

SSIFF

Donostia Zinemaldia
Festival de San Sebastián
International Film Festival

Report 2020



#68SSIFF

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Introduction

In last year's rundown, we opened with references to records (of audience attendance, of accreditation numbers, of takings for films submitted and the rental of billboards). Even then we warned that it was difficult to grow further and that San Sebastian Festival had been approaching its growth ceiling for years. We could never have imagined then that the percentages would drop between 30% and 70% at the 68th edition, and even less so that we would consider these figures to be positive.

But, indeed, in 2020 the Festival's focus was elsewhere. Like so many other local cultural businesses and institutions, this was an edition marked by the COVID-19 pandemic and our aims were reduced to three: that it be **a safe edition for all participants**, that it **protect the essence of our Festival concept**, in other words, that **the best place to screen a film is in a cinema** and, lastly, that it achieve **an economically viable edition**.

In addition to having registered no infections and having attracted the interest of more than 1,000 film industry professionals, and almost 700 journalists from 376 media outlets, the Festival introduced a number of structural changes from which it has emerged unscathed, having also increased its online presence. In view of the results and the way these measures were received, **we are now considering whether to maintain some of these new features, such as pre-assigned seating or combined online and physical activities for the film industry**, once the pandemic is finally over. We believe, because that's what we've been told, that the having held the Festival was enormously important for the Spanish film industry in general, the Basque industry in particular, and the international industry as a whole. Media outlets all over the world have praised our programme and organisation.

The challenge of the pandemic, which continues to cast uncertainty over film festivals in 2021, is not the only challenge taken up by the Festival. Added to this are the conviction of its commitment to new talents, which is producing results earlier than expected in the coming together between participants at the Co-Production Forum, Nest, New Directors and the Official Selection, the Ikusmira Berriak residents and students at the Elías Querejeta Zine Eskola; its commitment to the gender identity report, which is now joined by a sustainability project and creation of the Thought and Discussion area, and, tied in with all of these initiatives, **the reaffirmation of its configuration as a Festival running all year round, which will be intensified with its presence in and with the Tabakalera community throughout 2021.**



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The Festival in figures



66.234 spectators

151 films

- **50** countries
 - **56** World Premieres
 - **7** International Premieres
 - **10** European Premieres
 - **34** Spanish Premieres
-

462 showings

2.626 accredited guests

689 journalists

- **376** media
-

1.185 Industry professionals

- **487** virtual attendees
-

752 other accredited guests (film crews, film schools, programmers, cultural bodies...)

93 presentations and talks

31 films were presented at the Kafea interview hub. A Nespresso with...

4 conversations and masterclasses in the Thought and Discussion area (Aaron Sorkin, Ted Hope, Francisco Ramos, Marc Orts)

47 press conferences (37 during the Festival)

683.095 Festival website visits

391.155 unique visitors

2.512.705 pages viewed

Average duration of **4 minutes 4 seconds** per session

Average duration of **5 minutes 50 seconds** per session during the Festival

90.700 Twitter followers

57.000 Facebook followers

61.400 Instagram followers



Attendance

	2010	2019	2020	Compared to 2010		Compared to 2019	
				Absolute	Percentage	Absolute	Percentage
Spectators	155.060	178.687	66.234	-88.826	-57%	-112.453	-62,9%
Accredited guests	2.820	4.319	2.626	-194	-6,9%	-1.693	-39,20%
Box office takings	691.930	950.344	373.710	-318.219	-46%	-576.634	-60,7%

(*) The box office takings include VAT. In 2010 the general VAT charge stood at 18% and, at the box office, 8%. In 2019 and 2020 the general VAT charge was 21% and, at the box office, 10%..

Accredited guests

	2010	2019	2020	Compared to 2010		Compared to 2019	
				Absolute	Percentage	Absolute	Percentage
Journalists	1.012	1.060	689	-323	-32%	-371	-35%
Spanish journalists	814	854	583	-231	-28,4%	-271	-31,7%
Foreign journalists	198	206	106	-92	-46,5%	-100	-48,5%
Media	516	551	376	-140	-27,1%	-175	-31,8%
Spanish media	331	388	277	-54	-16,3%	-111	-28,6%
Foreign media	185	163	99	-86	-46,5%	-64	-39,3%
Industry*	984	1.749	1.185	201	20,4%	-564	-32,2%
Other guests	824	1.510	752	-72	-8,7%	-758	-50,2%

(*) Of the 1,185 accredited professionals, 698 physically attended the event and 487 participated online.



Films-to-be

Projects	2012*	2019	2020	Compared to 2012		Compared to 2019	
				Absolute	Percentage	Absolute	Percentage
EUROPE-LATIN AMERICA CO-PRODUCTION FORUM: one-to-one virtual meetings	365	782	437	72	19,7%	-345	-44,1%
IKUSMIRA BERRIAK: one-to-one virtual meetings	46	58	81	35	76,1%	23	39,7%
ZINEMALDIA STARTUP CHALLENGE: Virtual attendees	-	103	763	-	-	660	640,8%

(*) For the Co-Production Forum the starting point is taken as 2012, the year the activity was launched. For Ikusmira Berriak, 2017. For the Zinemaldia Startup Challenge, 2019.

Works in Progress	2010	2019	2020	Compared to 2010		Compared to 2019	
				Absolute	Percentage	Absolute	Percentage
WIP LATAM attendees	172	227	346	174	101,16%	119	52,4%
WIP EUROPA attendees	-	84	203	-	-	119	142%

(*) The WIP Europa programme (previously Glocal in Progress) was created in 2017.

255 of the 346 WIP Latam attendees participated virtually.

137 of the 203 WIP Europa attendees participated virtually.

Website and Social Media

		2010	2019	2020	Compared to 2010		Compared to 2019	
					Absolute	Percentage	Absolute	Percentage
Web users	Visits	680.000	807.970	683.095	3.095	0,5%	-124.875	-15,5%
	Unique visitors	410.000	434.350	391.155	-18.845	-4,6%	-43,195	-9,9%
Streaming broadcast (44)	On the website	-	-	21.594	-	-	-	-
	On the social media	-	-	36.113	-	-	-	-
Video reproductions (VOD)	On the website	140.911	385.180	506.000	365.089	259,1%	120.820	31,4%
	On the social media	-	600.000	1.277.861	-	-	677.861	113%
Social media followers	Facebook	3.450	54.148	57.000	53.550	1.552%	2.852	5%
	Twitter	2.000	85.700	90.700	88.700	4.435%	5.000	5,8%
	Instagram	530*	46.900	61.400	60.870	11.485%	14.500	31%

(*) This measurement corresponds to 2013, the year the Festival opened its Instagram official account.



