spain

In Made in Spain, a selection of the year's films to which the Festival offers a platform for their international launch, male authorship holds the upper hand in all **22** films programmed (21 full-length and 1 short), with the exception of art direction. Editing, screenwriting and directing are the categories showing the greatest balance from the gender point of view.

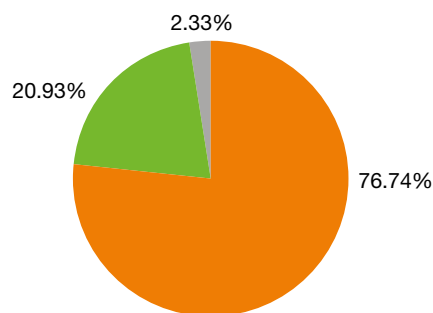
### Direction

● Male	17	68%	15*
● Female	8	32%	7*
● Non-binary	0	0%	0
● Not specified	0	0%	0
	<b>25</b>	<b>100%</b>	



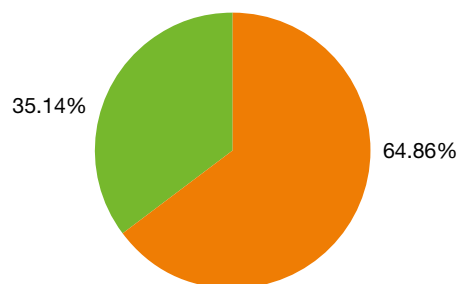
### Production

● Male	66	76.74%	19*
● Female	18	20.93%	13*
● Non-binary	0	0%	0
● Not specified	2	2.33%	1
	<b>86</b>	<b>100%</b>	



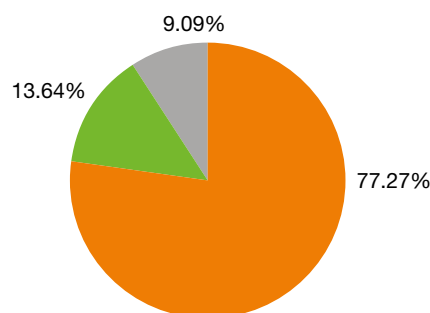
### Screenwriting

● Male	24	64.86%	16*
● Female	13	35.14%	12*
● Non-binary	0	0%	0
● Not specified	0	0%	0
	<b>37</b>	<b>100%</b>	



### Cinematography

● Male	17	77.27%	17*
● Female	3	13.64%	3*
● Non-binary	0	0%	0
● Not specified	2	9.09%	2
	<b>22</b>	<b>100%</b>	

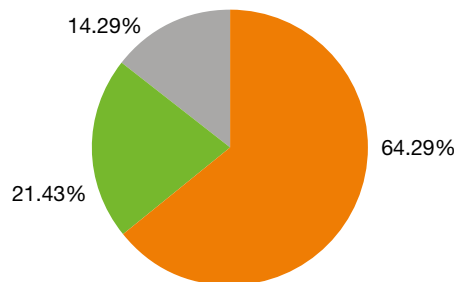




## Made in Spain

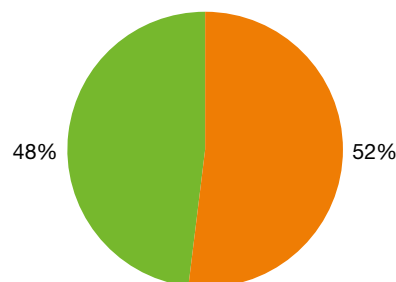
### Music

Male	18	64.29%	14*
Female	6	21.43%	5*
Non-binary	0	0%	0
Not specified	4	14.29%	4
<b>Total</b>	<b>28</b>	<b>100%</b>	



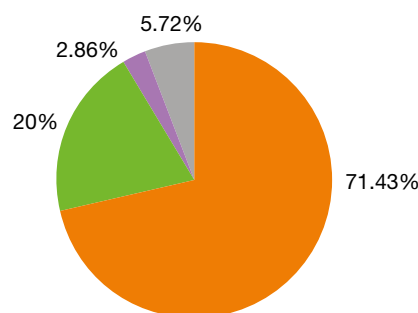
### Editing

Male	13	52%	13*
Female	12	48%	10*
Non-binary	0	0%	0
Not specified	0	0%	0
<b>Total</b>	<b>25</b>	<b>100%</b>	



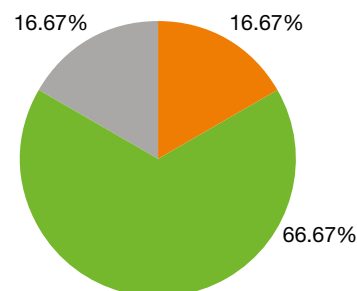
### Sound

Male	25	71.43%	16*
Female	7	20%	6*
Non-binary	1	2.86%	4
Not specified	2	5.72%	2
<b>Total</b>	<b>35</b>	<b>100%</b>	



### Art direction

Male	4	16.67%	4*
Female	16	66.67%	15*
Non-binary	0	0%	0
Not specified	4	16.67%	4
<b>Total</b>	<b>24</b>	<b>100%</b>	



(\*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.

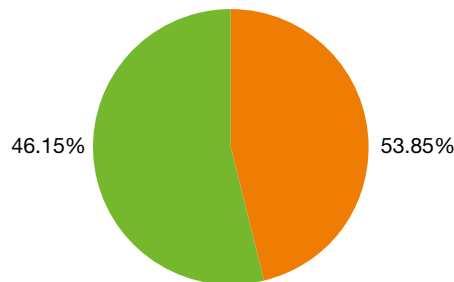


## Zinemira

In the 9 films selected for Zinemira, the section dedicated to Basque films organised by the San Sebastian Festival and the Basque Government Department of Culture, there are more female than male directors, and equal numbers in screenwriting and art direction. Male authorship predominates in the other categories.

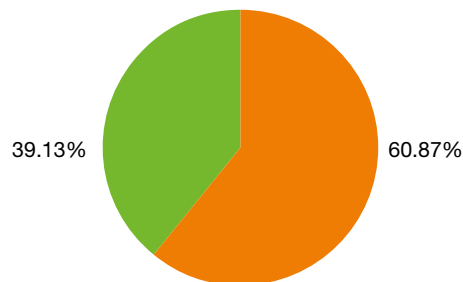
### Direction

		%	
Male	6	46.15%	5*
Female	7	53.85%	6*
Non-binary	0	0%	0
Not specified	0	0%	0
<b>Total</b>	<b>13</b>	<b>100%</b>	



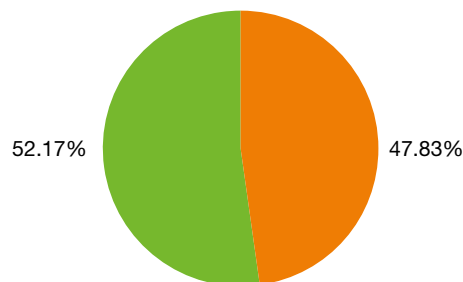
### Production

		%	
Male	14	60.87%	7*
Female	9	39.13%	5*
Non-binary	0	0%	0
Not specified	0	0%	0
<b>Total</b>	<b>23</b>	<b>100%</b>	



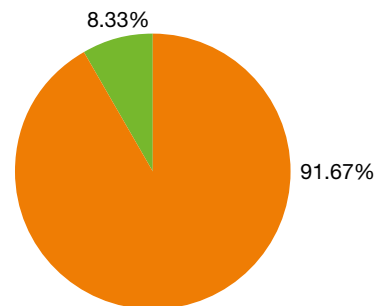
### Screenwriting

		%	
Male	11	47.83%	7*
Female	12	52.17%	7*
Non-binary	0	0%	0
Not specified	0	0%	0
<b>Total</b>	<b>23</b>	<b>100%</b>	



### Cinematography

		%	
Male	11	91.67%	8*
Female	1	8.33%	1*
Non-binary	0	0%	0
Not specified	0	0%	0
<b>Total</b>	<b>12</b>	<b>100%</b>	

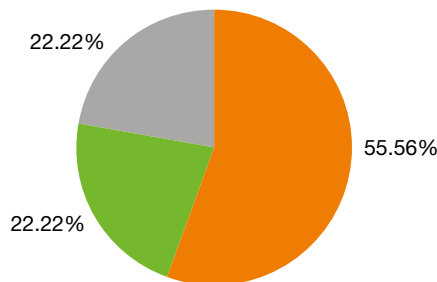




## Zinemira

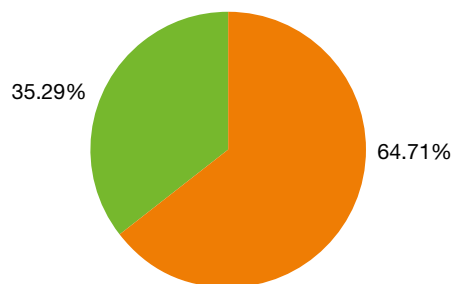
### Music

		%	
Male	5	55.56%	5*
Female	2	22.22%	2*
Non-binary	0	0%	0
Not specified	2	22.22%	2
	<b>9</b>	<b>100%</b>	



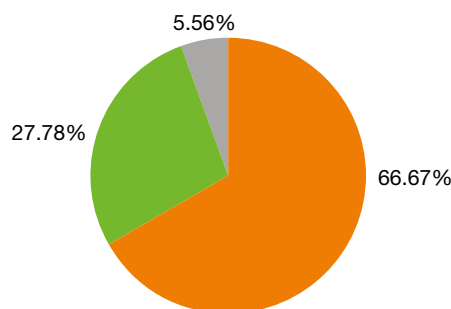
### Editing

		%	
Male	11	64.71%	7*
Female	6	35.29%	4*
Non-binary	0	0%	0
Not specified	0	0%	0
	<b>17</b>	<b>100%</b>	



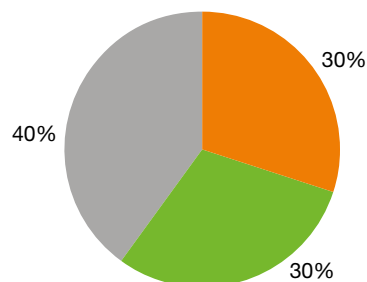
### Sound

		%	
Male	12	66.67%	7*
Female	5	27.78%	4*
Non-binary	0	0%	0
Not specified	1	5.56%	1
	<b>18</b>	<b>100%</b>	



### Art direction

		%	
Male	3	30%	3*
Female	3	30%	3*
Non-binary	0	0%	0
Not specified	4	40%	4
	<b>10</b>	<b>100%</b>	



(\*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.

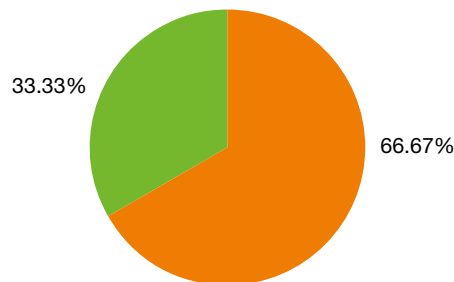


## Klasikoak

Given that this report analyses the gender perspective of contemporary cinema, it excludes the sections that do not screen films produced during the year. That said, this report also analyses the Klasikoak section to obtain a gender picture of the selection featuring classics old and new from around the world. However, these results are not included in the overall figures.

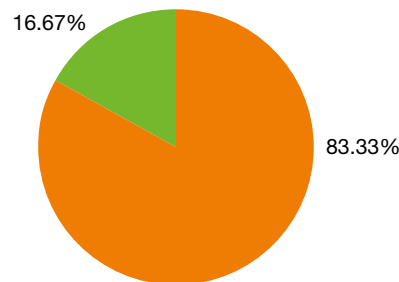
### Direction

		%	
● Male	4	66.67%	4*
● Female	2	33.33%	2*
● Non-binary	0	0%	0
● Not specified	0	0%	0
	<b>6</b>	<b>100%</b>	



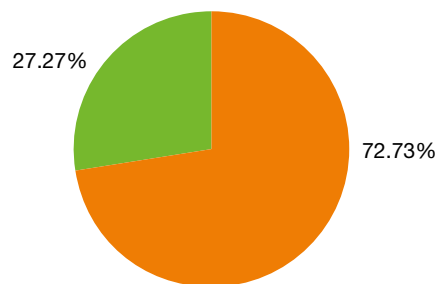
### Production

		%	
● Male	5	83.33%	5*
● Female	1	16.67%	1*
● Non-binary	0	0%	0
● Not specified	0	0%	0
	<b>6</b>	<b>100%</b>	



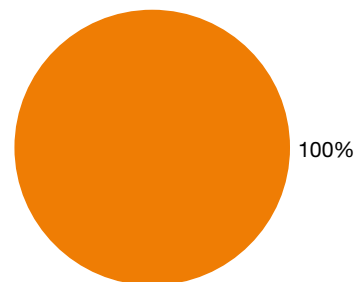
### Screenwriting

		%	
● Male	8	72.73%	4*
● Female	3	27.27%	3*
● Non-binary	0	0%	0
● Not specified	0	0%	0
	<b>11</b>	<b>100%</b>	



### Cinematography

		%	
● Male	6	100%	6*
● Female	0	0%	0*
● Non-binary	0	0%	0
● Not specified	0	0%	0
	<b>6</b>	<b>100%</b>	



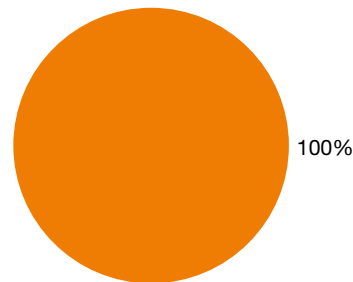


### Klasikoak

Male authorship prevails in all categories of the 6 feature films screened in Klasikoak, with percentages of between 66% and 100%.

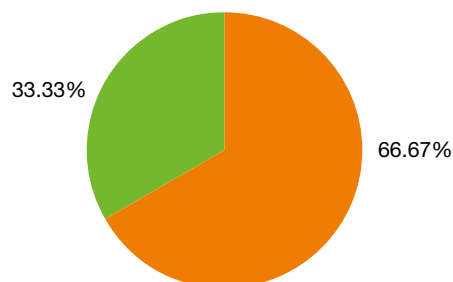
#### Music

		%	
● Male	7	100%	6*
● Female	0	0%	0*
● Non-binary	0	0%	0
● Not specified	0	0%	0
	<b>7</b>	<b>100%</b>	



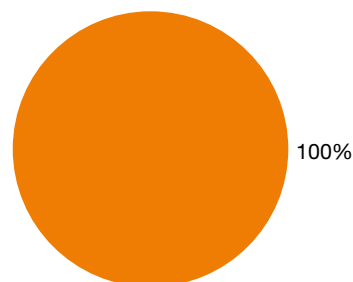
#### Editing

		%	
● Male	4	66.67%	4*
● Female	2	33.33%	2*
● Non-binary	0	0%	0
● Not specified	0	0%	0
	<b>6</b>	<b>100%</b>	



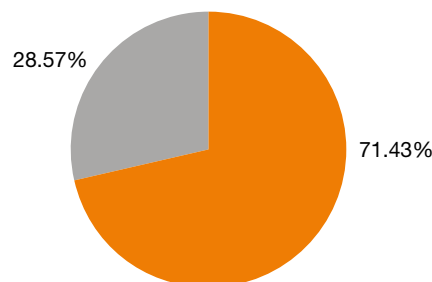
#### Sound

		%	
● Male	7	100%	6*
● Female	0	0%	0*
● Non-binary	0	0%	0
● Not specified	0	0%	0
	<b>7</b>	<b>100%</b>	



#### Art direction

		%	
● Male	5	71.43%	4*
● Female	0	0%	0*
● Non-binary	0	0%	0
● Not specified	2	28.57%	2
	<b>7</b>	<b>100%</b>	



(\*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.