Collaborations with other festivals, institutions and bodies

AC/E (Spain's Public Agency for Cultural Action):

PICE Programme, Meeting of Latin-American LGBTI Film Festivals.

Ad Hoc Studios: WIP Latam Industry Award, WIP Europa Industry Award.

AECID (Agencia Española de Cooperación Internacional): Cooperación Española Award, Europe-Latin America Co-production Forum.

Amenabar: Movies for Kids, Surprise Film.

ARTEKINO: ArteKino International Prize - Europe-Latin America Co-production Forum.

Azkuna Zentroa: Donostia Zinemaldia in Azkuna Zentroa.

Basque Culinary Center: Culinary Zinema.

Basque Film Archive: Zinemira, Belodromoa Ikastetxeetan, Zinemaldia 70. All Possible Stories research project.

Basque Government Department of Culture and Linguistic Policy: WIP Europa, Movies for Kids.

Basque Government Department of Economic Development and Competitiveness: Industry Department, Europe-Latin America Co-production Forum, Zinemaldia Startup Challenge.

Basque Government Department of Tourism, Commerce and Consumption: Acknowledgment of media work at the Festival.

BTeam Pictures: WIP Europa Industry Award.

CAACI (Conference of Ibero-American Audiovisual and Cinematographic Authorities): DALE! Award - Europe-Latin America Co-production Forum Award.

Cineuropa.org: Industry Department.

Creative Europe MEDIA: Industry Department, Europe-Latin America Co-production Forum, European Film Forum, Zinemaldia & Technology.

City Council of San Sebastián: City of Donostia / San Sebastián Audience Award.

Deluxe: WIP Latam Industry Award, WIP Europa Industry Award, Zinemaldia & Technology.

Dolby Iberia: Latam Industry Award, WIP Europa Industry Award.

Donostia International Physics Center: Belodromoa Ikastetxeetan.

EFADs (European Film Agency Directors):

DALE! Award (Development Latin America-Europe) - Europe-Latin America Co-production Forum Award.

EGEDA (Audiovisual Producers' Rights Management Association): WIP Latam, Platino Industria Award for the best WIP Latam.

EITB: Zinemira, EITB Gala.

EPE-APV (Association of Basque Producers):

Europe-Latin America Co-production Forum, Zinemira Award.

Etxepare Basque Institute: Europe-Latin America Co-production Forum.

Europa Creativa Desk MEDIA Euskadi: Europe-Latin America Co-production Forum.

Eurimages: Eurimages Development Co-Production Award - Europe-Latin America Co-production Forum.

Europa Distribution: Europe-Latin America Co-production Forum.

Gijon International Film Festival: Crossroads.

Fundación SGAE: Made in Spain, Dunia Ayaso Award.

GEHITU: Sebastiane Award, Sebastiane Latino Award, Meeting of Ibero-American LGBTI Film Festivals.

Golem: From San Sebastian to Pamplona. Golem Films at the San Sebastian Film Festival.



Collaborations with other festivals, institutions and bodies

IBAIA (Association of Basque Producers): Europe Latin America Co-production Forum, Lau Haizetara Documentary Co-Production Forum, Zinemira.

ICAA (Institute of Cinematography and Audiovisual Arts): National Cinematography Award.

INCAA (Argentine National Film Board): Europe-Latin America Co-production Forum, Gipuzkoa Coopera programme, Proyecta.

Ibermedia Programme: WIP Latam.

Irizar: Irizar Basque Film Award.

Irusoin: Ikusmira Berriak Post-Production Award.

Kutxa Fundazioa: Zinemaldia 70. All Possible Stories research project.

Kutxabank: Kutxabank-New Directors Award.

Laserfilm Cine y Video: WIP Latam Industry Award, WIP Europa Industry Award.

Latamcinema.com: Europe-Latin America Co-production Forum.

Loterías y Apuestas del Estado: Zinemaldia 70. All Possible Stories research project.

Marché du Film-Festival de Cannes: Proyecta, Europe-Latin America Co-production Forum.

Movistar +: Movistar + Gala.

Nephilim Producciones: WIP Latam Industry Award, WIP Europa Industry Award.

Nespresso: Culinary Zinema, Kafea interview hub. A Nespresso with....

No Problem Sonido: WIP Latam Industry Award, WIP Europa Industry Award.

Orona: Nest best short film.

Parenting at Film Festivals: Puxika Gorria / El Globo Rojo, the online childcare service for the Festival professionals.

Petronor: Zinemaldia & Technology.

Provincial Government of Gipuzkoa: Elías Querejeta Zine Eskola, Gipuzkoa Coopera programme.

RTVE: RTVE-Another Look Award, RTVE Gala.

San Sebastián European Capital of Culture 2016 Legacy: Nest, Ikusmira Berriak.

Sherlock Films: WIP Latam Industry Award.

Screen International: Media partner.

Tabakalera: Zabaltegi-Tabakalera, Nest, Ikusmira Berriak, Zinemaldia & Technology.

TCM: TCM Youth Award.

Tecnalia: Zinemaldia & Technology.

Tous: Tous Gala.

Variety: Media partner of Industry Department.

Ventana Sur: Europe-Latin America Co-production Forum, Proyecta.

Vicomtech: Zinemaldia & Technology.

Zineuskadi: Europe-Latin America Co-production Forum, Zinemira, Movies for Kids, Belodromoa ikastetxeetan.



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Films: Competitive sections



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Official Selection

Selection of unscreened feature films – they can only have been released in the country of their production – meeting the conditions indicated by the International Federation of Film Producers Associations (FIAPF) for the competitive film festivals category.

Feature films in the Official Selection compete for the Golden Shell. The Official Jury is responsible for assessing the films and deciding the winners.

The Official Selection also includes the presentation of films out of competition and special screenings.