## Retrospective

Based on the same criteria as Klasikoak, the report includes an overview of the retrospectives organised under the current direction due to the fact that they are part of the Festival's editorial decisions:

● = female, ● = male, ● = non-binary

2024 Violent Italy. Italian Crime Films



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

# Films-to-Be



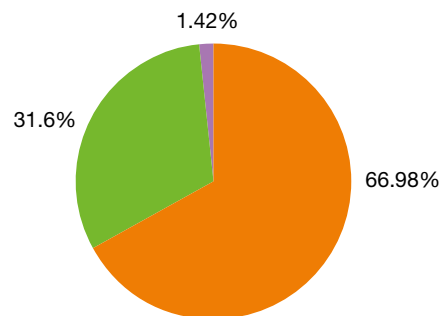
## WIP Latam

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 for WIP Latam

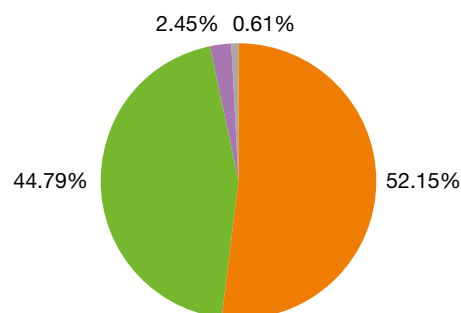
#### Direction

		%	
Male	142	66.98%	129*
Female	67	31.6%	65*
Non-binary	3	1.42%	3
Not specified	0	0%	0
<b>Total</b>	<b>212</b>	<b>100%</b>	



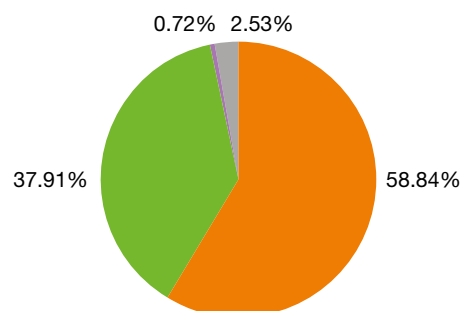
#### Production

		%	
Male	170	52.15%	121*
Female	146	44.79%	111*
Non-binary	8	2.45%	7
Not specified	2	0.61%	1
<b>Total</b>	<b>326</b>	<b>100%</b>	



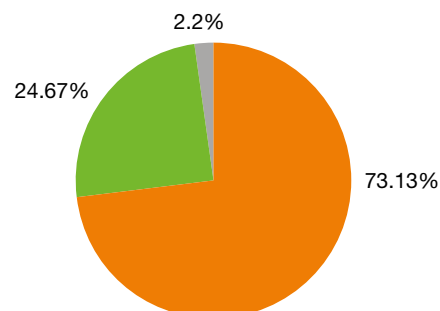
#### Screenwriting

		%	
Male	163	58.84%	127*
Female	105	37.91%	89*
Non-binary	2	0.72%	2
Not specified	7	2.53%	7
<b>Total</b>	<b>277</b>	<b>100%</b>	



#### Cinematography

		%	
Male	166	73.13%	142*
Female	56	24.67%	52*
Non-binary	0	0%	0
Not specified	5	2.2%	5
<b>Total</b>	<b>227</b>	<b>100%</b>	



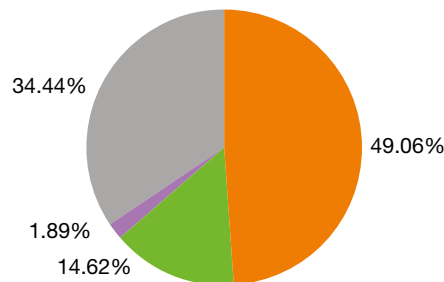


## WIP Latam

WIP Latam received the submission of **187** unfinished films, in which male authorship prevails, except in the art direction category, and in production, where the figures are almost on a par, as they were in previous years.

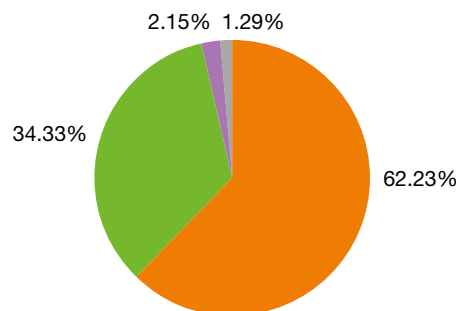
### Music

Male	104	49.06%	94*
Female	31	14.62%	22*
Non-binary	4	1.89%	4
Not specified	73	34.44%	73
<b>Total</b>	<b>212</b>	<b>100%</b>	



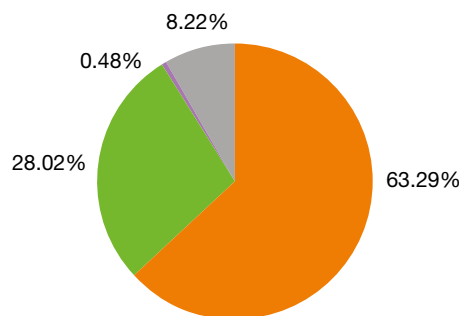
### Editing

Male	145	62.23%	129*
Female	80	34.33%	72*
Non-binary	5	2.15%	5
Not specified	3	1.29%	3
<b>Total</b>	<b>233</b>	<b>100%</b>	



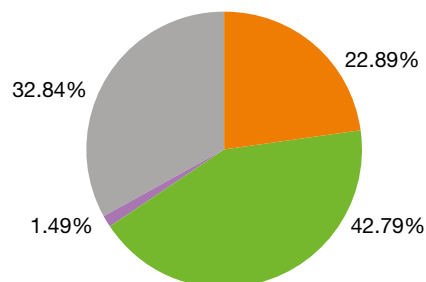
### Sound

Male	131	63.29%	123*
Female	58	28.02%	56*
Non-binary	1	0.48%	1
Not specified	17	8.22%	17
<b>Total</b>	<b>207</b>	<b>100%</b>	



### Art direction

Male	46	22.89%	45*
Female	86	42.79%	80*
Non-binary	3	1.49%	3
Not specified	66	32.84%	66
<b>Total</b>	<b>201</b>	<b>100%</b>	



(\*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.



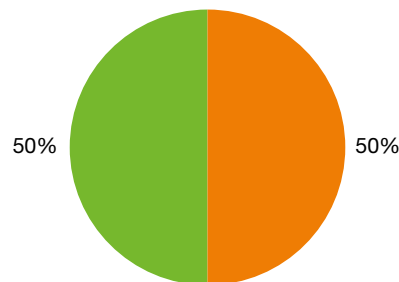
## WIP Latam

In the **6** films selected for WIP Latam, from the gender point of view, figures are on a par in directing, production and screenwriting, while male authorship predominates in all other categories.

### Films selected for WIP Latam

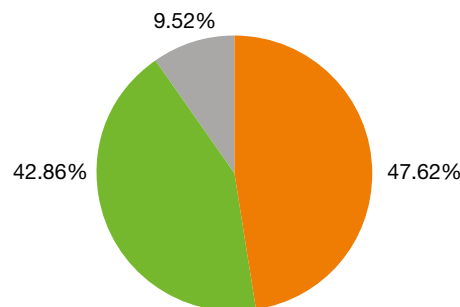
#### Direction

		%	
Male	3	50%	3*
Female	3	50%	3*
Non-binary	0	0%	0
Not specified	0	0%	0
	<b>6</b>	<b>100%</b>	



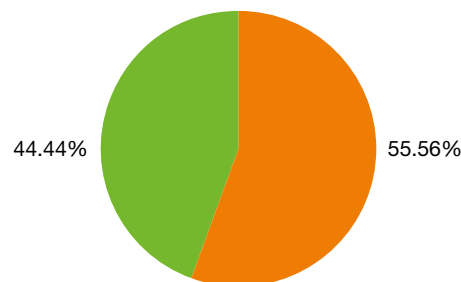
#### Production

		%	
Male	10	47.62%	5*
Female	9	42.86%	5*
Non-binary	0	0%	0
Not specified	2	9.52%	1
	<b>21</b>	<b>100%</b>	



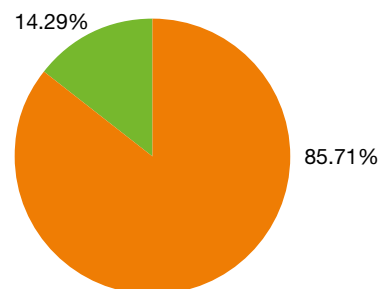
#### Screenwriting

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



#### Cinematography

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

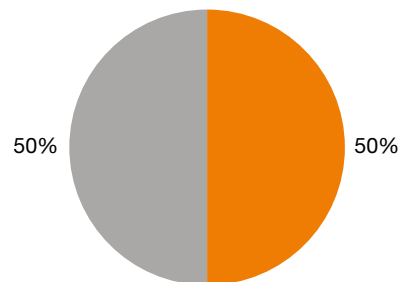




## WIP Latam

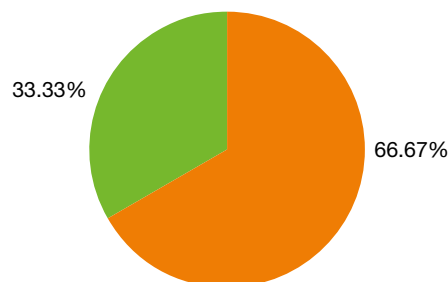
### Music

		%	
Male	3	50%	3*
Female	0	0%	0*
Non-binary	0	0%	0
Not specified	3	50%	3
	<b>6</b>	<b>100%</b>	



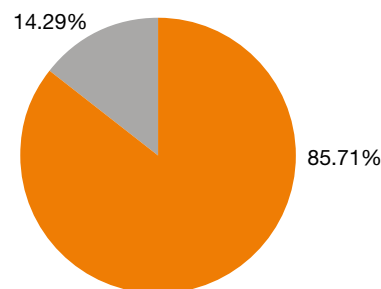
### Editing

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



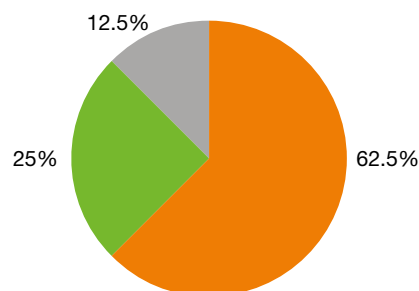
### Sound

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



### Art direction

		%	
Male	5	62.5%	4*
Female	2	25%	2*
Non-binary	0	0%	0
Not specified	1	12.5%	1
	<b>8</b>	<b>100%</b>	



(\*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.



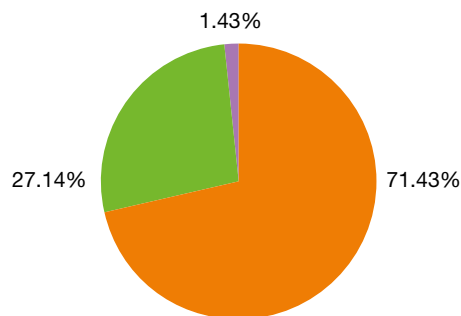
## WIP Europa

WIP Europa is the San Sebastian Festival programme for all films with a majority of European production at the post-production stage. In all categories of the **64** films submitted, male authorship predominates, with the exception of art direction.

### Films submitted for WIP Europa

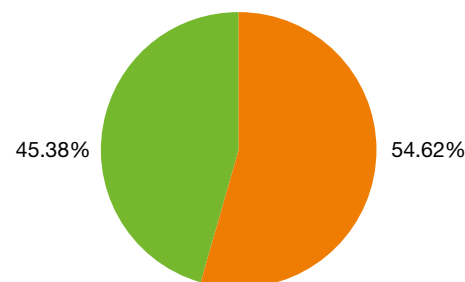
#### Direction

		%	
● Male	50	71.43%	49*
● Female	19	27.14%	18*
● Non-binary	1	1.43%	1
● Not specified	0	0%	0
	<b>70</b>	<b>100%</b>	



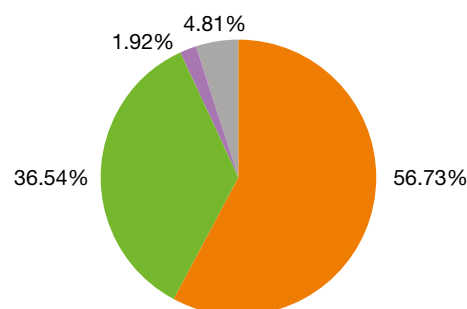
#### Production

		%	
● Male	71	54.62%	43*
● Female	59	45.38%	44*
● Non-binary	0	0%	0
● Not specified	0	0%	0
	<b>130</b>	<b>100%</b>	



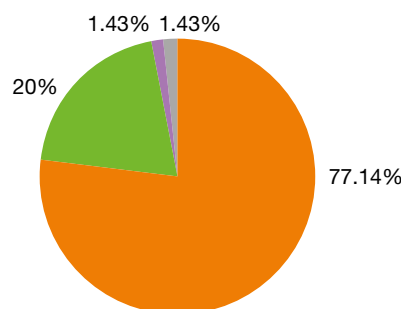
#### Screenwriting

		%	
● Male	59	56.73%	47*
● Female	38	36.54%	32*
● Non-binary	2	1.92%	2
● Not specified	5	4.81%	5
	<b>104</b>	<b>100%</b>	



#### Cinematography

		%	
● Male	54	77.14%	52*
● Female	14	20%	14*
● Non-binary	1	1.43%	1
● Not specified	1	1.43%	1
	<b>70</b>	<b>100%</b>	



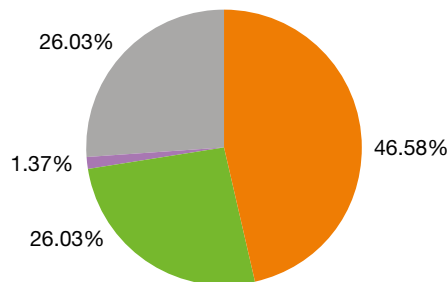


## WIP Europa

Compared to last year's figures, there are fewer women directors (down by 8 percentage points) and more female music composers (up by 13 percentage points).

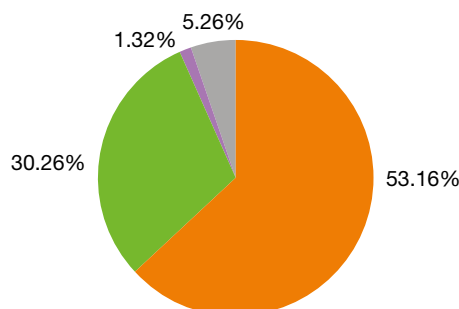
### Music

Male	34	46.58%	30*
Female	19	26.03%	17*
Non-binary	1	1.37%	1
Not specified	19	26.03%	19
<b>Total</b>	<b>73</b>	<b>100%</b>	



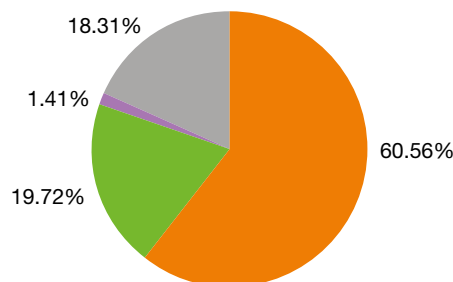
### Editing

Male	48	53.16%	42*
Female	23	30.26%	21*
Non-binary	1	1.32%	1
Not specified	4	5.26%	4
<b>Total</b>	<b>76</b>	<b>100%</b>	



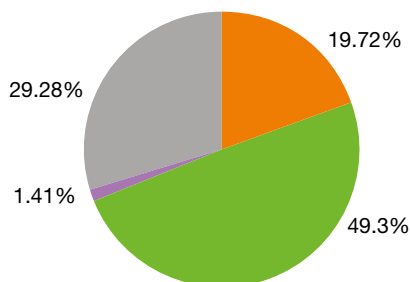
### Sound

Male	43	60.56%	40*
Female	14	19.72%	14*
Non-binary	1	1.41%	1
Not specified	13	18.31%	13
<b>Total</b>	<b>71</b>	<b>100%</b>	



### Art direction

Male	14	19.72%	14*
Female	35	49.3%	30*
Non-binary	1	1.41%	1
Not specified	21	29.28%	21
<b>Total</b>	<b>71</b>	<b>100%</b>	



(\*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.



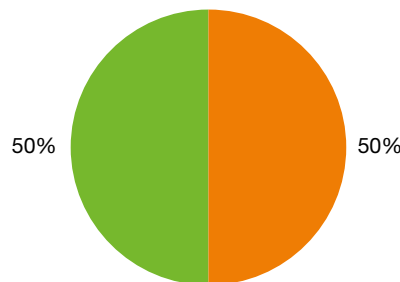
## WIP Europa

In the 4 productions selected, the percentage of participation by professionals who identify with the female gender is far greater than the average number of films submitted: figures are on a par in directing, and there are more women producers, screenwriters, editors and art directors. However, there are no women in the sound departments or music composers.

### Films selected for WIP Europa

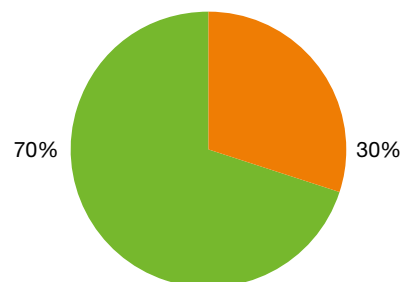
#### Direction

		%	
Male	2	50%	2*
Female	2	50%	2*
Non-binary	0	0%	0
Not specified	0	0%	0
	<b>4</b>	<b>100%</b>	



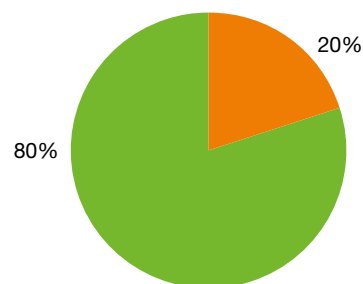
#### Production

		%	
Male	3	30%	3*
Female	7	70%	4*
Non-binary	0	0%	0
Not specified	0	0%	0
	<b>10</b>	<b>100%</b>	



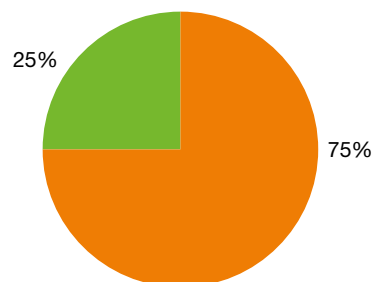
#### Screenwriting

		%	
Male	1	20%	1*
Female	4	80%	3*
Non-binary	0	0%	0
Not specified	0	0%	0
	<b>5</b>	<b>100%</b>	



#### Cinematography

		%	
Male	3	75%	3*
Female	1	25%	1*
Non-binary	0	0%	0
Not specified	0	0%	0
	<b>4</b>	<b>100%</b>	



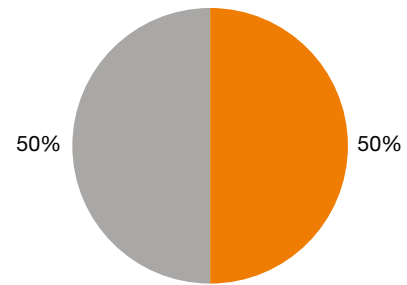




## WIP Europa

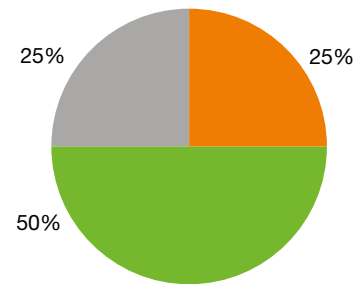
### Music

● Male	2	50%	2*
● Female	0	0%	0*
● Non-binary	0	0%	0
● Not specified	2	50%	2
	<b>4</b>	<b>100%</b>	



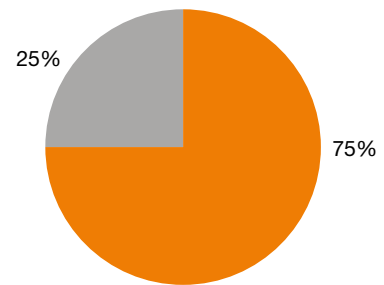
### Editing

● Male	1	25%	1*
● Female	2	50%	2*
● Non-binary	0	0%	0
● Not specified	1	25%	1
	<b>4</b>	<b>100%</b>	



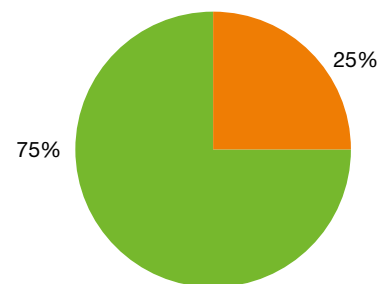
### Sound

● Male	3	75%	3*
● Female	0	0%	0*
● Non-binary	0	0%	0
● Not specified	1	25%	1
	<b>4</b>	<b>100%</b>	



### Art direction

● Male	1	25%	1*
● Female	3	75%	3*
● Non-binary	0	0%	0
● Not specified	0	0%	0
	<b>4</b>	<b>100%</b>	



(\*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.