In competition

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

Not in competition

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

Special Screenings

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



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kutxabank

New Directors

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New Directors

International competition between the first or second feature movies by their filmmakers, as yet unscreened – they can only have been released in the country of their production – and produced in the last year.

All of the films in this section compete for the Kutxabank-New Directors Award, coming with 50,000 euros distributed in equal parts between the director and the distributor of the film in Spain.

The Kutxabank-New Directors Award is sponsored by Kutxabank, an official Festival collaborator. The Jury of the Kutxabank-New Directors Award has the task of appraising and granting the awards to these films.

Films in the New Directors section are also candidates for the TCM Youth Award, decided by a jury of students between the ages of 18 and 25 years.

In competition

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



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Horizontes Latinos

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Design: www.p4a.com

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Horizontes Latinos

Selection of the year's best feature films, as yet unscreened in Spain, totally or partially produced in Latin America, either directed by filmmakers of Latin origin or set against a backdrop or theme of Latin communities in other parts of the world.

All of the films in the Horizontes Latinos section compete for the Horizontes Award, coming with 35,000 euros, 10,000 of which go to the director of the film and 25,000 to its distributor in Spain.

The Jury of the Horizontes Award has the task of appraising these films and deciding the awards. Films in the Horizontes Selection which are the first or second works by their director also compete for the TCM Youth Award, decided by a jury of students between the ages of 18 and 25 years.

In competition

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



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Zabaltegi-Tabakalera

Zabaltegi-Tabakalera is San Sebastian Festival's all-encompassing competitive section, where there are neither rules nor limits as to style or runtime: short, medium-length, feature, fiction, non-fiction or animated films, series, audiovisual installations, future discoveries and contemporary classics as yet unseen in Spain. This is a section for films daring to try new angles and formats, a true open and high-risk zone.

All of the films in the Zabaltegi-Tabakalera Section compete for the Zabaltegi-Tabakalera Award coming with 20,000 euros shared between the director (6,000 euros) and distributor of the film in Spain (14,000 euros).

The Zabaltegi-Tabakalera Award is decided by a specially constituted jury of professionals from the worlds of cinema and culture.

In competition

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



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Perlak

A selection of the year's best feature films, as yet unreleased in Spain, which have received critical acclaim and/or awards at other international festivals.

All of the films in the Perlak section compete for the City of Donostia/San Sebastian Audience Award, sponsored by the San Sebastian City Council and decided by spectators attending the film's first screening.

The City of Donostia / San Sebastian Audience Award is made up of two different awards: a 1st Award for Best Film, carrying €50,000 euros, and a 2nd Award for Best European Film carrying €20,000.

The City of Donostia/San Sebastian Audience Award goes to the distributor of the film in Spain.

In competition

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

Out of competition

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



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Nest

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Nest

Nest gathers students from film schools all over the world, who bring previously selected works in order that they may participate in the screenings of their short films, as well as in the discussions. Exceptionally this year, the jury was made up of three winning students from the last editions. The jury chooses the winning film, recipient of the Nest best short film award, sponsored by Orona Fundazioa, from among the thirteen works presented. This accolade, going to the director of the chosen project, comes with 10,000 euros.

Nest is organised in collaboration with the Tabakalera International Centre for Contemporary Culture, and is part of the legacy of San Sebastián 2016, European Capital Culture.

In competition

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



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Non- competitive sections



SSIFF

Donostia Zinemaldia
Festival de San Sebastián
International Film Festival



basque
culinary
center

NESPRESSO®

Culinary Zinema

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SSIFF

2020
Iraila
Septiembre
18/26

68



Culinary Zinema

A section created in collaboration with the Berlin International Film Festival and organised jointly with the Basque Culinary Center to combine cinema, gastronomy and food-related activities in the fields of education, science and agriculture. This is a selection of foodie films accompanied by themed dinners.

Culinary Zinema is sponsored by Nespresso.

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

Made in Spain



Made in Spain

A non-competitive selection of movies representative of the year's Spanish films with productions released or not in Spain, to which the Festival offers a platform for their international dissemination.

Made in Spain has the Fundación SGAE as its Collaborator.

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

Zinemira



Zinemira

Section dedicated to Basque cinema and to films in the Basque language, organised by the San Sebastian Festival and the Basque Government Department of Culture, with the sponsorship of Irizar and EITB, and the collaboration of the Filmoteca Vasca, EPE/APV, IBAIA and Zineuskadi.

All feature films with at least 20% Basque production released worldwide as part of the San Sebastian Festival's global programme, and those mainly spoken in the Basque language compete for the Irizar Basque Film Award, sponsored by Irizar. The Irizar Award is decided by a specific jury and comes with 20,000 euros gross for the producer or producers of the winning film.

Zinemira also includes the selection of short films in the Kimuak programme, an initiative by the Basque Government Department of Culture and the Filmoteca Vasca under which the best Basque short films of the year enjoy international circulation.

The Festival and the EPE/AVE and IBAIA producers associations also present the Zinemira Award to the career of an outstanding personality from the world of Basque cinema.

- **Nora**, Lara Izagirre (Spain - France) OPENING FILM
VII Europe-Latin America Co-production Forum
- **Lobster Soup**, Pepe Andreu, Rafael Molés (Spain - Iceland - Lithuania) CLOSING NIGHT FILM
- **Atarrabi et Mikelats**, Eugène Green (France - Belgium)
- **Caminho longo**, Josu Martinez, Txaber Larreategi (Spain)
- **El Drogas**, Natxo Leuza (Spain)
- **El Estado contra Pablo Ibar / The Miramar Murders: The State vs. Pablo Ibar**, Olmo Figueredo (Spain)
TV Series (Episodes 1 and 2)
- **Hijos de Dios / God's Children**, Ekain Irigoien (Spain)
- **Jo ta ke / Non-stop** (Erre que erre), Aitziber Olaskoaga (Spain)
Ikusmira Berriak V
- **Non Dago Mikel? / Where Is Mikel?**, Amaia Merino, Miguel Angel Llamas (Spain)
- **Talento / Talent**, David González Rudiez (Spain)
- **Urtzen**, Telmo Esnal (Spain)
- **Barbudos**, Tucker Dávila Wood, Larry Mankuso (Spain). Zinemira Kimuak - Short Film
- **Dar-dar**, Paul Urkijo Alijo (Spain). Zinemira Kimuak - Short Film
- **Ehiza / Hunting**, Hauazkena Taldea (Spain). Zinemira Kimuak - Short Film
- **El ruido solar / Solar Noise**, Pablo Hernando (Spain). Zinemira Kimuak - Short Film
- **Interior Taxi Noche / Interior Taxi Night**, Iban del Campo, Silvia Rey (Spain). Zinemira Kimuak - Short Film
- **Quebrantos / Breaches**, Maria Elorza, Koldo Almandoz (Spain). Zinemira Kimuak - Short Film
- **Ya no duermo**, Marina Palacio (Spain). Zinemira Kimuak - Short Film / Zabaltegi-Tabakalera