# Europe-Latin America Co-Production Forum

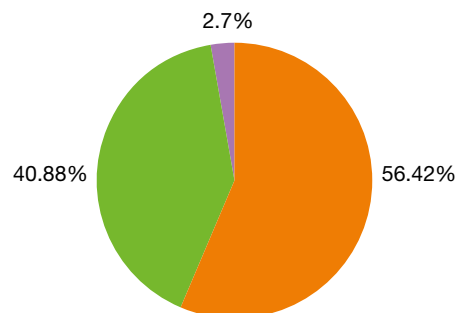
The San Sebastian Festival has two programmes for film projects: the Europe-Latin America Co-Production Forum and the Ikusmira Berriak residencies programme. In the case of projects, only the categories of directing, production and screenwriting are assessed, given that the crew may not yet have been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

In the **269** projects submitted to the Co-Production Forum in 2024 there were 40% women directors, 50% women producers and 42% women screenwriters. These figures are higher than last year.

### Projects submitted to the Co-Production Forum

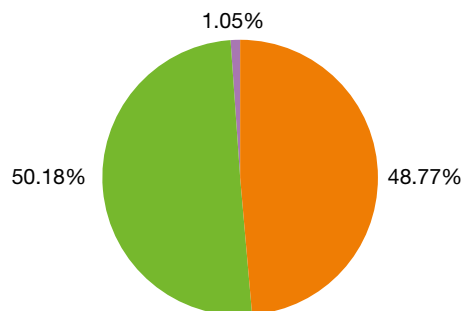
#### Direction

		%	
● Male	167	56.42%	159*
● Female	121	40.88%	117*
● Non-binary	8	2.7%	8
● Not specified	0	0%	0
	<b>296</b>	<b>100%</b>	



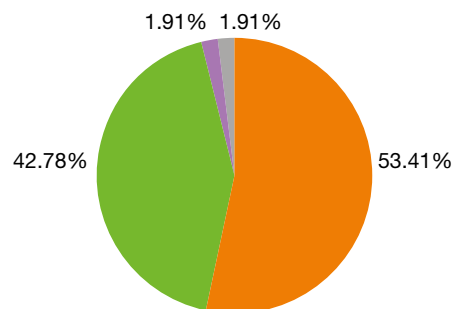
#### Production

		%	
● Male	278	48.77%	191*
● Female	286	50.18%	191*
● Non-binary	6	1.05%	6
● Not specified	0	0%	0
	<b>570</b>	<b>100%</b>	



#### Screenwriting

		%	
● Male	196	53.41%	165*
● Female	157	42.78%	138*
● Non-binary	7	1.91%	7
● Not specified	7	1.91%	7
	<b>367</b>	<b>100%</b>	





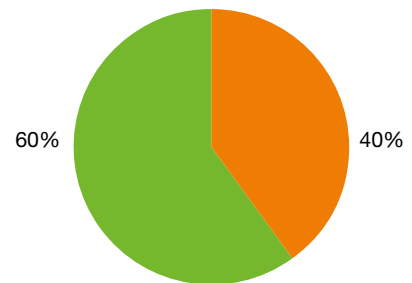
# Europe-Latin America Co-Production Forum

The **14** projects selected for the Forum show a prevalence of female authorship, with more women directors (60%), producers (59%) and screenwriters (54%) than in the mean number of projects submitted.

### Projects selected for the Co-Production Forum

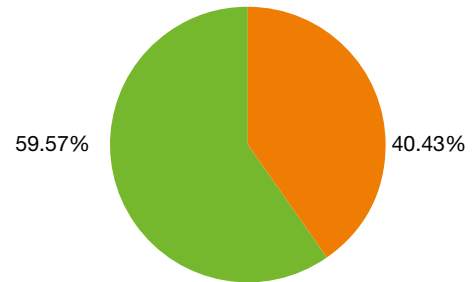
#### Direction

		%	
● Male	6	40%	6*
● Female	9	60%	8*
● Non-binary	0	0%	0
● Not specified	0	0%	0
	<b>15</b>	<b>100%</b>	



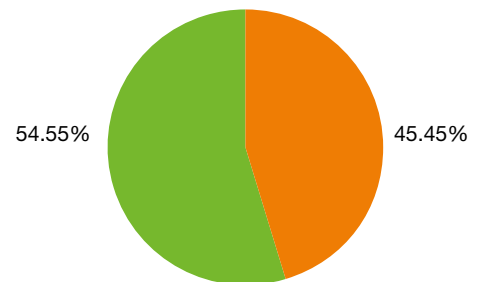
#### Production

		%	
● Male	19	40.43%	11*
● Female	28	59.57%	14*
● Non-binary	0	0%	0
● Not specified	0	0%	0
	<b>47</b>	<b>100%</b>	



#### Screenwriting

		%	
● Male	10	45.45%	7*
● Female	12	54.55%	10*
● Non-binary	0	0%	0
● Not specified	0	0%	0
	<b>22</b>	<b>100%</b>	



(\*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.



## Ikusmira Berriak

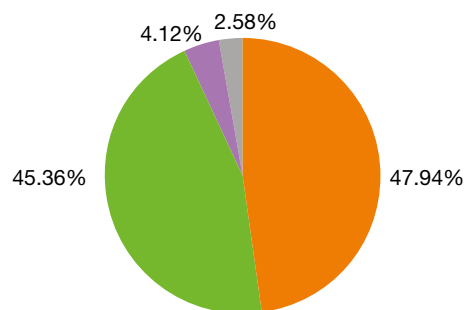
Ikusmira Berriak is the film project development residencies programme organised by the San Sebastian Festival, the Tabakalera International Centre for Contemporary Culture and the Elías Querejeta Zine Eskola. It starts in springtime and ends in September, coinciding with the Festival dates, structured into two stays running over a total of 8 weeks.

Among the **362** projects submitted for the 10th edition, the percentage with respect to gender perspective show a higher balance than in other industry sections and activities: three points of a difference in directing, parity in screenwriting and more women professionals in production.

### Projects submitted for Ikusmira Berriak

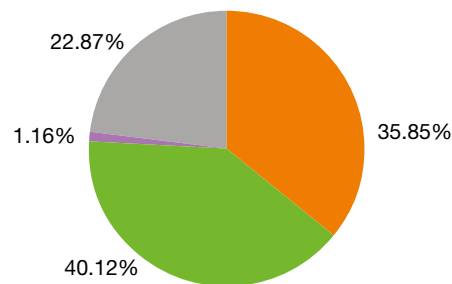
#### Direction

Male	186	47.94%	183*
Female	176	45.36%	163*
Non-binary	16	4.12%	16
Not specified	10	2.58%	10
<b>Total</b>	<b>388</b>	<b>100%</b>	



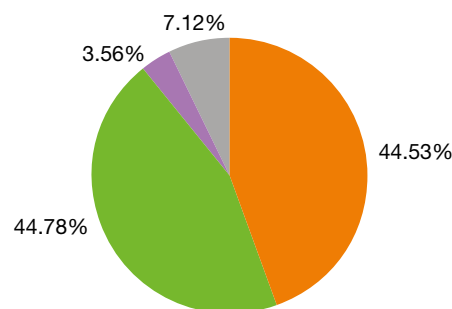
#### Production

Male	185	35.85%	142*
Female	207	40.12%	168*
Non-binary	8	1.16%	6
Not specified	118	22.87%	112
<b>Total</b>	<b>516</b>	<b>100%</b>	



#### Screenwriting

Male	175	44.53%	155*
Female	176	44.78%	159*
Non-binary	14	3.56%	14
Not specified	28	7.12%	28
<b>Total</b>	<b>393</b>	<b>100%</b>	





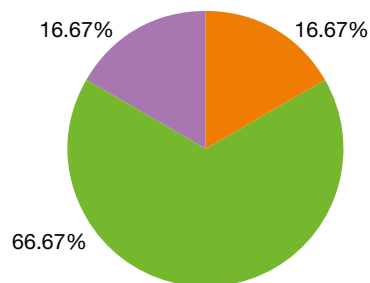
## Ikusmira Berriak

In the case of the **6** projects selected, there are more women directors (66%), producers (53%) and screenwriters (66%); these are the highest percentages of participation by women professionals at the Festival.

### Projects selected for Ikusmira Berriak

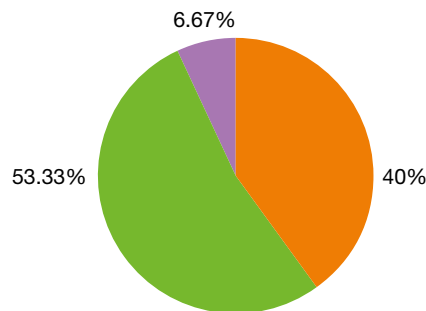
#### Direction

		%	
● Male	1	16.67%	1*
● Female	4	66.67%	4*
● Non-binary	1	16.67%	1
● Not specified	0	0%	0
	<b>6</b>	<b>100%</b>	



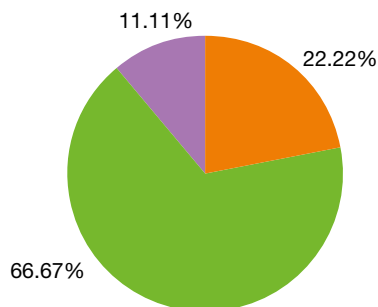
#### Production

		%	
● Male	6	40%	2*
● Female	8	53.33%	5*
● Non-binary	1	6.67%	1
● Not specified	0	0%	0
	<b>15</b>	<b>100%</b>	



#### Screenwriting

		%	
● Male	2	22.22%	2*
● Female	6	66.67%	5*
● Non-binary	1	11.11%	1
● Not specified	0	0%	0
	<b>9</b>	<b>100%</b>	



(\*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.





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# Film Talks

**SSIFF**

**2024**  
Iraila  
Septiembre  
20/28

**72**



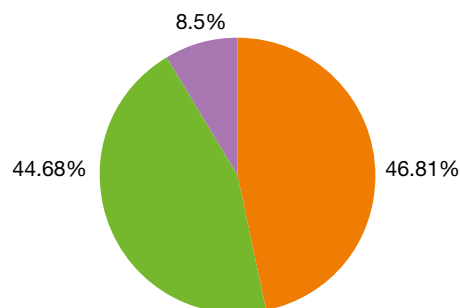


## Film Talks

During the event itself, the San Sebastian Festival runs film talks with industry professionals related to the Thought & Discussion area, the Nest section and the industry activities. As part of the decisions and commitments undertaken by the Festival, an analysis is made not only of the participation of professionals who identify with the female, male or non-binary gender in the film crews, but also in the spaces where they exchange ideas.

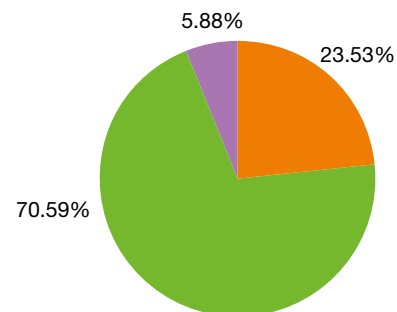
### Speakers

		%
● Male	22	46.81%
● Female	21	44.68%
● Non-binary	4	8.5%
	<b>47</b>	<b>100%</b>



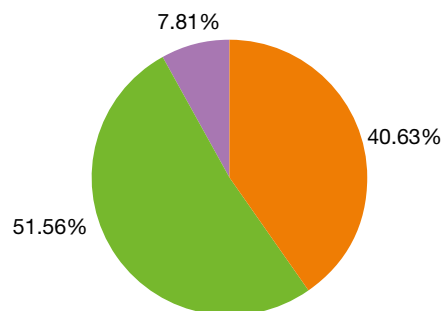
### Moderation

		%
● Male	4	23.53%
● Female	12	70.59%
● Non-binary	1	5.88%
	<b>17</b>	<b>100%</b>



### Total

		%
● Male	26	40.63%
● Female	33	51.56%
● Non-binary	5	7.81%
	<b>64</b>	<b>100%</b>







### Film Talks

● = female, ● = male, ● = non-binary

#### Film Talks

Nest Film Talk: Leos Carax	● ●
Nest Film Talk / Music and the Cinema: La guitarra flamenca de Yerai Cortés	● ● ● ●
Nest Film Talk: Jane Schoenbrun	● ●
Nest Film Talk: Laura Carreira	● ●
Francine Maisler in conversation with María Laura Berch	● ●
Behind the glamour: the actor in the face of the new recruitment paradigms	● ● ● ● ●
Film Talk: Sean Baker	● ●
Film Talk: Andrew Garfield, John Crowley and Nick Payne	● ● ● ●
Production from a feminist and intersectional perspective	● ● ● ●
Diversity and inclusion on and off the screen	● ● ●
New narratives: the climate lens in cinema	● ● ● ●
New media: film and festivals in the age of new social networks	● ● ● ●
Series day: Stories to keep you awake. The success of Spanish crime series	● ● ● ●
Partnerships and investments for consolidation of the European audiovisual ecosystem	● ● ● ● ● ● ● ● ● ● ● ●
Inclusion of transmasculine realities in Ibero-American cinema	● ● ● ●
James Verdesoto. The art of visual storytelling: Crafting iconic movie posters	● ●
Zinemaldia & Technology: Does AI help us to live a better life?	● ● ● ●





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# Juries

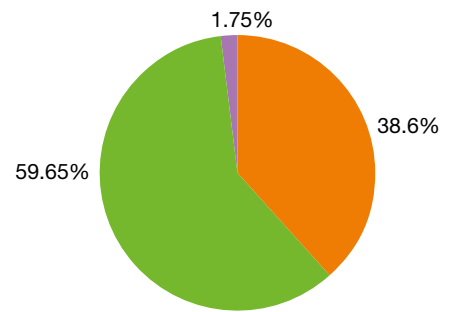


## Juries

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

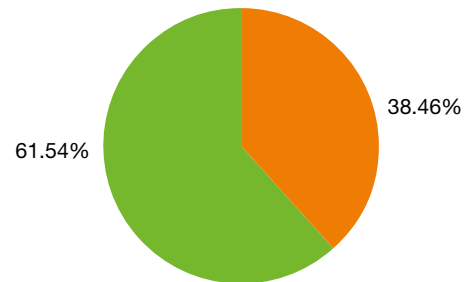
### Juries

		 %
 Male	22	38.6%
 Female	34	59.65%
 Non-binary	1	1.75%
	<b>57</b>	<b>100%</b>



### Presidents

		 %
 Male	5	38.46%
 Female	8	61.54%
 Non-binary	0	0%
	<b>13</b>	<b>100%</b>









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Festival de San Sebastián  
International Film Festival

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

# Appendix I: Films produced in the Basque Autonomous Community and in Spain



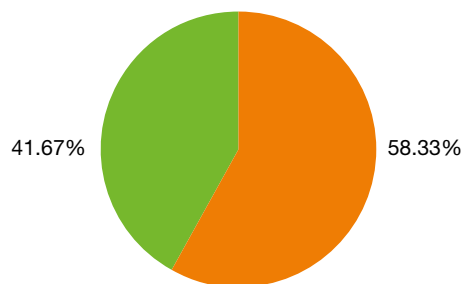
## Appendix I: Films produced in the Basque Autonomous Community

### Basque productions viewed

In 2024 the San Sebastian Festival selection committee viewed **57** films produced in the Basque Autonomous Community. Like in the previous year, the percentage of participation by Basque women creators is higher than 40% in directing (41%) and screenwriting (42%), and is not as disproportionate from the gender perspective in the music category as it is in the total number of films viewed and selected.

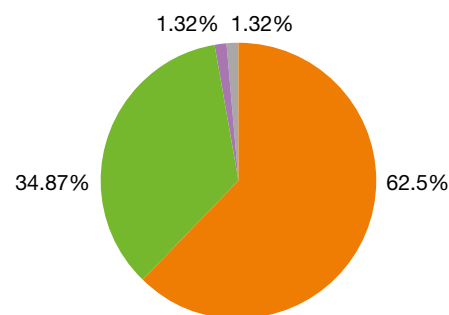
#### Direction

Male	42	58.33%	34*
Female	30	41.67%	29*
Non-binary	0	0%	0
Not specified	0	0%	0
	<b>72</b>	<b>100%</b>	



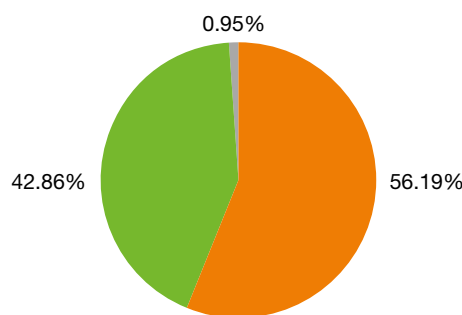
#### Production

Male	95	62.5%	45*
Female	53	34.87%	33*
Non-binary	2	1.32%	2
Not specified	2	1.32%	2
	<b>152</b>	<b>100%</b>	



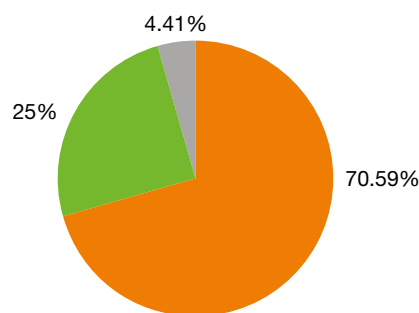
#### Screenwriting

Male	59	56.19%	40*
Female	45	42.86%	31*
Non-binary	0	0%	0
Not specified	1	0.95%	1
	<b>105</b>	<b>100%</b>	



#### Cinematography

Male	48	70.59%	42*
Female	17	25%	16*
Non-binary	0	0%	0
Not specified	3	4.41%	3
	<b>68</b>	<b>100%</b>	



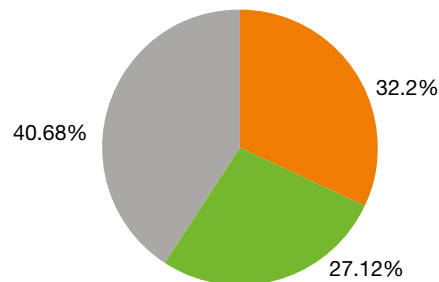




### Appendix I: Films produced in the Basque Autonomous Community

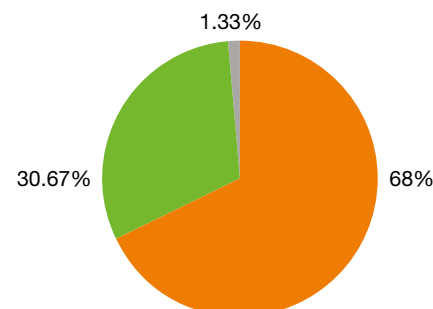
#### Music

Male	19	32.2%	19*
Female	16	27.12%	15*
Non-binary	0	0%	0
Not specified	24	40.68%	24
<b>Total</b>	<b>59</b>	<b>100%</b>	



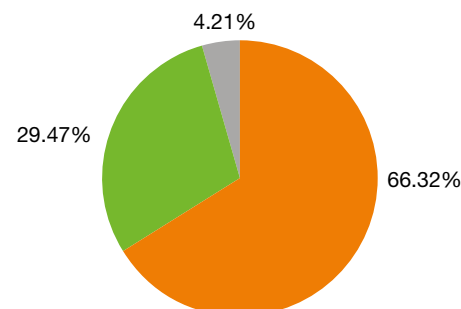
#### Editing

Male	51	68%	42*
Female	23	30.67%	19*
Non-binary	0	0%	0
Not specified	1	1.33%	1
<b>Total</b>	<b>75</b>	<b>100%</b>	



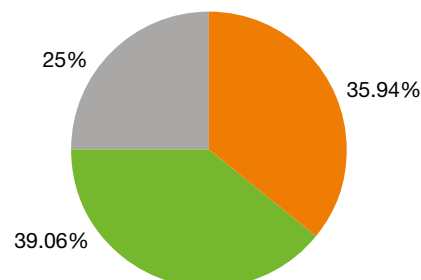
#### Sound

Male	63	66.32%	41*
Female	28	29.47%	24*
Non-binary	0	0%	0
Not specified	4	4.21%	4
<b>Total</b>	<b>95</b>	<b>100%</b>	



#### Art direction

Male	23	35.94%	20*
Female	25	39.06%	25*
Non-binary	0	0%	0
Not specified	16	25%	16
<b>Total</b>	<b>64</b>	<b>100%</b>	



(\*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.



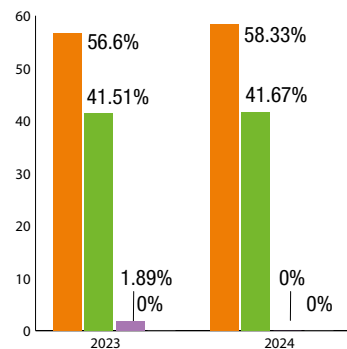
## Appendix I: Films produced in the Basque Autonomous Community

### Comparison between Basque productions viewed

Compared to last year, there has been a rise in the number of women screenwriters and cinematographers (up by 4 and 5 percentage points) in the Basque productions submitted to the Festival, with a drop in the number of women producers (34%) and editors (30%).

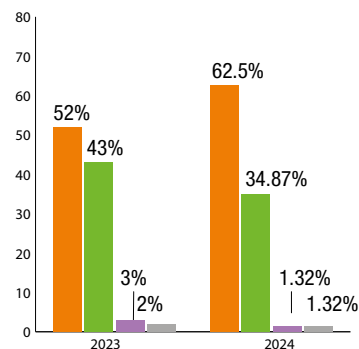
#### Direction

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	30	56.6%	26	42	58.33%	34	12	1.73%	8
● Female	22	41.51%	19	30	41.67%	29	8	0.16%	10
● Non-binary	1	1.89%	1	0	0%	0	-1	-1.89%	-1
● Not specified	0	0%	0	0	0%	0	0	0%	0



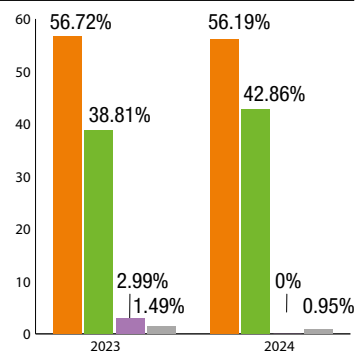
#### Production

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	52	52%	25	95	62.5%	45	43	10.5%	20
● Female	43	43%	27	53	34.87%	33	10	-8.13%	6
● Non-binary	3	3%	2	2	1.32%	2	-1	-1.68%	0
● Not specified	2	2%	2	2	1.32%	2	0	-0.68%	0



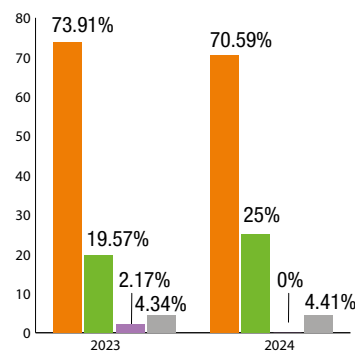
#### Screenwriting

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	38	56.72%	28	59	56.19%	40	21	-0.53%	12
● Female	26	38.81%	22	45	42.86%	31	19	4.05%	9
● Non-binary	2	2.99%	1	0	0%	0	-2	-2.99%	-1
● Not specified	1	1.49%	1	1	0.95%	1	0	-0.54%	0



#### Cinematography

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	34	73.91%	31	48	70.59%	42	14	-3.32%	11
● Female	9	19.57%	9	17	25%	16	8	5.43%	7
● Non-binary	1	2.17%	1	0	0%	0	-1	-2.17%	-1
● Not specified	2	4.34%	2	3	4.41%	3	1	0.07%	1

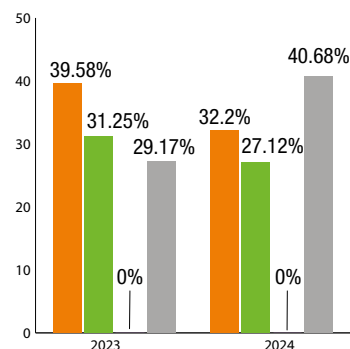




### Appendix I: Films produced in the Basque Autonomous Community

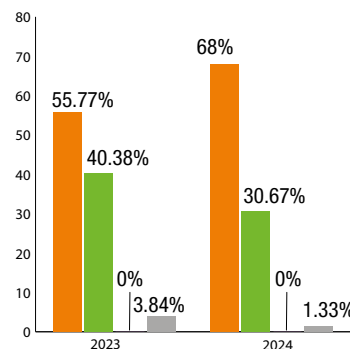
#### Music

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	19	39.58%	17	19	32.2%	19	0	-7.38%	2
● Female	15	31.25%	14	16	27.12%	15	1	-4.13%	1
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● Not specified	14	29.17%	14	24	40.68%	24	10	11.51%	10



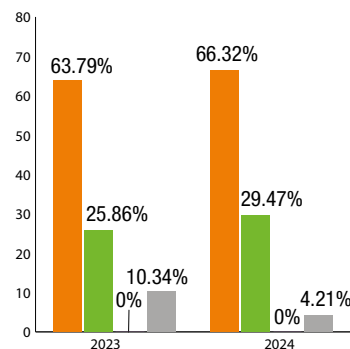
#### Editing

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	29	55.77%	26	51	68%	42	22	12.23%	16
● Female	21	40.38%	19	23	30.67%	19	2	-9.71%	0
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● Not specified	2	3.84%	2	1	1.33%	1	-1	-2.51%	-1



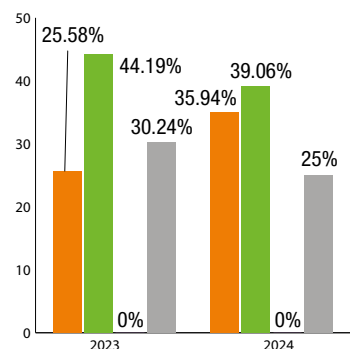
#### Sound

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	37	63.79%	29	63	66.32%	41	26	2.53%	12
● Female	15	25.86%	14	28	29.47%	24	13	3.61%	10
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● Not specified	6	10.34%	3	4	4.21%	4	-2	-6.13%	1



#### Art direction

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	11	25.58%	11	23	35.94%	20	12	10.36%	9
● Female	19	44.19%	19	25	39.06%	25	6	-5.13%	6
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● Not specified	13	30.24%	13	16	25%	16	3	-5.24%	3





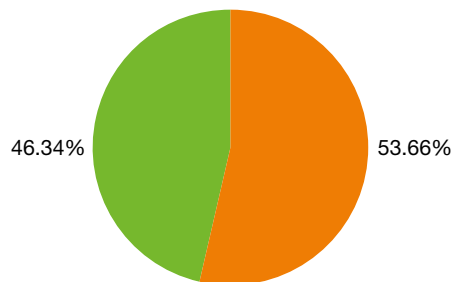
# Appendix I: Films produced in the Basque Autonomous Community

## Basque productions selected

Among the Basque productions selected for the Festival -32 films divided between the Official Selection, New Directors, Zabaltegi-Tabakalera, Perlak, Nest, Culinary Zinema, Eusko Label, Loterías Short Films, Zinemira, Made in Spain and the Velodrome- participation from the gender perspective is almost on a par in directing (22 men directors and 19 women)

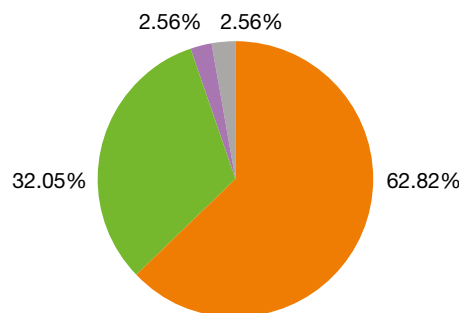
### Direction

		%	
Male	22	53.66%	19*
Female	19	46.34%	18*
Non-binary	0	0%	0
Not specified	0	0%	0
<b>Total</b>	<b>41</b>	<b>100%</b>	



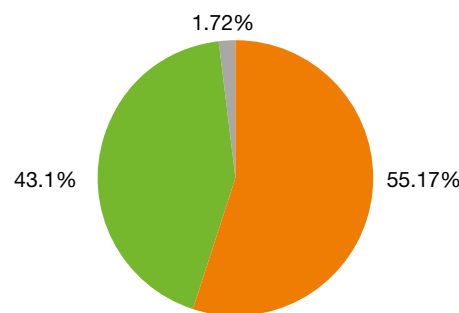
### Production

		%	
Male	49	62.82%	24*
Female	25	32.05%	17*
Non-binary	2	2.56%	2
Not specified	2	2.56%	2
<b>Total</b>	<b>78</b>	<b>100%</b>	



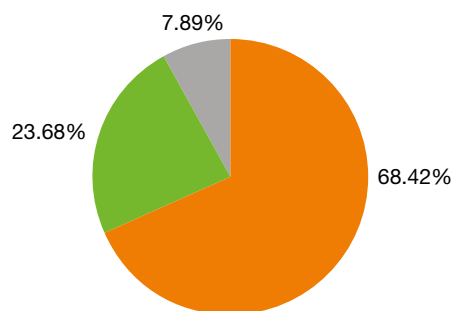
### Screenwriting

		%	
Male	32	55.17%	22*
Female	25	43.1%	17*
Non-binary	0	0%	0
Not specified	1	1.72%	1
<b>Total</b>	<b>58</b>	<b>100%</b>	



### Cinematography

		%	
Male	26	68.42%	22*
Female	9	23.68%	9*
Non-binary	0	0%	0
Not specified	3	7.89%	3
<b>Total</b>	<b>38</b>	<b>100%</b>	



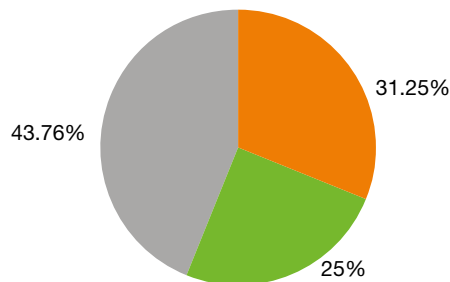


### Appendix I: Films produced in the Basque Autonomous Community

and is approaching parity in screenwriting (43% women professionals). In all other categories male authorship prevails, except in art direction (12 women directors and 8 men).

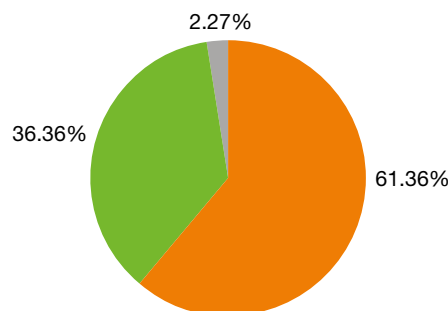
#### Music

		%	
Male	10	31.25%	10*
Female	8	25%	8*
Non-binary	0	0%	0
Not specified	14	43.76%	14
	<b>32</b>	<b>100%</b>	



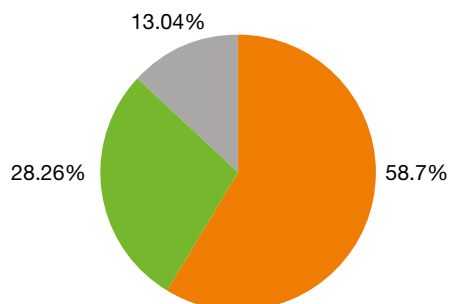
#### Editing

		%	
Male	27	61.36%	22*
Female	16	36.36%	13*
Non-binary	0	0%	0
Not specified	1	2.27%	1
	<b>44</b>	<b>100%</b>	



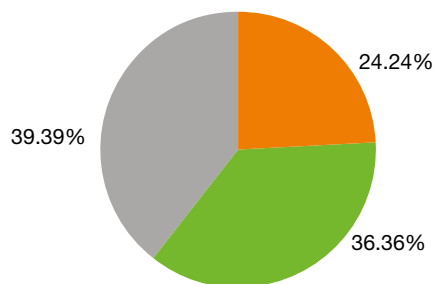
#### Sound

		%	
Male	27	58.7%	20*
Female	13	28.26%	11*
Non-binary	0	0%	0
Not specified	6	13.04%	6
	<b>46</b>	<b>100%</b>	



#### Art direction

		%	
Male	8	24.24%	8*
Female	12	36.36%	12*
Non-binary	0	0%	0
Not specified	13	39.39%	13
	<b>33</b>	<b>100%</b>	



(\*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.



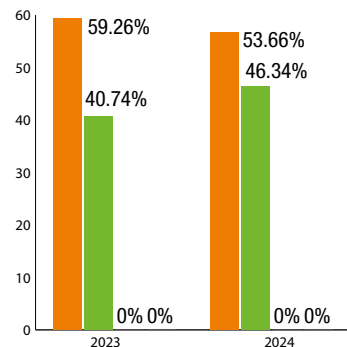
## Appendix I: Films produced in the Basque Autonomous Community

### Comparison between Basque productions selected

The comparison with Basque productions selected last year shows a drop in women producers (down by 14 percentage points) and a slight increase in women directors (up by 5 percentage points).