Movies for kids



AMENABAR



Movies for kids

For more than three decades, the San Sebastian Film Festival has been bringing films to children thanks to its Movies for Kids section, featuring the premieres of films dubbed into Basque –thanks to the collaboration of Zineuskadi as part of the Zinema euskaraz programme- especially focussed on the new generations of spectators.

On weekends during the Festival, sessions are programmed for a family audience in different cinemas throughout the city.

Movies for Kids section is sponsored by Amenabar, in the frame of its agreement as Festival Official Collaborator.

- **Alfonbra Magikoa / Up and Away**, Karsten Kiilerich (Denmark)
- **Manou / Manou the Swift**, Andrea Block, Christian Haas (Germany)
- **Mr. Link: Jatorri galdua / Missing Link**, Chris Butler (Canada - USA)
- **Playmobil: Filma / PLaymobil: The Movie**, Lino DiSalvo (France - USA - Germany - Canada)
- **Pokémon Pikatxu Detektibea / Pokémon Detective Pikachu**, Rob Letterman (USA)
- **Terra Willy: Planeta ezezaguna / Terra Willy: Unexplored Planet**, Eric Tosti (France)



Belodromoa ikaste- txeetan



Belodromoa ikastetxeetan

For the second year running, the Donostia International Physics Center (DIPC) and Filmoteca Vasca have programmed a film for schools thanks to the collaboration of the San Sebastian Festival through the initiative Belodromoa ikastetxeetan. This time round, the chosen title was Harrapatu bandera (Atrapa la bandera), which was dubbed into Basque for the occasion. Hundreds of schoolchildren throughout Gipuzkoa aged from 6 to 11 years were able to enjoy the film in their classroom.

The Covid-19 pandemic has put the velodrome out of use as a giant film theatre, meaning that this year, exceptionally, the screenings for schoolchildren moved into the classrooms. However, the activity renamed 'Belodromoa ikastetxeetan' maintained its essence and once again combined the magic of cinema with science, given that the screening had the recorded video presentation of Eneko Axpe, a Basque physicist who works for the NASA and at Stanford University.

- **Harrapatu bandera / Capture the Flag**, Enrique Gato (Spain)



Surprise film



AMENABAR



Surprise film

San Sebastian Festival's surprise film was Sportin' Life, the latest work from Abel Ferrara, who came to San Sebastian to present it.

During lockdown, the director of movies such as Bad Lieutenant (1992) and The Funeral (1996) filmed a 68-minute documentary released at Venice Festival and featuring his wife, Cristina Chiriac, his daughter Anna and friends including actors Willem Dafoe (image of the official poster for this year's Festival) and Paul Hipp as well as the musician Joe Delia, together with moments lived at the last Berlin Festival when he showed Siberia combined with images of deserted New York and Rome.

The surprise film is sponsored by Amenabar, Official Festival Collaborator.

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

Galas



Donostia Award Screenings

Donostia Award-Giving Ceremony

The San Sebastian Festival established the Donostia Award in 1986. It recognizes outstanding contributions to the film world of great names who will be part of cinema history forever.

The first one was awarded to Gregory Peck (1986), followed by award-winners Glenn Ford (1987), Vittorio Gassman (1988), Bette Davis (1989), Claudette Colbert (1990), Anthony Perkins (1991), Lauren Bacall (1992), Robert Mitchum (1993), Lana Turner (1994), Susan Sarandon and Catherine Deneuve (1995), Al Pacino (1996), Michael Douglas, Jeremy Irons and Jeanne Moreau (1997), John Malkovich and Anthony Hopkins (1998), Fernando Fernán-Gómez, Vanessa Redgrave and Anjelica Huston (1999), Michael Caine and Robert de Niro (2000), Julie Andrews, Warren Beatty and Francisco Rabal (2001), Jessica Lange, Bob Hoskins, Dennis Hopper and Francis Ford Coppola (2002), Isabelle Huppert, Sean Penn and Robert Duvall (2003), Woody Allen, Annette Bening and Jeff Bridges (2004), Ben Gazzara, and Willen Dafoe (2005), Max Von Sydow and Matt Dillon (2006), Richard Gere and Liv Ullman (2007), Antonio Banderas and Meryl Streep (2008), Ian McKellen (2009), Julia Roberts (2010) and Glenn Close (2011), John Travolta, Oliver Stone, Ewan McGregor, Tommy Lee Jones and Dustin Hoffman (2012), Carmen Maura and Hugh Jackman (2013), Denzel Washington and Benecio del Toro (2014), Emily Watson (2015), Ethan Hawke and Sigourney Weaver (2016), Ricardo Darín, Agnès Varda and Monica Bellucci (2017), Judi Dench, Hirokazu Koreeda and Danny DeVito (2018), and Penélope Cruz, Costa-Gavras and Donald Sutherland (2019).

In 2020 the Donostia Award went to Viggo Mortensen, actor and filmmaker.

Donostia Award Screening:

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



Viggo Mortensen insisted, albeit from a distance, on waving to the fans who had come along to see him on his arrival to the María Cristina hotel.



The North American actor during the photocall outside the Kursaal.



Mortensen signed his name in the Festival book.