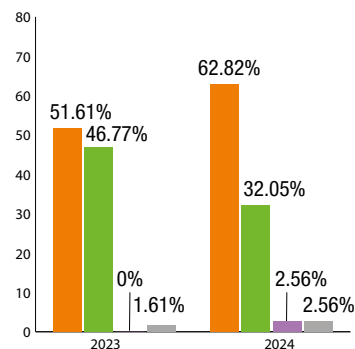
#### Direction

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	16	59.26%	14	22	53.66%	19	6	-5.6%	5
● Female	11	40.74%	10	19	46.34%	18	8	5.6%	8
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● Not specified	0	0%	0	0	0%	0	0	0%	0



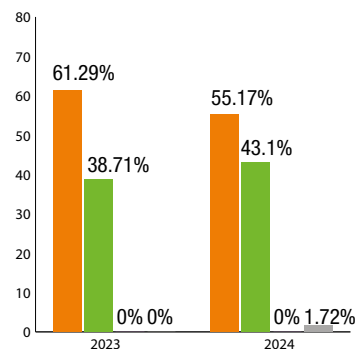
#### Production

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	32	51.61%	14	49	62.82%	24	17	11.21%	10
● Female	29	46.77%	17	25	32.05%	17	-4	-14.72%	0
● Non-binary	0	0%	0	2	2.56%	2	2	2.56%	2
● Not specified	1	1.61%	1	2	2.56%	2	1	0.95%	1



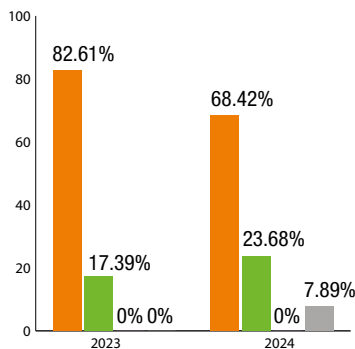
#### Screenwriting

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	19	61.29%	16	32	55.17%	22	13	-6.12%	6
● Female	12	38.71%	9	25	43.1%	17	13	4.39%	8
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● Not specified	0	0%	0	1	1.72%	1	1	1.72%	1



#### Cinematography

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	19	82.61%	18	26	68.42%	22	7	-14.75%	4
● Female	4	17.39%	4	9	23.68%	9	5	6.29%	5
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● Not specified	0	0%	0	3	7.89%	3	3	7.89%	3

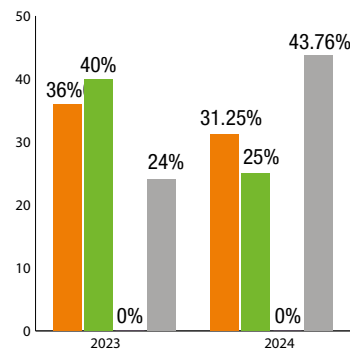




## Appendix I: Films produced in the Basque Autonomous Community

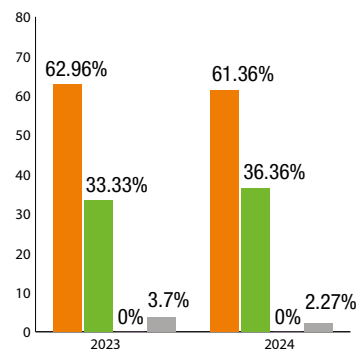
### Music

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	9	36%	9	10	31.25%	10	1	-4.75%	1
● Female	10	40%	9	8	25%	8	-2	-15%	-1
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● Not specified	6	24%	6	14	43.76%	14	8	19.76%	8



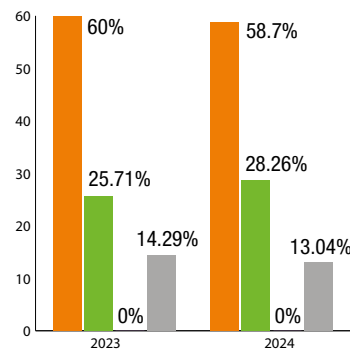
### Editing

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	17	62.96%	14	27	61.36%	22	10	-1.6%	8
● Female	9	33.33%	8	16	36.36%	13	7	3.03%	5
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● Not specified	1	3.7%	1	1	2.27%	1	0	-1.43%	0



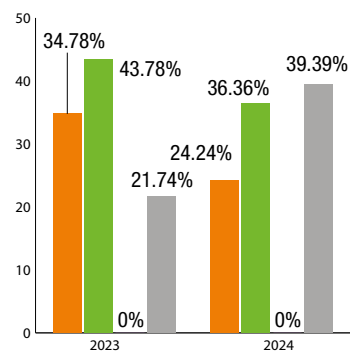
### Sound

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	21	60%	15	27	58.7%	20	6	-1.3%	5
● Female	9	25.71%	8	13	28.26%	11	4	2.55%	3
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● Not specified	5	14.29%	2	6	13.04%	6	1	-1.25%	4



### Art direction

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	8	34.78%	8	8	24.24%	8	0	-10.54%	0
● Female	10	43.48%	10	12	36.36%	12	2	-7.12%	2
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● Not specified	5	21.74%	5	13	39.39%	13	8	17.65%	8





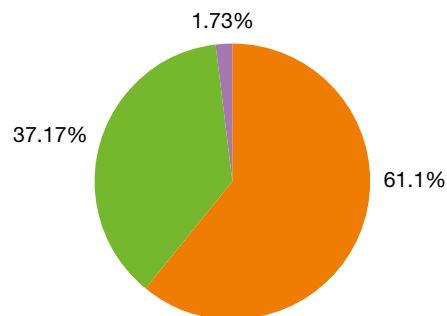
## Appendix I: Films produced in Spain

### Films of Spanish production viewed

Among the **508** films of Spanish production viewed by the San Sebastian Festival selection committee in 2024, male authorship prevails in all categories, except art direction. The categories with the highest presence of women professionals are, in this order, screenwriting (39%), directing (37%), editing (36%) and production (35%).

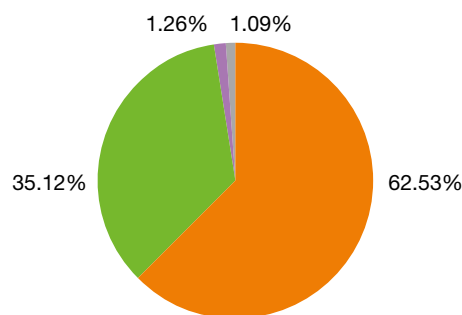
#### Direction

		%	
Male	388	61.1%	336*
Female	236	37.17%	199*
Non-binary	11	1.73%	11
Not specified	0	0%	0
	<b>635</b>	<b>100%</b>	



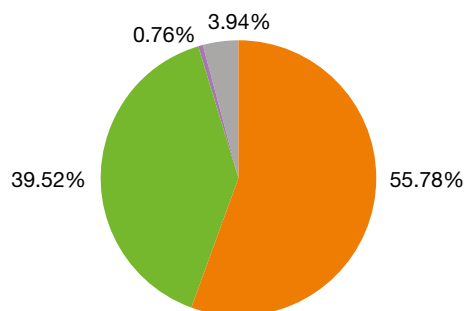
#### Production

		%	
Male	746	62.53%	377*
Female	419	35.12%	286*
Non-binary	15	1.26%	14
Not specified	13	1.09%	13
	<b>1,193</b>	<b>100%</b>	



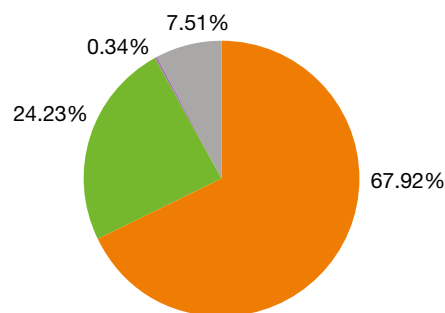
#### Screenwriting

		%	
Male	439	55.78%	320*
Female	311	39.52%	243*
Non-binary	6	0.76%	6
Not specified	31	3.94%	31
	<b>787</b>	<b>100%</b>	



#### Cinematography

		%	
Male	398	67.92%	353*
Female	142	24.23%	128*
Non-binary	2	0.34%	2
Not specified	44	7.51%	44
	<b>586</b>	<b>100%</b>	



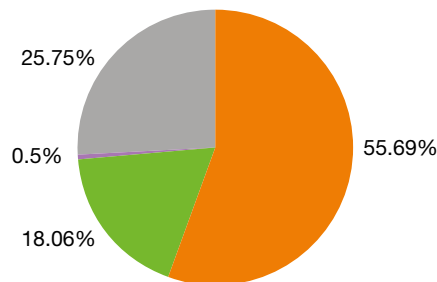




## Appendix I: Films produced in Spain

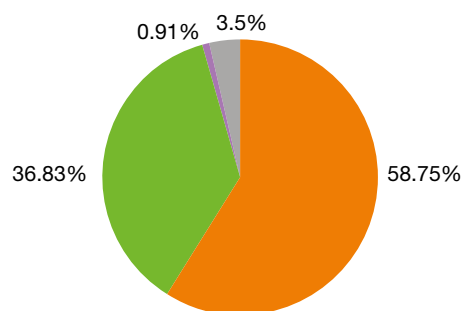
### Music

		%	
Male	333	55.69%	281*
Female	108	18.06%	98*
Non-binary	3	0.5%	3
Not specified	154	25.75%	152
<b>Total</b>	<b>598</b>	<b>100%</b>	



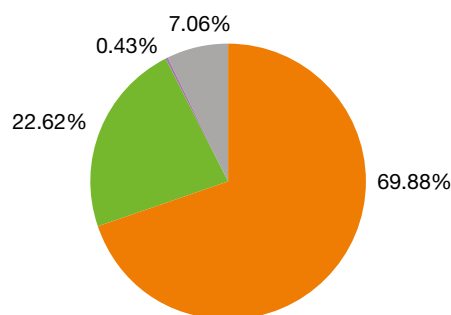
### Editing

		%	
Male	386	58.75%	322*
Female	242	36.83%	199*
Non-binary	6	0.91%	6
Not specified	23	3.5%	23
<b>Total</b>	<b>657</b>	<b>100%</b>	



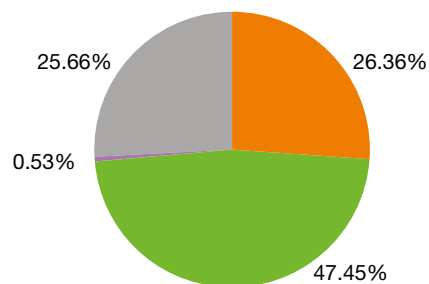
### Sound

		%	
Male	485	69.88%	379*
Female	157	22.62%	132*
Non-binary	3	0.43%	3
Not specified	49	7.06%	49
<b>Total</b>	<b>694</b>	<b>100%</b>	



### Art direction

		%	
Male	150	26.36%	137*
Female	270	47.45%	241*
Non-binary	3	0.53%	3
Not specified	146	25.66%	146
<b>Total</b>	<b>569</b>	<b>100%</b>	



(\*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.



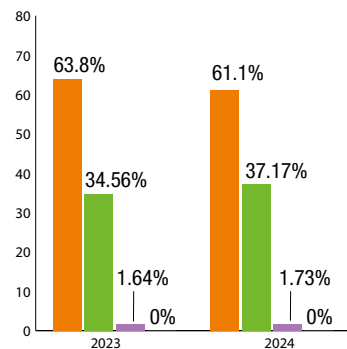
## Appendix I: Films produced in Spain

### Comparison between films of Spanish production viewed

If we compare the films of Spanish production viewed by the selection committee in 2023 with those of the last edition, male authorship continues to predominate, although there has been a slight rise of 2 percentage points in the presence of women professionals in directing, screenwriting and sound and a drop in production (down by 5 percentage points).

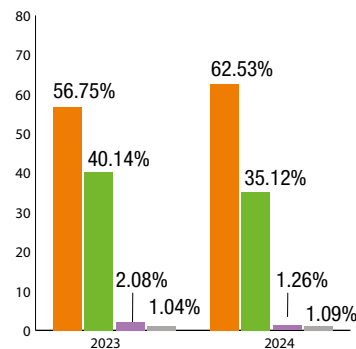
#### Direction

	2023			2024			Variation		
● Male	312	63.8%	285	388	61.1%	336	76	-2.7%	51
● Female	169	34.56%	152	236	37.17%	199	67	2.61%	47
● Non-binary	8	1.64%	8	11	1.73%	11	3	0.09%	3
● Not specified	0	0%	0	0	0%	0	0	0%	0



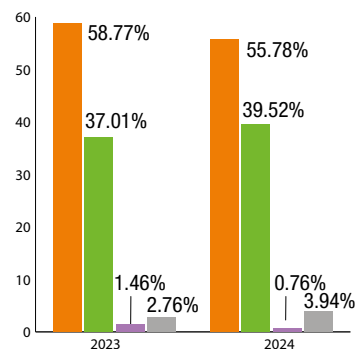
#### Production

	2023			2024			Variation		
● Male	492	56.75%	299	746	62.53%	377	254	5.78%	78
● Female	348	40.14%	237	419	35.12%	286	71	-5.02%	49
● Non-binary	18	2.08%	14	15	1.26%	14	-3	-0.82%	0
● Not specified	9	1.04%	8	13	1.09%	12	4	0.05%	4



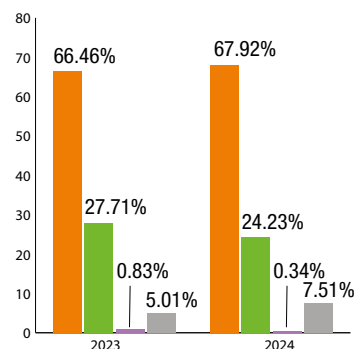
#### Screenwriting

	2023			2024			Variation		
● Male	362	58.77%	282	439	55.78%	320	77	-2.99%	38
● Female	228	37.01%	195	311	39.52%	243	83	2.51%	48
● Non-binary	9	1.46%	8	6	0.76%	6	-3	-0.7%	-2
● Not specified	17	2.76%	15	31	3.94%	31	14	1.18%	16



#### Cinematography

	2023			2024			Variation		
● Male	319	66.46%	293	398	67.92%	353	79	1.46%	60
● Female	133	27.71%	123	142	24.23%	128	9	-3.48%	5
● Non-binary	4	0.83%	4	2	0.34%	2	-2	-0.49%	-2
● Not specified	24	5.01%	24	44	7.51%	44	20	2.5%	20

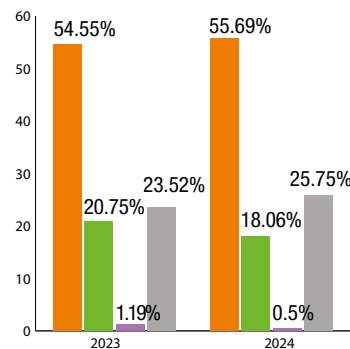




## Appendix I: Films produced in Spain

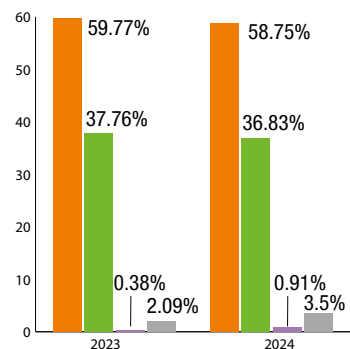
### Music

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	276	54.55%	240	333	55.69%	281	57	1.14%	41
● Female	105	20.75%	99	108	18.06%	98	3	-2.69%	-1
● Non-binary	6	1.19%	6	3	0.5%	3	-3	-0.69%	-3
● Not specified	119	23.52%	115	154	25.75%	152	35	2.23%	37



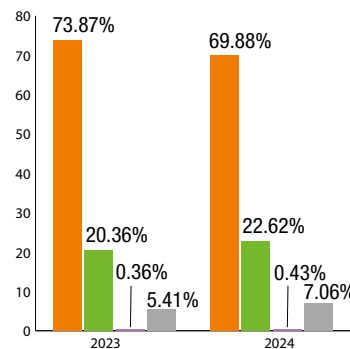
### Editing

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	315	59.77%	276	386	58.75%	322	71	-1.02%	46
● Female	199	37.76%	174	242	36.83%	199	43	-0.93%	25
● Non-binary	2	0.38%	2	6	0.91%	6	4	0.53%	4
● Not specified	11	2.09%	11	23	3.5%	23	12	1.41%	12



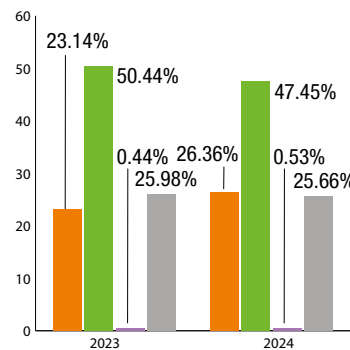
### Sound

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	410	73.87%	321	485	69.88%	379	75	-3.99%	58
● Female	113	20.36%	101	157	22.62%	132	44	2.26%	31
● Non-binary	2	0.36%	2	3	0.43%	3	1	0.07%	1
● Not specified	30	5.41%	27	49	7.06%	49	19	1.65%	22



### Art direction

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	106	23.14%	102	150	26.36%	137	44	3.22%	35
● Female	231	50.44%	218	270	47.45%	241	39	-2.99%	23
● Non-binary	2	0.44%	2	3	0.53%	3	1	0.09%	1
● Not specified	119	25.98%	119	146	25.66%	146	27	-0.32%	27





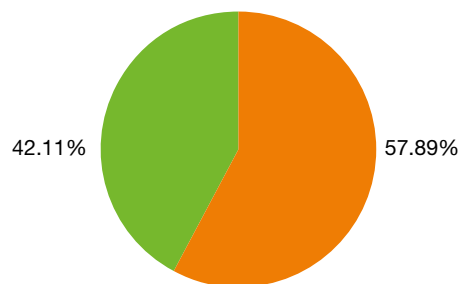
## Appendix I: Films produced in Spain

### Films of Spanish production selected

In the **78** Spanish productions programmed at the 72nd edition of the Official Selection, New Directors, Horizontes Latinos, Zabaltegi-Tabakalera, Perlak, Nest, Culinary Zinema, Eusko Label, Loterías Short Films, Made in Spain, Zinemira, the Velodrome and the Donostia Award Screenings, with respect to the total of Spanish productions viewed, the numbers

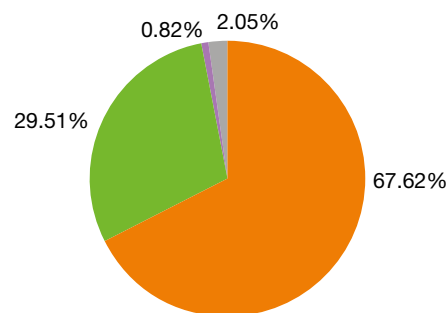
#### Direction

Male	55	57.89%	50*
Female	40	42.11%	36*
Non-binary	0	0%	0
Not specified	0	0%	0
<b>Total</b>	<b>95</b>	<b>100%</b>	



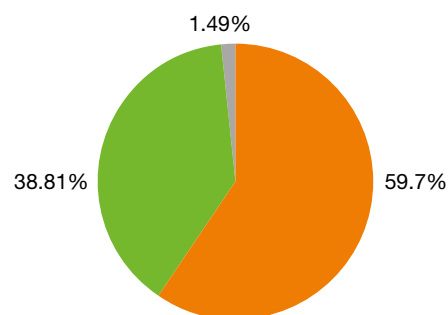
#### Production

Male	165	67.62%	62*
Female	72	29.51%	48*
Non-binary	2	0.82%	2
Not specified	5	2.05%	4
<b>Total</b>	<b>244</b>	<b>100%</b>	



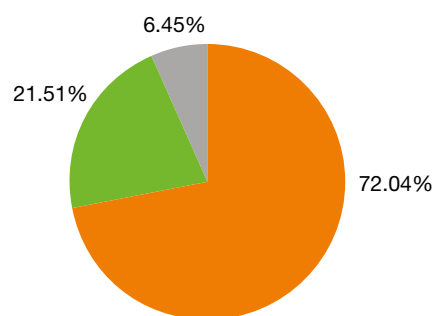
#### Screenwriting

Male	80	59.7%	55*
Female	52	38.81%	41*
Non-binary	0	0%	0
Not specified	2	1.49%	2
<b>Total</b>	<b>134</b>	<b>100%</b>	



#### Cinematography

Male	67	72.04%	57*
Female	20	21.51%	17*
Non-binary	0	0%	0
Not specified	6	6.45%	6
<b>Total</b>	<b>93</b>	<b>100%</b>	



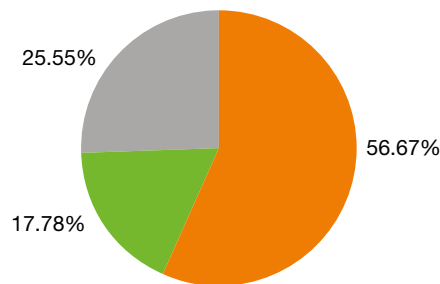


### Appendix I: Films produced in Spain

are similar, although there has been a rise in the presence of women professionals of 5 percentage points in the directing category and of 6 percentage points in editing, with a drop of 6 percentage points in production.

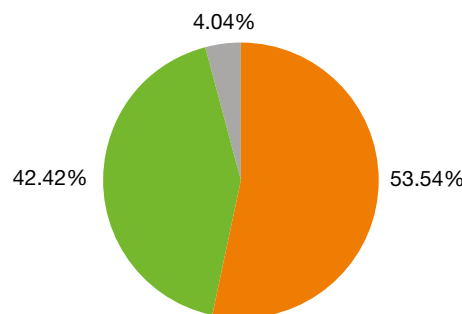
#### Music

		%	
Male	51	56.67%	42*
Female	16	17.78%	15*
Non-binary	0	0%	0
Not specified	23	25.55%	23
<b>Total</b>	<b>90</b>	<b>100%</b>	



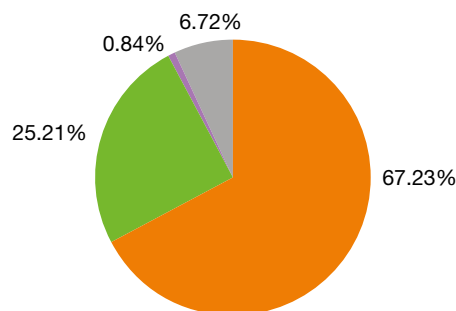
#### Editing

		%	
Male	53	53.54%	44*
Female	42	42.42%	35*
Non-binary	0	0%	0
Not specified	4	4.04%	4
<b>Total</b>	<b>99</b>	<b>100%</b>	



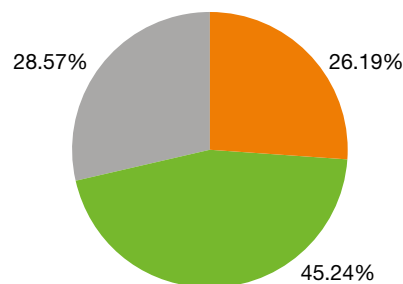
#### Sound

		%	
Male	80	67.23%	57*
Female	30	25.21%	25*
Non-binary	1	0.84%	1
Not specified	8	6.72%	8
<b>Total</b>	<b>119</b>	<b>100%</b>	



#### Art direction

		%	
Male	22	26.19%	22*
Female	38	45.24%	36*
Non-binary	0	0%	0
Not specified	24	28.57%	24
<b>Total</b>	<b>84</b>	<b>100%</b>	



(\*) The figure indicates the number of films to have a person of that gender working in the corresponding artistic profession. This means that the number of films indicated may be higher, given that each production may have more than one director, producer, screenwriter, etc.



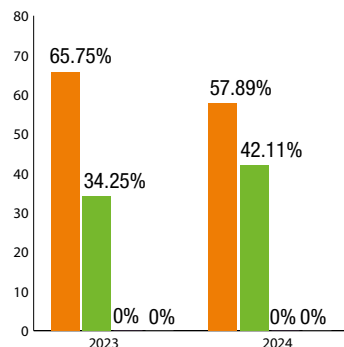
## Appendix I: Films produced in Spain

### Comparison between films of Spanish production selected

With respect to the previous year, the participation of women professionals in the films of Spanish production selected for the Festival shows a rise in the directing category (up by 7 percentage points) and editing (5 points more), with a significant drop in production (down by 15 points) and music composition (down by 12 points).

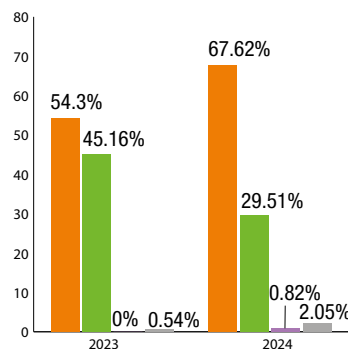
#### Direction

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	48	65.75%	37	55	57.89%	50	7	-7.86%	13
● Female	25	34.25%	23	40	42.11%	36	15	7.86%	13
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● Not specified	0	0%	0	0	0%	0	0	0%	0



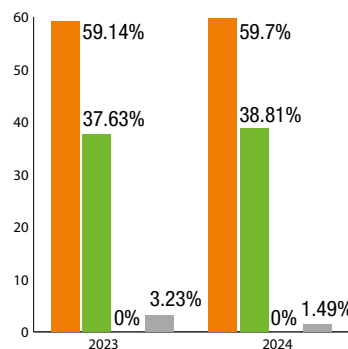
#### Production

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	101	54.3%	44	165	67.62%	62	64	13.32%	18
● Female	84	45.16%	43	72	29.51%	48	-12	-15.65%	5
● Non-binary	0	0%	0	2	0.82%	2	2	0.82%	2
● Not specified	1	0.54%	1	5	2.05%	4	4	1.51%	3



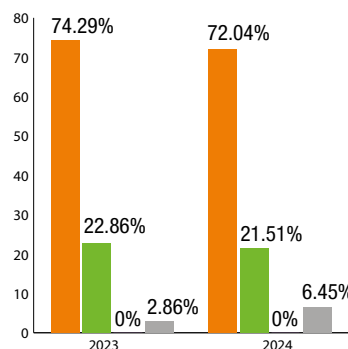
#### Screenwriting

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	55	59.14%	38	80	59.7%	55	25	0.56%	17
● Female	35	37.63%	25	52	38.81%	41	17	1.18%	16
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● Not specified	3	3.23%	1	2	1.49%	2	-1	-1.74%	1



#### Cinematography

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	52	74.29%	42	67	72.04%	57	15	-2.25%	15
● Female	16	22.86%	15	20	21.51%	17	4	-1.35%	2
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● Not specified	2	2.86%	2	2	6.45%	6	4	3.59%	4

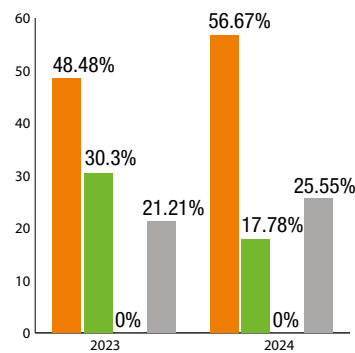




## Appendix I: Films produced in Spain

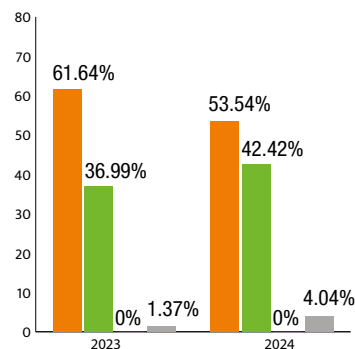
### Music

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	32	48.48%	30	51	56.67%	42	19	8.19%	12
● Female	20	30.3%	19	16	17.78%	15	-4	-12.52%	-4
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● Not specified	14	21.21%	14	23	25.55%	23	9	4.34%	9



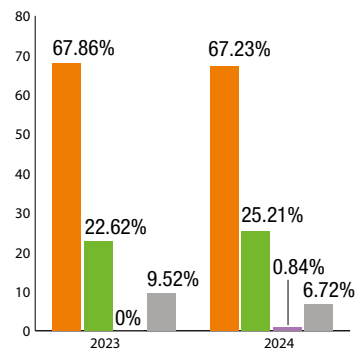
### Editing

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	45	61.64%	35	53	53.54%	44	8	-8.1%	9
● Female	27	36.99%	24	42	42.42%	35	15	5.43%	11
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● Not specified	1	1.37%	1	4	4.04%	4	3	2.67%	3



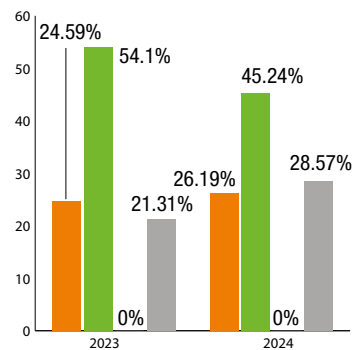
### Sound

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	57	67.86%	40	80	67.23%	57	23	-0.63%	17
● Female	19	22.62%	18	30	25.21%	25	11	2.59%	7
● Non-binary	0	0%	0	1	0.84%	1	1	0.84%	1
● Not specified	8	9.52%	5	8	6.72%	8	0	-2.8%	3



### Arte

	2023			2024			Variation		
	👤	👤%	🎬	👤	👤%	🎬	👤	👤%	🎬
● Male	15	24.59%	14	22	26.19%	22	7	1.6%	8
● Female	33	54.1%	32	38	45.24%	36	5	-8.86%	4
● Non-binary	0	0%	0	0	0%	0	0	0%	0
● Not specified	13	21.31%	13	24	28.57%	24	11	7.26%	11





# SSIFF

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Donostia Zinemaldia  
Festival de San Sebastián  
International Film Festival

Type of premiere:

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





**SSIFF**

Donostia Zinemaldia  
Festival de San Sebastián  
International Film Festival

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

# Appendix II: List of films selected for the 72nd edition



# Appendix II: List of films selected for the 72nd edition

## Official Selection



## In competition

- **Emmanuelle** (France) / Audrey Diwan (France) **WP**  
OPENING FILM
- **Bound in Heaven** (China) / Huo Xin (China) **EP**
- **Conclave** (UK - USA) / Edward Berger (Germany) **EP**
- **El hombre que amaba los platos voladores** (Argentina) / Diego Lerman (Argentina) **WP**
- **El llanto / The Wailing** (Spain - Argentina - France) / Pedro Martín-Calero (Spain) **WP**
- **El lugar de la otra** (Chile) / Maite Alberdi (Chile) **WP**
- **Hard Truths** (UK - Spain) / Mike Leigh (United Kingdom) **EP**
- **Hebi no michi / Serpent's Path** (France - Belgium - Luxemburg - Japan) / Kiyoshi Kurosawa (Japan) **IP**
- **Le dernier souffle / Last Breath** (France) / Costa-Gavras (Greece) **WP**
- **Los destellos / Glimmers** (Spain) / Pilar Palomero (Spain) **WP**
- **On Falling** (UK - Portugal) / Laura Carreira (Portugal) **EP**
- **Quand vient l'automne / When Fall Is Coming** (France) / François Ozon (France) **IP**
- **Soy Nevenka / I Am Nevenka** (Spain) / Iciar Bollain (Spain) **WP**
- **Tardes de soledad / Afternoons of Solitude** (Spain - France - Portugal) / Albert Serra (Spain) **WP**
- **The End** (Denmark - Germany - Ireland - Italy) / Joshua Oppenheimer (USA) **EP**
- **The Last Showgirl** (USA) / Gia Coppola (USA) **EP**

## Out of competition

- **Modi, Three Days on the Wing of Madness** (UK - Hungary - Italy) / Johnny Depp (USA) **WP**
- **Querer** (Spain) / Alauda Ruiz de Azúa (Spain) **WP**  
Series (COMPLETE: 4 EPISODES)
- **We Live in Time** (UK) / John Crowley (Ireland) **EP**  
CLOSING FILM

## Special Screenings

- **La virgen roja / The Red Virgin** (USA - Spain) / Paula Ortiz (Spain) **WP**
- **Lumière!, l'aventure continue / Lumière! The Adventure Continues** (France) / Thierry Frémaux (France) **WP**
- **Yo, adicto / I, Addict** (Spain) / Javier Giner (Spain), Elena Trapé (Spain) **WP**  
Series (COMPLETE: 6 EPISODES)



## Appendix II: List of films selected for the 72nd edition

### New Directors



### In competition

- **La guitarra flamenca de Yerai Cortés** (Spain) / Antón Álvarez (Spain) **WP**  
OPENING FILM
- **Hiver à Sokcho / Winter in Sokcho** (France - South Korea) / Koya Kamura (France) **EP**  
CLOSING FILM
- **Azken erromantikoak** (Spain) / David Pérez Sañudo (Spain) **WP**
- **Bagger Drama** (Switzerland) / Piet Baumgartner (Switzerland) **WP**
- **Brûle le sang / In the Name of Blood** (France - Belgium - Austria) / Akaki Popkhadze (Georgia) **WP**
- **Gülizar / Gulizar** (Turkey - Kosovo) / Belkis Bayrak (Turkey) **EP**
- **La llegada del hijo / Surfacing** (Spain - Argentina) / Cecilia Atán (Argentina), Valeria Pivato (Argentina) **WP**
- **Min evige sommer / My Eternal Summer** (Denmark) / Sylvia Le Fanu (United Kingdom) **WP**
- **Por donde pasa el silencio / As Silence Passes by** (Spain) / Sandra Romero (Spain) **WP**
- **Regretfully at Dawn** (Thailand - Singapore) / Sivaroj Kongsakul (Thailand) **WP**
- **Stars and the Moon** (China) / Yongkang Tang (China) **WP**
- **Turn Me On** (USA) / Michael Tyburski (USA) **WP**