RTVE Gala

RTVE Gala

Radio Televisión Española (RTVE), official sponsor of San Sebastian Festival, presented three titles under the heading of RTVE Galas: the feature films *Sentimental*, by Cesc Gay, and *Explota explota / My Heart Goes Boom!*, by Nacho Álvarez, as well as the series *Inés del alma mía*, based on the homonymous novel by Isabel Allende. *Sentimental* screened as a world premiere at the RTVE Gala hosted in the Victoria Eugenia on Thursday 24 and *Explota explota / My Heart Goes Boom!* Could be seen the day before at the Kursaal 2, also as a world premiere. For its part, *Inés del alma mía* screened on Thursday 24 at the Cines Príncipe.

- **Explota explota / My Heart Goes Boom!**, Nacho Álvarez (Spain - Italy)
- **Inés del alma mía**, Alejandro Bazzano, Nicolás Acuña (Spain - Chile)
TV Series (Episodes 1, 2 and 3)
- **Sentimental / The People Upstairs**, Cesc Gay (Spain)



The actor Javier Cámara, leading the cast of 'Sentimental', directed by Cesc Gay.



Ingrid García-Jonsson, star of 'Explota explota', with the film crew.



Fernando Javier López Puig, director of Content and Channels of TVE, at the presentation of the series 'Inés del alma mía'.



Movistar+ Gala

Movistar+ Gala

On Monday September 21 the Victoria Eugenia Theatre hosted the Movistar+ Gala, with the presentation of *Dime quién soy*, the series starring Irene Escolar and based on the homonymous novel by Julia Navarro. This is the first international production by Movistar+, official sponsor of San Sebastian Festival.

- ***Dime quién soy / Tell Me Who I Am***, Eduard Cortés (Spain)
TV Series (Episodes 1, 2 and 3)



In front, the actors from the series 'Dime quién soy' Oriol Pla and Irene Escolar; behind, Eduard Cortés, José Manuel Lorenzo and Domingo Corral.



Basque Cinema Gala

Basque Cinema Gala

At the Basque Cinema Gala held on Tuesday September 22 in the Victoria Eugenia Theatre, in addition to screening the premiere of Bizimina, the Zinemira Award was presented to the casting director Sara Bilbatua. The San Sebastian Festival and the IBAIA and EPE/APV producers' associations give this honorary accolade to the career of an outstanding personality from the world of Basque cinema. In previous years the award had gone to Imanol Uribe (2009), Álex Angulo (2010), Elías Querejeta (2011), Michel Gaztambide (2012), Juanba Berasategi (2013), Pedro Olea (2014), Karmele Soler (2015), Ramón Barea (2016), Julia Juaniz (2017), Ramón Agirre (2018) and Txepe Lara (2019).

- **Bizimina**, Pablo Iraburu, Migueltxo Molina, Jon Maya (Spain) - Short Film



Casting director Sara Bilbatua received the Zinemira Award from the actress Aizpea Goenaga.



EiTB Gala

EiTB Gala

On September 23rd the EiTB gala hosted the release of *Alardea / Boast*, a 4-episode series directed by David Pérez Sañudo about the participation of women in the traditional parades held in the towns of Irun and Hondarribia. The Festival screened two of its episodes.

- **Alardea / Boast**, David Pérez Sañudo (Spain)
TV Series (Episodes 1 and 2)



The team of 'Alardea / Boast' and the people responsible of ETB.



Charity Gala

Charity Gala

Warner España and the San Sebastian Festival offered on September 20 a charity screening of *El verano que vivimos*, a romantic drama directed by Carlos Sedes and starring Blanca Suárez, Javier Rey and Pablo Molinero. Completing the cast are Carlos Cuevas, Guiomar Puerta and María Pedraza. Half of the seats were reserved for the groups who were on the front line of the fight against Covid-19, while the other tickets went on sale at a price of 25 euros. Warner made up the amount required to obtain 10,000 euros, which went to the not-for-profit association, DYA.

- **El verano que vivimos**, Carlos Sedes (Spain)



Javier Rey, Blanca Suárez and Pablo Molinero, stars of 'El verano que vivimos'.



Tous Gala

Tous Gala

On September 25 the Victoria Eugenia Theatre hosted the Tous Gala, including screening of the film *Oso*, an unusual feature-length documentary looking at the central controversies of Tous, one of the market's leading jewellery firms, as it celebrates its centenary.

- **Oso**, Amanda Sans Pantling (Spain)



General view of the Tous Gala hosted by the Victoria Eugenia Theatre.



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Films-to-be



Films-to-be

As well as selecting and screening films for an audience of spectators, specialised media and film industry professionals, San Sebastian Festival promotes developing projects and films (the so-called 'works in progress'). The Festival has two programmes for films in post-production: WIP Latam for Latin American productions, and WIP Europa for European productions.

It also promotes three calls for projects: the Ikusmira Berriak residency for Project development, offering space, context and time (eight weeks) to five audiovisual proposals; the Europe-Latin America Co-production Forum, an initiative for film projects in development from Europe and Latin America, which helps producers to find partners on both sides of the Atlantic while achieving stronger Access to the international market; and Zinemaldia Startup Challenge, a competition for new European companies with technology-based projects applied to the audiovisual sector.

Furthermore, the Festival co-organise Proyecta – a presentation of cinematic projects seeking co-production between Europe and Latin America – together with Ventana Sur, Latin America's biggest film market, and the Producers Network – Marché du Film at the Festival de Cannes, also collaborating in the Lau Haizetara Documentary Co-Production Forum, promoted by IBAIA (Association of Audiovisual Producers of the Basque Country).

In view of the situation caused by Covid-19, the industry activities were held in a combined physical and online format.

The Festival enjoys the backing of the Basque Government Department of Economic Development and infrastructures and of Creative Europe MEDIA to carry out activities focussed on the film industry. Access to these activities was available through the Industry Online area of the Festival website, a space with new features offering online access to the programme of professional activities. In addition this year, an online accreditation was exceptionally introduced for industry professionals unable to travel to San Sebastián.

1.185
accredited guests
698 on-site and 487 online
(1.749 en 2019)

870
companies
(1.209 in 2019)

54
countries
(62 in 2019)



Films-to-be

IX Europe-Latin America Co-production Forum

235 projects submitted
from **23** countries
(209 in 2019)

18 projects selected

497 one-to-one meetings
(782 in 2019)

The Europe-Latin America Co-Production Forum is a platform for the presentation of film projects at the development stage from both Europe and Latin America. In its ninth edition, eighteen projects have been selected from among the 235 submitted from 23 countries, mostly from Latin America. The selection's most outstanding features are the diversity of the proposals and the profile of the participating filmmakers and producers, uniting new talents with internationally recognised figures.