## Appendix II: List of films selected for the 72nd edition

### Horizontes Latinos



### In competition

- **Quando las nubes esconden las sombras / When Clouds Hide the Shadow** (Chile - Argentina - South Korea) / José Luis Torres Leiva (Chile) **EP**  
**OPENING FILM**
- **El aroma del pasto recién cortado / The Freshly Cut Grass** (Argentina - Uruguay - USA - Mexico - Germany) / Celina Murga (Argentina) **EP**  
**CLOSING FILM**  
**Europe-Latin America Co-Production Forum 2020**
- **Cidade; Campo** (Brazil - Germany - France) / Juliana Rojas (Brazil) **SP**
- **Dormir de olhos abertos / Sleep With Your Eyes Open** (Brazil - Argentina - Taiwan - Germany) / Nele Wohletz (Germany) **SP**  
**Ikusmira Berriak 2018**
- **El jockey / Kill the Jockey** (Argentina - Mexico - Spain - Denmark - USA) / Luis Ortega (Argentina) **SP**
- **La piel en primavera / Skin in Spring** (Colombia - Chile) / Yennifer Uribe Alzate (Colombia) **SP**  
**Proyecta 2018WIP**  
**Latam 2022**
- **Los domingos mueren más personas / Most People Die on Sundays** (Argentina - Italy - Spain) / Iair Said (Argentina) **SP**  
**WIP Latam 2023**
- **Querido Trópico / Beloved Tropic** (Panama - Colombia) / Ana Endara (Panama) **EP**
- **Quizás es cierto lo que dicen de nosotras / Maybe It's True What They Say About Us** (Chile - Argentina - Spain) / Sofía Paloma Gómez (Chile), Camilo Becerra (Chile) **EP**  
**WIP Latam 2023**
- **Ramón y Ramón** (Peru - Spain - Uruguay) / Salvador Del Solar (Peru) **WP**
- **Reas** (Argentina - Germany - Switzerland) / Lola Arias (Argentina) **SP**  
**WIP Latam 2023**
- **Simón de la montaña / Simon of the Mountain** (Argentina - Chile - Uruguay - Mexico) / Federico Luis (Argentina) **SP**
- **Sujo** (Mexico - USA - France) / Astrid Rondero (Mexico), Fernanda Valadez (Mexico) **SP**
- **Zafari** (Peru - Venezuela - Mexico - France - Brazil - Chile - Dominican Republic) / Mariana Rondón (Venezuela) **WP**  
**Europe-Latin America Co-Production Forum 2019**



## Appendix II: List of films selected for the 72nd edition

### Zabaltegi - Tabakalera



### In competition

- **Dahomey** (France) / Mati Diop (France) **SP**  
**OPENING FILM**
- **Aprili / April** (France - Italy - Georgia) / Dea Kulumbegashvili (Georgia) **SP**  
**CLOSING FILM**
- **Across the Waters** (France) / Viv Li (China) **SP** - Short Film
- **Alle die Du bist / Every You Every Me** (Germany - Spain) / Michael Fetter Nathansky (Germany) **SP**  
**WIP Europa 2022**
- **Boku no ohisama / My Sunshine** (Japan - France) / Hiroshi Okuyama (Japan) **SP**
- **C'est pas moi / It's Not Me** (France) / Leos Carax (France) **SP** - Medium-length film
- **Cómo ser Pehuén Pedre / How to Be Pehuén Pedre** (Argentina - Germany) / Federico Luis (Argentina) **SP** - Short Film
- **Etorriko da (Eta zure begiak izango ditu) / When It Comes (It Will Have Your Eyes)** (Spain) / Izbene Oñederra (Spain) **SP** - Short Film
- **Gimn chume / Hymn of the Plague** (Germany - Russia) / Ataka51 - (Russia) **SP** - Short Film
- **I Saw the TV Glow** (USA) / Jane Schoenbrun (USA) **SP**
- **Las novias del sur / Southern Brides** (Spain - Switzerland) / Elena López Riera (Spain) **SP** - Medium-length film
- **Leela** (India) / Tanmay Chowdhary (India) **SP** - Short Film
- **Monólogo colectivo / Collective Monologue** (Argentina) / Jessica Sarah Rinland (Argentina) **SP**  
**Ikusmira Berriak 2020**
- **Nai niu / Milky White** (China) / YoYo Liu (China) **WP** - Short Film
- **Pepe** (Dominican Republic - France - Germany - Namibia) / Nelson Carlo De los Santos Arias (Dominican Republic) **SP**
- **Sadac dro idga / Where Time Stood Still** (Georgia - USA - Canada) / Nino Benashvili (Georgia) **WP** - Short Film
- **Sombra grande / Big Shadow** (Argentina) / Maximiliano Schonfeld (Argentina) **WP**  
**WIP Latam 2023**
- **Soundtrack to a Coup d'Etat** (Belgium - France) / Johan Grimont (Belgium) **SP**
- **Spectateurs! / Filmlovers!** (France) / Arnaud Desplechin (France) **SP**
- **Super Happy Forever** (France - Japan) / Kohei Igarashi (Japan) **SP**
- **To a Land Unknown** (UK - Palestine - France - Greece - Netherlands - Germany - Qatar - United Arab Emirates) / Mahdi Fleifel (Palestine) **SP**
- **Ulysses** (Japan - Spain) / Hikaru Uwagawa (Japan) **SP**  
**Ikusmira Berriak 2023**
- **Yao yuan de xia wu / Here Comes the Sun** (China) / Wu Lang (China) **WP** - Short Film



# Appendix II: List of films selected for the 72nd edition

## Perlak



### In competition

- **Emilia Pérez** (France) / Jacques Audiard (France) **SP**  
OPENING FILM
- **Ainda estou aqui / I'm Still Here** (Brazil - France) / Walter Salles (Brazil) **SP**
- **All We Imagine as Light** (France - India - Netherlands - Luxembourg) / Payal Kapadia (India) **SP**
- **Anora** (USA) / Sean Baker (USA) **SP**
- **Apocalypse in the Tropics** (Brazil) / Petra Costa (Brazil) **SP**
- **Bird** (UK) / Andrea Arnold (United Kingdom) **SP**
- **En fanfare / The Marching Band** (France) / Emmanuel Courcol (France) **SP**
- **Megalopolis** (USA) / Francis Ford Coppola (USA) **SP**
- **Memoir of a Snail** (Australia) / Adam Elliot (Australia) **SP**
- **Oh Canada** (USA) / Paul Schrader (USA) **SP**
- **Parthenope** (Italy - France) / Paolo Sorrentino (Italy) **SP**
- **The Seed of the Sacred Fig** (Germany - France - Iran) / Mohammad Rasoulof (Iran) **SP**
- **The Substance** (UK) / Coralie Fargeat (France) **SP**
- **Yeohaengjai pilyo / A Traveler's Needs** (South Korea) / Hong Sangsoo (South Korea) **SP**

### Out of competition

- **Marco** (Spain) / Jon Garaño (Spain), Aitor Arregi (Spain) **SP**  
CLOSING FILM
- **Maria Callas: Letters and Memoirs** (France - Italy - Greece) / Tom Volf (France), Yannis Dimolitsas (Greece) **SP**
- **The Wild Robot** (USA) / Chris Sanders (USA) **EP**





# Appendix II: List of films selected for the 72nd edition

## Nest



## In competition

- **Adiós** (UK) / José Prats (Spain) SP  
National Film and Television School (United Kingdom) - [Short Film](#)
- **Bona nit, rambles / Good Night, Rambles** (Spain) / Maria Bareche (Spain), Clara Barfull (Spain)  
Universitat Pompeu Fabra (Spain) - [Short Film](#)
- **Chuvas de verão / Summer Rains** (Portugal) / Mário Veloso (Portugal) IP  
Escola das Artes - Universidade Católica Portuguesa (Portugal) - [Short Film](#)
- **El reinado de Antoine / The Reign of Antoine** (Cuba - Dominican Republic) / José Luis Jiménez Gómez (Dominican Republic) SP  
Escuela Internacional de Cine y Televisión (Cuba) - [Short Film](#)
- **El tercer paisaje / The Third Landscape** (Spain) / Julen Etxebarria (Spain) WP  
Elías Querejeta Zine Eskola - EQZE (Spain) - [Short Film](#)
- **He tong / And I Talk Like a River** (China) / Ning Qian (China) SP  
National Taiwan University of the Arts - NTUA (Taiwan) - [Short Film](#)
- **Holy Ghost Conversation** (USA - China) / Kai Luo (China) WP  
Emerson College (USA) - [Short Film](#)
- **Las valgus paista metsale / Let The Light Rise Upon The Forest** (Germany - Estonia) / Hanna-Mirtel Paas (Estonia) WP  
Catalyst - Institute for Creative Arts and Technology - Berlin (Germany) - [Short Film](#)
- **Picnic** (Japan) / Yuki Hirata (Japan) WP  
Tokyo University of the Arts (Japan) - [Short Film](#)
- **Si on a la nuit / Two Night Owls in Paris** (France) / Pierre Bermond (France) WP  
École des Arts de la Sorbonne - Université Paris 1 (France) - [Short Film](#)
- **The Slip** (USA) / Alex Sherman (USA) WP  
California Institute of the Arts (USA) - [Short Film](#)
- **Volver a recorrer las mismas calles / Retracing the Same Streets** (Chile) / Beatriz Arias González (Chile) SP  
Escuela de Cine y Televisión. Facultad de la Comunicación e Imagen. Universidad de Chile. (Chile) - [Short Film](#)
- **Wild Child** (Denmark) / Sif Lina Lambæk (Denmark) WP  
Super16 (Denmark) - [Short Film](#)



## Appendix II: List of films selected for the 72nd edition

### Culinary Zinema



### In competition

- **Mugaritz. Sin pan ni postre** (Spain) / Paco Plaza (Spain) **WP**  
**OPENING FILM**
- **Grande Maison Paris** (Japan) / Ayuko Tsukahara (Japan) **WP**
- **Kita no syokukei / Northern Food Story** (Japan) / Tetsuya Uesugi (Japan) **WP**
- **Shelf Life** (USA) / Ian Cheney (USA) **IP**

### Out of competition

- **El hoyo 2 / The Platform 2** (Spain) / Galder Gaztelu-Urrutia (Spain) **WP**  
**CLOSING FILM**





## Appendix II: List of films selected for the 72nd edition

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### Eusko Label

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#### In competition

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- **Acierto seguro / The Expert** (Spain) / Alex Alonso (Spain), Alessandro Meli (Italy), Yaiza Etxaniz Barcia (Spain) - [Short Film](#)
- **Ahozko tradizioa / Oral Tradition** (Spain) / Eneko Muruzabal Elezcano (Spain) - [Short Film](#)
- **Bio bihotza / Organic Heart** (Spain) / José Luis Gómez (Spain) - [Short Film](#)
- **Bruno** (Spain) / Marta H. Susperregui (Spain) - [Short Film](#)
- **Erlauntza bat irekitzea / To Open a Hive** (Spain) / Nestor Urbieta Goenaga (Spain), Julieta Juncadella (Argentina) - [Short Film](#)
- **La Grieta** (Spain- Panama) / Alberto Castañeda (Spain), María Isabel Martínez (Panama) - [Short Film](#)
- **Las guardianas** (Spain) / Borja De Agüero (Spain) - [Short Film](#)
- **Km 0** (Spain) / Jon Martija Leunda (Spain) - [Short Film](#)

#### Out of competition

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- **Ángelus** (Spain) / Andrea Jaurrieta (Spain) - [Short Film](#)
- **Baratza Batzarra / The Vegetable Garden Assembly** (Spain) / Mikel Gurrea (Spain) - [Short Film](#)
- **Tomatearen katarsia / The Catharsis of Tomato** (Spain) / Borja Crespo (Spain) - [Short Film](#)
- **Txalupa arina** (Spain) / Iratxe Fresneda (Spain) - [Short Film](#)
- **Uva tinta / Red grape** (Spain) / Jaione Camborda (Spain) - [Short Film](#)



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## Appendix II: List of films selected for the 72nd edition

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### Loterías Short Films

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#### In competition

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- **Antón** (Spain) / Mikel González Beorlegui (Spain) - [Short Film](#)
- **Cafunè** (Spain) / Carlos Fernández de Vigo (Spain), Lorena Ares (Spain) - [Short Film](#)
- **Europa** (Spain - France) / Ekain Irigoien (Spain) - [Short Film](#)
- **Lola, Lolita, Lolaza** (Spain) / Mabel Lozano (Spain) - [Short Film](#)
- **Rumor de melodía / Melody's Murmur** (Spain) / Fabio Barber (Spain) - [Short Film](#)
- **Yo voy conmigo / Go My Way** (Spain) / Chelo Loureiro (Spain) - [Short Film](#)



# Appendix II: List of films selected for the 72nd edition

## Made in Spain



- **Tiempo de silencio y destrucción** (Spain) / Joan López Lloret (Spain) **WP**  
**OPENING FILM**
- **Mucha mierda / Break a Leg** (Spain) / Alba Sotorra (Spain) **WP**  
**CLOSING FILM**
- **As Neves** (Spain) / Sonia Méndez (Spain)
- **Casa en flames / A House on Fire** (Spain - Italy) / Dani de la Orden (Spain)
- **Dragonkeeper** (Spain - China) / Salvador Simó (Spain), Li Jianping (China)
- **El hombre bueno** (Spain) / David Trueba (Spain)
- **Flores del cemento / Concrete Flowers** (Spain) / Luismi Pantiga (Spain)
- **Justicia artificial** (Spain - Portugal) / Simón Casal (Spain)
- **La abadesa / Holy Mother** (Spain - Belgium) / Antonio Chavarrías (Spain)
- **La casa** (Spain) / Álex Montoya (Spain)
- **La causa del accidente que provocó el incendio** (Spain) / Lope Serrano (Spain) - **Short Film**
- **Los pequeños amores / Little Loves** (Spain - France) / Celia Rico Clavellino (Spain)
- **Mamífera** (Spain) / Liliana Torres (Spain)
- **Nina** (Spain) / Andrea Jaurrieta (Spain)
- **Norberta** (Spain) / Sonia Escolano (Spain), Belén López Albert (Spain)
- **Orgullo vieja** (Spain) / Chema Rodríguez (Spain)
- **Reír, cantar, tal vez llorar / To Laugh, To Sing, Perhaps To Cry** (Spain) / Marc Ferrer (Spain)
- **Rock Bottom** (Spain - Poland) / María Trénor (Spain)
- **Saturno** (Spain) / Daniel Tornero (Spain)
- **Segundo premio / Saturn Return** (Spain - France) / Isaki Lacuesta (Spain), Pol Rodríguez (Spain)
- **Sueños y pan / Dreams and Crumbs** (Spain) / Luis (Soto) Muñoz (Spain)
- **Volveréis / The Other Way Around** (Spain) / Jonás Trueba (Spain)



# Appendix II: List of films selected for the 72nd edition

## Zinemira



- **Los Williams / The Williams** (Spain) / Raúl de la Fuente (Spain) **WP**  
**OPENING FILM**
- **Chaplin | Espíritu Gitano / Chaplin | Spirit of The Tramp** (Spain - UK - Netherlands - France) / Carmen Chaplin (United Kingdom) **WP**  
**CLOSING FILM**
- **Ciento volando** (Spain) / Arantxa Aguirre (Spain) **WP**
- **Erreplika / Replica** (Spain) / Pello Gutiérrez Peñalba (Spain) **WP**
- **Ese mundo que no te da nada / That World That Gives You Nothing** (Spain) / Ernesto del Río (Spain) **WP**
- **Esto no es Hollywood (La historia inacabada de los hermanos Ibarretxe) / This Is Not Hollywood (The Unfinished Story of The Ibarretxe Brothers)** (Spain) / Jone Ibarretxe de la Cal (Spain), Nere Falagan Martin (Spain) **WP**
- **Indarkeriaren Oi(h)artzunak / Let It Know** (Spain) / Amaia Merino (Spain), Ander Iriarte (Spain)
- **Los poderes de Lolo** (Spain) / Miguel Alba Rico (Spain), Nino Fontán Allen (Spain), Itziar Bernaola Serrano (Spain) **WP**
- **Zortzitik infinitura** (Spain) / Naia Laka Arrizubieta (Spain) **WP**



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## Appendix II: List of films selected for the 72nd edition

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### Surprise film

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- **Joker: Folie à Deux** (USA) / Todd Phillips (USA) **SP**
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### Velodrome

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- **Celeste** (Spain) / Elena Trapé (Spain) **WP**  
Series (COMPLETE: 6 EPISODES)
  - **Golazen** (Spain) / Itziar Gomez (Spain) **WP**  
Series (1st EPISODE)
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### Donostia Award Screenings

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- **La habitación de al lado / The Room Next Door** (Spain) / Pedro Almodóvar (Spain) **SP**
  - **Rumours** (Canada - Germany) / Guy Maddin (Canada), Evan Johnson (Canada), Galen Johnson (Canada) **SP**
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## Appendix II: List of films selected for the 72nd edition

### Films-to-Be

#### WIP Latam

- **Cuerpo celeste** (Chile - Italy)  
Nayra Ilic (Chile)  
**Foro de Coproducción Europa-América Latina 2021**
- **El mensaje / The Message** (Argentina)  
Iván Fund (Argentina)  
**Foro de Coproducción Europa-América Latina 2023**
- **Muña Muña** (Argentina)  
Paula Morel Kristof (Argentina)
- **Piedras preciosas / Gemstones** (Colombia - Portugal)  
Simón Vélez (Colombia)
- **Si no ardemos, cómo iluminar la noche / If We Don't Burn, How Do We Light Up the Night** (Costa Rica - México - France)  
Kim Torres (Costa Rica)  
**Proyecta 2022**
- **Un cabo suelto / A Loose End** (Uruguay - Argentina)  
Daniel Hendler (Uruguay)  
**Foro de Coproducción Europa-América Latina 2023**

#### WIP Europa

- **Blaue Flecken (AT) / Blue Marks (WT)** (Germany)  
Sarah Miro Fischer (Germany)
- **China Sea** (Lithuania - Poland - Taiwan - Czech Republic)  
Jurgis Matulevicius (Lithuania)
- **Memento Non Mori** (Turkey)  
Seyhmus Altun (Turkey)
- **Usier Tevrshi / In a Grove** (Georgia)  
Nino Akhvlediani (Georgia)

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

- **Animales del desierto / Desert Animals** (Argentina - Brazil - Uruguay)  
Santiago Loza (Argentina)  
**Production:** Murillo Cine
- **Crocodila / She, Crocodile** (Brazil - Portugal)  
Gabriela Amaral Almeida (Brazil)  
**Production:** South
- **El espíritu de la ley / The Spirit of Law** (Argentina)  
Natalia Meta (Argentina)  
**Production:** Picnic Producciones
- **La escuela pesada / Hard-Boiled School** (Argentina - Uruguay - Austria - Brazil - Portugal - France - Chile)  
Hernán Rosselli (Argentina)  
**Production:** Un Puma
- **La levedad de ella / Her Lighthness** (Cuba - Mexico - Colombia)  
Rosa María Rodríguez Pupo (Cuba)  
**Production:** Gato Rosa Films
- **La mujer extraña / The Strange Woman** (Bolivia - Uruguay)  
Martín Boulocq (Bolivia)  
**Production:** CQ Films
- **Los dos paisajes / The Two Landscapes** (Argentina - Brazil)  
Francisco Lezama (Argentina)  
**Production:** Pionera Cine
- **Los erizos / The Hedgehogs** (Argentina - Uruguay - France)  
Victoria Galardi (Argentina)  
**Production:** Tarea Fina
- **Malestar tropical / Tropical Malaise** (Suiza - France)  
Jorge Cadena (Colombia)  
**Production:** Golden Egg Production
- **Mar de leva** (Colombia - France)  
Mariana Saffon (Colombia)  
**Production:** Evidencia Films
- **Otro jardín / A Different Garden** (Colombia - France)  
Mariana Gil Ríos (Colombia)  
**Production:** Movimiento Cine



## Appendix II: List of films selected for the 72nd edition

### Films-to-Be

- **Rambler** (Mexico)  
Fernanda Valadez (Mexico), Astrid Rondero (Mexico)  
**Production:** Corpulenta
- **Remanso** (Paraguay - Argentina - Uruguay - Brazil - France)  
Pablo Lamar (Paraguay)  
**Production:** Sapukai Cine
- **Sólo el amor existe** (Mexico - USA - France)  
Natalia López Gallardo (Bolivia)  
**Production:** Lobo en medio de lobos

### Ikusmira Berriak

- **Caro Bastiano / Dear Bastiano** (Spain)  
Maria Elorza Deias (Spain)  
**Production:** Garabi Films
- **Impunidad / Impunity** (Argentina - UK - France - Chile - Denmark - Italy - Spain)  
Felipe Gálvez Haberle (Chile)  
**Production:** Rei Pictures
- **La pastora / The Shepherdess** (Spain)  
Cande Lázaro (Spain)  
**Production:** Mansalva Films
- **Senda** (Spain)  
Mikele Landa Eiguren (Spain)
- **The Bow** (USA)  
Lucy Kerr (USA)  
**Production:** Megan Pickrell
- **Wash Over** (Netherlands)  
Marieke Elzerman (Netherlands)  
**Production:** Family Affair Films



## Appendix II: List of productions from the Basque Autonomous Community selected for the 72nd edition

### Official Selection

- **Querer** (Spain) / Alauda Ruiz de Azúa (Spain) **WP**  
Series (COMPLETE: 4 EPISODES)  
Out of competition
- **Soy Nevenka / I Am Nevenka** (Spain) / Iciar Bollain (Spain) **WP**

### New Directors

- **Azken erromantikoak** (Spain) / David Pérez Sañudo (Spain) **WP**

### Zabaltegi-Tabakalera

- **Etorriko da (Eta zure begiak izango ditu) / When It Comes (It Will Have Your Eyes)** (Spain) / Izibene Oñederra (Spain) **SP** - Short Film

### Perlak

- **Marco** (Spain) / Jon Garaño (Spain), Aitor Arregi (Spain) **SP**  
**CLOSING FILM**  
Out of competition

### Nest

- **El tercer paisaje / The Third Landscape** (Spain) / Julen Etxebarria (Spain) **WP**  
Elías Querejeta Zine Eskola - EQZE (Spain) - Short Film

### Culinary Zinema

- **El hoyo 2 / The Platform 2** (Spain) / Galder Gaztelu-Urrutia (Spain) **WP**  
**CLOSING FILM**  
Out of competition

### Eusko Label

- **Acierto seguro / The Expert** (Spain) / Alex Alonso (Spain), Alessandro Meli (Italy), Yaiza Etxaniz Barcia (Spain) - Short Film
- **Ahozko tradizioa / Oral Tradition** (Spain) / Eneko Muruzabal Elezcano (Spain) - Short Film
- **Bio bihotza / Organic Heart** (Spain) / José Luis Gómez (Spain) - Short Film
- **Bruno** (Spain) / Marta H. Susperregui (Spain) - Short Film
- **Erlauntza bat irekitzea / To Open a Hive** (Spain) / Nestor Urbietta Goenaga (Spain), Julieta Juncadella (Argentina) - Short Film
- **La Grieta** (Spain- Panama) / Alberto Castañeda (Spain), María Isabel Martínez (Panama) - Short Film
- **Las guardianas** (Spain) / Borja De Agüero (Spain) - Short Film
- **Km 0** (Spain) / Jon Martija Leunda (Spain) - Short Film
- **Ángelus** (Spain) / Andrea Jaurrieta (Spain) - Short Film  
Out of competition
- **Baratza Batzarra / The Vegetable Garden Assembly** (Spain) / Mikel Gurrea (Spain) - Short Film  
Out of competition
- **Tomatearen katarsia / The Catharsis of Tomato** (Spain) / Borja Crespo (Spain) - Short Film  
Out of competition
- **Txalupa arina** (Spain) / Iratxe Fresneda (Spain) - Short Film  
Out of competition
- **Uva tinta / Red grape** (Spain) / Jaione Camborda (Spain) - Short Film  
Out of competition

### Loterías Short Films

- **Europa** (Spain - France) / Ekain Irigoien (Spain) - Short Film





## Appendix II: List of productions from the Basque Autonomous Community selected for the 72nd edition

### Made in Spain

- **Nina** (Spain) / Andrea Jaurrieta (Spain)

### Zinemira

- **Los Williams / The Williams** (Spain) / Raúl de la Fuente (Spain) **WP**  
**OPENING FILM**
- **Chaplin | Espíritu Gitano / Chaplin | Spirit of The Tramp** (Spain - UK - Netherlands - France) / Carmen Chaplin (United Kingdom) **WP**  
**CLOSING FILM**
- **Ciento volando** (Spain) / Arantxa Aguirre (Spain) **WP**
- **Erreplika / Replica** (Spain) / Pello Gutiérrez Peñalba (Spain) **WP**
- **Ese mundo que no te da nada / That World That Gives You Nothing** (Spain) / Ernesto del Río (Spain) **WP**
- **Esto no es Hollywood (La historia inacabada de los hermanos Ibarretxe) / This Is Not Hollywood (The Unfinished Story of The Ibarretxe Brothers)** (Spain) / Jone Ibarretxe de la Cal (Spain), Nere Falagan Martin (Spain) **WP**
- **Indarkeriaren Oi(h)artzunak / Let It Know** (Spain) / Amaia Merino (Spain), Ander Iriarte (Spain)
- **Los poderes de Lolo** (Spain) / Miguel Alba Rico (Spain), Nino Fontán Allen (Spain), Itziar Bernaola Serrano (Spain) **WP**
- **Zortitik infinitura** (Spain) / Naia Laka Arrizubieta (Spain) **WP**

### Velodrome

- **Go!azen** (Spain) / Itziar Gomez (Spain) **WP**  
Series (1st EPISODE)



## Appendix II: List of Spanish productions selected for the 72nd edition

### Official Selection

- **El llanto / The Wailing** (Spain - Argentina - France) / Pedro Martín-Calero (Spain) **WP**
- **Hard Truths** (UK - Spain) / Mike Leigh (United Kingdom) **EP**
- **La virgen roja / The Red Virgin** (USA - Spain) / Paula Ortiz (Spain) **WP**  
Special Screenings - Out of competition
- **Los destellos / Glimmers** (Spain) / Pilar Palomero (Spain) **WP**
- **Querer** (Spain) / Alauda Ruiz de Azúa (Spain) **WP**  
Series (COMPLETE: 4 EPISODES)  
Out of competition
- **Soy Nevenka / I Am Nevenka** (Spain) / Iciar Bollain (Spain) **WP**
- **Tardes de soledad / Afternoons of Solitude** (Spain - France - Portugal) / Albert Serra (Spain) **WP**
- **Yo, adicto / I, Addict** (Spain) / Javier Giner (Spain), Elena Trapé (Spain) **WP**  
Series (COMPLETE: 6 EPISODES)  
Special Screenings - Out of competition

### New Directors

- **La guitarra flamenca de Yerai Cortés** (Spain) / Antón Álvarez (Spain) **WP**  
**OPENING FILM**
- **Azken erromantikoak** (Spain) / David Pérez Sañudo (Spain) **WP**
- **La llegada del hijo / Surfacing** (Spain - Argentina) / Cecilia Atán (Argentina), Valeria Pivato (Argentina) **WP**
- **Por donde pasa el silencio / As Silence Passes by** (Spain) / Sandra Romero (Spain) **WP**

### Horizontes Latinos

- **El jockey / Kill the Jockey** (Argentina - Mexico - Spain - Denmark - USA) / Luis Ortega (Argentina) **SP**
- **Los domingos mueren más personas / Most People Die on Sundays** (Argentina - Italy - Spain) / Iair Said (Argentina) **SP**  
WIP Latam 2023
- **Quizás es cierto lo que dicen de nosotras / Maybe It's True What They Say About Us** (Chile - Argentina - Spain) / Sofía Paloma Gómez (Chile), Camilo Becerra (Chile) **EP**  
WIP Latam 2023
- **Ramón y Ramón** (Peru - Spain - Uruguay) / Salvador Del Solar (Peru) **WP**

### Zabaltegi-Tabakalera

- **Alle die Du bist / Every You Every Me** (Germany - Spain) / Michael Fetter Nathansky (Germany) **SP**  
WIP Europa 2023
- **Etorriko da (Eta zure begiak izango ditu) / When It Comes (It Will Have Your Eyes)** (Spain) / Izibene Oñederra (Spain) **SP** - Short Film
- **Las novias del sur / Southern Brides** (Spain - Switzerland) / Elena López Riera (Spain) **SP** - Mediometrage
- **Ulysses** (Japan - Spain) / Hikaru Uwagawa (Japan) **SP**  
Ikusmira Berriak 2023

### Perlak

- **Marco** (Spain) / Jon Garaño (Spain), Aitor Arregi (Spain) **SP**  
**CLOSING FILM**  
Out of competition

### Nest

- **Bona nit, rambles / Good Night, Rambles** (Spain) / Maria Bareche (Spain), Clara Barfull (Spain) Universitat Pompeu Fabra (Spain) - Short Film
- **El tercer paisaje / The Third Landscape** (Spain) / Julen Etxebarria (Spain) **WP**  
Elías Querejeta Zine Eskola - EQZE (Spain) - Short Film



## Appendix II: List of Spanish productions selected for the 72nd edition

### Culinary Zinema

- **Mugaritz. Sin pan ni postre** (Spain) / Paco Plaza (Spain) **WP**  
**OPENING FILM**
- **El hoyo 2 / The Platform 2** (Spain) / Galder Gaztelu-Urrutia (Spain) **WP**  
**CLOSING FILM**  
Out of competition

### Eusko Label

- **Acierto seguro / The Expert** (Spain) / Alex Alonso (Spain), Alessandro Meli (Italy), Yaiza Etxaniz Barcia (Spain) - Short Film
- **Ahozko tradizioa / Oral Tradition** (Spain) / Eneko Muruzabal Elezcano (Spain) - Short Film
- **Bio bihotza / Organic Heart** (Spain) / José Luis Gómez (Spain) - Short Film
- **Bruno** (Spain) / Marta H. Susperregui (Spain) - Short Film
- **Erlauntza bat irekitzea / To Open a Hive** (Spain) / Nestor Urbieta Goenaga (Spain), Julieta Juncadella (Argentina) - Short Film
- **La Grieta** (Spain- Panama) / Alberto Castañeda (Spain), María Isabel Martínez (Panama) - Short Film
- **Las guardianas** (Spain) / Borja De Agüero (Spain) - Short Film
- **Km 0** (Spain) / Jon Martija Leunda (Spain) - Short Film
- **Ángelus** (Spain) / Andrea Jaurrieta (Spain) - Short Film  
Out of competition
- **Baratza Batzarra / The Vegetable Garden Assembly** (Spain) / Mikel Gurrea (Spain) - Short Film  
Out of competition
- **Tomatearen katarsia / The Catharsis of Tomato** (Spain) / Borja Crespo (Spain) - Short Film  
Out of competition
- **Txalupa arina** (Spain) / Iratxe Fresneda (Spain) - Short Film  
Out of competition
- **Uva tinta / Red grape** (Spain) / Jaione Camborda (Spain) - Short Film  
Out of competition

### Loterías Short Films

- **Antón** (Spain) / Mikel González Beorlegui (Spain) - Short Film
- **Cafunè** (Spain) / Carlos Fernández de Vigo (Spain), Lorena Ares (Spain) - Short Film
- **Europa** (Spain - France) / Ekain Irigoien (Spain) - Short Film
- **Lola, Lolita, Lolaza** (Spain) / Mabel Lozano (Spain) - Short Film
- **Rumor de melodía / Melody's Murmur** (Spain) / Fabio Barber (Spain) - Short Film
- **Yo voy conmigo / Go My Way** (Spain) / Chelo Loureiro (Spain) - Short Film

### Made in Spain

- **Tiempo de silencio y destrucción** (Spain) / Joan López Lloret (Spain) **WP**  
**OPENING FILM**
- **Mucha mierda / Break a Leg** (Spain) / Alba Sotorra (Spain) **WP**  
**CLOSING FILM**
- **As Neves** (Spain) / Sonia Méndez (Spain)
- **Casa en flames / A House on Fire** (Spain - Italy) / Dani de la Orden (Spain)
- **Dragonkeeper** (Spain - China) / Salvador Simó (Spain), Li Jianping (China)
- **El hombre bueno** (Spain) / David Trueba (Spain)
- **Flores del cemento / Concrete Flowers** (Spain) / Luismi Pantiga (Spain)
- **Justicia artificial** (Spain - Portugal) / Simón Casal (Spain)
- **La abadesa / Holy Mother** (Spain - Belgium) / Antonio Chavarrías (Spain)
- **La casa** (Spain) / Álex Montoya (Spain)
- **La causa del accidente que provocó el incendio** (Spain) / Lope Serrano (Spain) - Short Film
- **Los pequeños amores / Little Loves** (Spain - France) / Celia Rico Clavellino (Spain)
- **Mamífera** (Spain) / Liliana Torres (Spain)
- **Nina** (Spain) / Andrea Jaurrieta (Spain)
- **Norberta** (Spain) / Sonia Escolano (Spain), Belén López Albert (Spain)



## Appendix II: List of Spanish productions selected for the 72nd edition

- **Orgullo vieja** (Spain) / Chema Rodríguez (Spain)
- **Reír, cantar, tal vez llorar / To Laugh, To Sing, Perhaps To Cry** (Spain) / Marc Ferrer (Spain)
- **Rock Bottom** (Spain - Poland) / María Trénor (Spain)
- **Saturno** (Spain) / Daniel Tornero (Spain)
- **Segundo premio / Saturn Return** (Spain - France) / Isaki Lacuesta (Spain), Pol Rodríguez (Spain)
- **Sueños y pan / Dreams and Crumbs** (Spain) / Luis (Soto) Muñoz (Spain)
- **Volveréis / The Other Way Around** (Spain) / Jonás Trueba (Spain)

### Velodrome

- **Celeste** (Spain) / Elena Trapé (Spain) **WP**  
Series (COMPLETE: 6 EPISODES)
- **Golazen** (Spain) / Itziar Gomez (Spain) **WP**  
Series (1st EPISODE)

### Donostia Award Screenings

- **La habitación de al lado / The Room Next Door** (Spain) / Pedro Almodóvar (Spain) **SP**

### Zinemira

- **Los Williams / The Williams** (Spain) / Raúl de la Fuente (Spain) **WP**  
**OPENING FILM**
- **Chaplin | Espíritu Gitano / Chaplin | Spirit of The Tramp** (Spain - UK - Netherlands - France) / Carmen Chaplin (United Kingdom) **WP**  
**CLOSING FILM**
- **Ciento volando** (Spain) / Arantxa Aguirre (Spain) **WP**
- **Erreplika / Replica** (Spain) / Pello Gutiérrez Peñalba (Spain) **WP**
- **Ese mundo que no te da nada / That World That Gives You Nothing** (Spain) / Ernesto del Río (Spain) **WP**
- **Esto no es Hollywood (La historia inacabada de los hermanos Ibarretxe) / This Is Not Hollywood (The Unfinished Story of The Ibarretxe Brothers)** (Spain) / Jone Ibarretxe de la Cal (Spain), Nere Falagan Martin (Spain) **WP**
- **Indarkeriaren Oi(h)artzunak / Let It Know** (Spain) / Amaia Merino (Spain), Ander Iriarte (Spain)
- **Los poderes de Lolo** (Spain) / Miguel Alba Rico (Spain), Nino Fontán Allen (Spain), Itziar Bernaola Serrano (Spain) **WP**
- **Zortitik infinitura** (Spain) / Naia Laka Arrizubieta (Spain) **WP**