To guarantee the participation of the teams corresponding to the selected projects and of the industry professionals, exceptionally this edition, the Co-Production Forum ran virtually through the Festival website. In this area, accredited guests were able to access information on the selected projects, including video pitchings for the projects, as well as being able to hold one-to-one meetings.

Selection

- **¿Quién mató a Narciso? / Who Killed Narciso?**, Marcelo Martinessi (Paraguay - Germany - France)
Production: La Babosa Cine, S.A.
- **Ángeles**, Paula Markovitch (Mexico - Argentina - France)
Production: Cuevas De Altamira Producciones
- **Anhell69**, Theo Montoya (Colombia - Argentina - Romania)
Production: Cuevas De Altamira Producciones
- **Delirio / Delirium**, Alexandra Latishev Salazar (Costa Rica - Chile)
Production: Cyan Prods
- **El día de mi bestia / The Day of My Beast**, Camila Beltrán (Colombia - France)
Production: Día Fragma Fábrica De Películas, Sas
- **El olor del pasto recién cortado / The Smell of Freshly Cut Grass**, Celina Murga (Argentina - Germany)
Production: Tresmilmundos Cine, Srl
- **El otro hijo / The Other Son**, Juan Sebastián Quebrada (Colombia - France)
Production: Evidencia Films
- **El repartidor está en camino / Riders**, Martín Rejtman (Argentina - Portugal)
Production: Un Puma
- **Hen**, György Pálfi (Hungary - Mexico)
Production: Focusfox
- **La anatomía de los caballos / The Anatomy of the Horse**, Daniel Vidal Toche (Spain - Peru - Colombia)
Production: 93 Metros, S.L.



Films-to-be

IX Europe-Latin America Co-production Forum

- **La cercanía / Nearness**, Jorge Thielen Armand (France - Venezuela)
Production: In Vivo Films
- **La eterna adolescente / Eternal Adolescent**, Eduardo Esquivel (Mexico)
Production: Tardigrada
- **La fiebre / The Fever**, Mateo Bendesky (Argentina - Brazil - France)
Production: Volpe Films
- **La última reina / The Last Queen**, Lucía Garibaldi (Uruguay - Argentina)
Production: Montelona
- **Memorias de un cuerpo que arde / Memories of a Burning Body**, Antonella Sudasassi Furniss (Costa Rica - Spain)
Production: Substance Films, Ltda
- **Noche americana / American Night**, Nele Wohlatz (Argentina)
Production: Murillo Cine
- **Pobres pibes**, Benjamín Naishtat (Argentina)
Production: Pucará Cine
- **Tres / Three**, Diego Schipani (Argentina)
Production: El Borde

Proyecta

The three producers of the Forum's European projects participating in the next edition of Proyecta within the framework of Ventana Sur are:

1. **András Muhi** of Focusfox (Hungary) for *Hen*
2. **Ignacio Vuelta Martínez** of 93 Metros (Spain) for *La anatomía de los caballos*
3. **Claire Charles-Gervais** of In Vivo Films (France) for *La cercanía*

Collaborators

The IX Europe- Latin America Co-Production Forum is possible thanks to the sponsorship of the Basque Government Department of Economic Development and Infrastructures, the backing of Creative Europe MEDIA and the collaboration of CAACI (Conference of Ibero-American Cinematographic and Audiovisual Authorities), EFAD (European Film Agency Directors), Eurimages, Producers Network (Marché du Film-Festival de Cannes), National Institute of Cinema and Audiovisual Arts (INCAA), ARTE Kino, EPE-APV (Basque Film Producers Association), Europa Creativa Desk MEDIA Euskadi, Europa Distribution, IBAIA (Association of Independent Audiovisual Production Companies of the Basque Country), Latamcinema.com and Zineuskadi.



Films-to-be

VI. Ikusmira berriak

81 one-to-one meetings (58 in 2019)

Ikusmira Berriak, the programme of residencies for the development of audiovisual projects, is jointly organised by Tabakalera - International Centre for Contemporary Culture, the Elías Querejeta Zine Eskola and the San Sebastian Festival.

The programme, which this year celebrates its sixth edition, supports each selected project with a development grant of 5,000 euros.

The first part of the residency runs from March to April. For six weeks, the residents work on the development of their projects. **The second part**, taking place in September, coincides with the Festival dates. Here, the filmmakers return to San Sebastian to complete the last two weeks of the residency, bringing their projects at a more developed stage to share them with the film industry. This year, exceptionally, and in keeping with the current situation, this second part of the residency took place online.

Selection

- **Anoche conquisté Tebas / Last Night I Conquered the City of Thebes**, Gabriel Azorín (Spain)
Production: Dvein Films
- **Creatura**, Elena Martín Gimeno (Spain)
Production: Vilaüt Films S.L.
- **La misteriosa mirada del flamenco / The Mysterious Gaze of the Flamingo**, Diego Céspedes (Chile)
Production: Quijote Films
- **Monólogo colectivo / Collective Monologue**, Jessica Sarah Rinland (Argentina)
Production: Jessica Sarah Rinland
- **O Corno do Centeo / The Rye Horn** (El cuerno del centeno), Jaione Camborda Coll (Spain)
Production: Esnatu Zinema



Films-to-be

Zinemaldia Startup Challenge

763 online attendees

40 submitted projects
from **9** European countries

In 2019, the San Sebastian Festival launched a new industry initiative to address the influence of digital technologies on the audiovisual field, while also promoting business entrepreneurship. This led to the creation of the Zinemaldia Startup Challenge, the Europe-wide competition promoted by the Basque Government Department of Economic Development and Infrastructures, especially intended for recently created startups with projects involving technological innovation applied to the audiovisual ecosystem.

In view of the situation due to Covid-19, the third edition of the Zinemaldia Startup Challenge **an exclusively online**. The five selected projects competed for the Zinemaldia Startup Challenge and had the possibility to accelerate the development of their project in an incubation space at one of the BICs (Business Innovation Centre). The finalists defended their proposals by means of online pitches to the jury.

The Zinemaldia Startup Challenge is part of the Zinemaldia & Technology initiative which also includes a masterclass.

Selection

- **Cinesmart**, Daniel Zacarias, Josep Molins (Spain)
- **FilmChain**, Maria Tanjala, Ruth Morris (UK)
- **La Quinta Pared**, Nicolas Britos, Pedro Hernández (Germany)
- **PromoMii**, Louis Julien, Michael Moss (UK)
- **Visualyst**, Miguel Silva, Mustafa Adam (Norway)

Collaborators

The event was jointly organised by the San Sebastian Festival, Tecnalia, Petronor and Tabakalera, with the collaboration of Vicomtech, in addition to the backing of Creative Europe Media through the European Film Forum initiative.



Films-to-be

WIP Latam

228 films submitted
(185 in 2019) from **19 countries**

91 on-site attendees and
255 virtual attendees
(227 in 2019)

In its 68th edition, the San Sebastian Festival launched a new work in progress, WIP Latam, which substitutes the pioneering Films in Progress, after a run of eighteen years, and with a same objective: to back the production of Latin American cinema for the completion of films at the post-production stage.

A selection of six films was presented by their directors and producers to an audience of professionals in order that they may contribute to their completion and international circulation. WIP Latam, together with WIP Europa (the revamped Glocal in Progress) and the Europe-Latin American Co-Production Forum consolidate the Festival as a meeting point between both film industries.

The films participating in WIP Latam competed for the WIP Latam Industry Award and for the new EGEDA Platino Industry Award for best WIP Latam, sponsored by EGEDA, the Audiovisual Producers' Rights Management Association.

Films in Progress 2019 enabled completion of the film by Fernanda Valadez, Sin señas particulares / Identifying Features, winner of the Best Screenplay and Audience Awards at the last Sundance Festival and selected for San Sebastian Festival's Horizontes Latinos section, where it received the Horizontes and Cooperación Española Awards.

Since it started, Films in Progress, and from now on WIP Latam, have and continue to enjoy the backing of the Ibermedia Programme and of the companies who participate in the Industry Award.

Selection

- **Boreal**, Federico Adorno (Paraguay - Mexico)
Production: Grupo Perdomo
- **El empleado y el patrón / The Employer and the Employee**, Manuel Nieto (Uruguay - Argentina - Brazil - France)
Production: Roken Films
- **Jesús López**, Maximiliano Schonfeld (Argentina - France)
Production: Murillo Cine
- **La roya / The Rust**, Juan Sebastián Mesa (Colombia - France)
VI Europe-Latin America Co-production Forum
Production: Monociclo Cine
- **Los restos fósiles / The Fossilized Remains**, Jerónimo Quevedo (Argentina)
Production: Un Puma
- **Piedra Noche / Dusk Stone**, Iván Fund (Argentina - Chile)
Production: Rita Cine

Collaborators

Wip Latam has the backing of the **Ibermedia Programme** and of the following companies and bodies: Ad Hoc Studios, Deluxe Spain, Dolby Iberia, Laserfilm Cine y Video, Nephilim producciones, No problem Sonido, Sherlock Films and EGEDA (Audiovisual Producers' Rights Management Association).



Films-to-be

WIP Europa

51 films submitted
(16 in 2019) from **17** countries

66 on-site attendees and
137 virtual attendees
(84 in 2019)

Intended for films of chiefly European production, WIP Europa is an evolution of Glocal in Progress, which now opens to all European films at the post-production stage. In this edition, WIP Europa showed five films in post-production to an audience of producers, distributors, sales agents and programmers, among other professionals, who can contribute to their conclusion and international circulation.

The films selected for WIP Europa competed for the WIP Europa Industry Award and for the WIP Europa Award going to the winning film of the Industry Award.

With the new direction of WIP Europa, the Festival strengthens its commitment to creation and to the industry, lending shape with WIP Latam and the Europe-Latin America Co-Production Forum to a benchmark platform for international industry professionals.

Selection

- **918 gau / 918 Nights**, Arantza Santesteban (Spain)
Ikusmira Berriak IV
Production: Txintxua Films
- **İki Şafak Arasında / Between Two Dawns**, Selman Nacar (Turkey - France - Romania)
Production: Kuyu Film
- **Inventura / Inventory**, Darko Sinko (Slovenia)
Production: December
- **Mbah Jhiwo / Ancient Soul**, Alvaro Gurrea (Spain)
Production: My Deer Films
- **Veli / Field**, Lasha Tskvitinidze (Georgia)
Production: Pansionati

Collaborators

WIP Europa had the backing of the following companies: Ad Hoc Studios, BTeam Pictures, Deluxe Spain, Dolby Iberia, Laserfilm Cine y Video, Nephilim producciones and No problem Sonido.



Film Library

The San Sebastian Festival Film Library is an online platform operated by Cinando VL (the database for film industry professionals promoted by the Marché du Film-Festival de Cannes) and only available for access by accredited industry guests. The platform remains open from the first day of the Festival until a month after it ends to give industry professionals the opportunity to watch films they were unable to see while at the festival and in so doing to promote potential agreements.

86 films available in the Video Library (103 in 2019)

1.829 viewings during the 9 days of the Festival (815 in 2019)

3.146 viewings in the period from 18 September to 26 October 2020 (2,114 in 2019)



Other partnership activities

XVI San Sebastian Lau Haizetara Documentary Co-Production Forum

This Forum is a space in which to present a documentary project to potential funders and experts from the audiovisual and cinema sectors. A meeting point for professionals from the audiovisual sector linked to the documentary genre, which aims to boost the cinema industry, offering new tools which benefit the development and strengthening of new projects.

Organised by IBAIA, with the collaboration of the San Sebastian Film Festival, this activity benefits from the cooperation of numerous Basque institutions and organisations whose aim is to promote the audiovisual and film sector.

Selection

- **Babylon**, Francisco Bahia (Brazil)
Production: Sendero Filmes
- **Bala perdida**, Juan Vicente Manrique (Mexico – Venezuela)
Production: Función Cine, S.A.S De C.V
- **Charlie Chaplin, A man of the world**, Carmen Chaplin (Spain – France – Holland)
Production: Kanaki Films
- **Cook & Crookes**, Iris C. Lago – Gerard Gil (Spain)
Production: La Ferida Produccions
- **Del fuego al hielo**, Ruben Crespo (Spain)
Production: Mirokutana
- **Despues de la paz**, Germán Gutiérrez (Canada)
Production: Camera Viva
- **Fight**, Lilit Movsisyan (Armenia-France)
Production: Motif Films
- **La marselesa de los borrachos**, Pablo Gil Rituerto (Spain)
Production: Boogaloo Films

- **Rave Culture**, Eduardo Cubillo (Spain)
Production: La Gaveta Producciones
- **Sumario 3/94**, Abel García Roure (Spain)
Production: Quatre Films Audiovisuales SL
- **The Dusk of the Amazon**, Alvaro Sarmiento (Peru)
Production: Hdperú
- **The King's Speech**, Juan Rodriguez-Briso (Zambia)
Production: Purple Tembo Media
- **The Settlement**, Alex Sardà (Spain – Jordan – Qatar)
Production: 15l Films
- **Un vulgar y triste solitario**, Efthymia Zymvragaki (Spain – Germany)
Production: Grismedio Scp

Awards

Selection International Coproduction Forum FIPADOC

- **The King's Speech**, Juan Rodriguez-Briso (Zambia)
Production: Purple Tembo Media

DocsBarcelona Selection

- **Sumario 3/94**, Abel García Roure (Spain)
Production: Quatre Films Audiovisuales SL

Treeline of Distribution and Festival Advisory Services

- **The Dusk of the Amazon**, Alvaro Sarmiento (Peru)
Production: HDPerú

IBAIA Prize (3.000 euros)

- **Charlie Chaplin, a Man of the World**, Carmen Chaplin
Production: Kanaki Films



Other partnership activities

Advice on internationalisation for Basque projects

Yet another year, Creative Europe Desk MEDIA Euskadi - Zineuskadi joined the Festival to provide an advisory service for film projects with international vocation. An initiative for producers with feature film projects at the development and/or shooting stage, intended to provide them with a solid starting point for the internationalisation of their projects and the search for new partners during the Festival.

This year, the advisor was Pablo Iraola from Ukbar Filmes (Portugal), a producer with long and proven experience in co-production with Africa, Europe and Latin America. A first session took place in July in preparation for finding new partners during the Festival. The aim was to guide the selected professionals towards the internationalisation of their projects, as well as helping them to find partners and financing.

Parallel activities

Presentation of ALIA (Alianza Industrial Audiovisual).

Plenary meeting of EFAD (European Film Agency Directors) *Online

Presentation of PRÓXIMA (Association of original-language independent and arthouse film distributors)

Spanish National Network of Audiovisual Clusters meeting

Presentation: The role played by ELKARGI in financing a film. Speakers: Felipe Flamarique and Ana Serna. Organised by Elkargi. *Online

Round table: Creating audiences beyond Europe. Speakers: Mette Hofmann Meyer (Why Foundation); Inti Cordera (DocsMx); Miguel Ribeiro (Doclisboa); and Diana Tabakov (The Doc Alliance Films). Moderator: Alex Navarro (Creative Europe Desk Catalunya). Organised by Creative Europe Desk MEDIA Euskadi. *Online

Presentation: 30 MEDIA tips from the perspective of the MEDIA desks. Speakers: Alex Navarro (MEDIA Catalunya), Victoria Fernández Andrino (MEDIA Andalusia), Peter Andermatt (MEDIA Spain), and Ainhoa González Sanchiz (MEDIA Euskadi). Organised by the MEDIA Desks Catalunya, Andalusia, Spain and Euskadi. *Online



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Juries

Official Jury



The Official Selection Jury has the obligation to grant six awards: Golden Shell for best film (for the producer), Silver Shell for best director, Silver Shell for best actress, Silver Shell for best actor, Jury Prize for best cinematography and Jury Prize for best screenplay. It can also give a Special Jury Prize.

- Luca Guadagnino, director, Italy (president)
- Joe Alwyn, actor, United Kingdom
- Marisa Fernández Armenteros, producer, Spain
- Michel Franco, director, Mexico
- Lena Mossum, costume designer, Sweden



Kutxabank-New Directors Award Jury

- Belén Funes, director, Spain (president)
- Aistė Diržiūtė, actress, Lithuania
- Ariel Schweitzer, critic, Israel

Horizontes Award Jury

- Jayro Bustamante, director, Guatemala (president)
- Valérie Delpierre, producer, Monaco
- Celia Rico, director, Spain

Zabaltegi-Tabakalera Award Jury

- Anna Sofie Hartman, director, Denmark (president)
- Pucho, musician, Spain
- Carlos Rodríguez Ríos, distributor and programmer, Spain

Nest Jury

- Francy Fabritz, director, Germany
- Tomás Paula Marques, director, Portugal
- Viktor van der Valk, director, Iceland



Irizar Basque Film Award

- Maider Oleaga, director, Spain (president)
- Irati Crespo, critic and researcher, Spain
- Diego Soto Ortiz, journalist, screenwriter and social media manager, Spain

Jury of the Award Going to the Best Project at the Europe-Latin America Co-Production Forum

- Olmo Figueredo, producer and director, Spain
- Jhonny Hendrix Hinestroza, director and producer, Colombia
- Nadia Turincev, producer, France

RTVE-Otra Mirada Award Jury

- Urbana Gil, head of Culture and Society at La 2 channel, Spain (president)
- Belén Cuesta, actor, Spain
- Eva Rivera, programmer, Spain

Cooperación Española Award Jury

- Lucía Chicote, Head of the Directorate for Cooperation with Central America, Mexico and the Caribbean at AECID, Spain (president)
- Fernando San Martín, director general of International Cooperation at the Provincial Council of Gipuzkoa's Department of Culture, International Cooperation, Youth and Sport, Spain
- Cristina Ubani, advisor on projects of equality and development cooperation for public and private bodies, Spain

Awards

Official Awards - FIAPF

Golden Shell for Best Film

Dasatskisi / Beginning, Dea Kulumbegashvili (France - Georgia)

Special Jury Award

Crock of Gold: A Few Rounds with Shane MacGowan, Julien Temple (UK)

Silver Shell for Best Director

Dea Kulumbegashvili, *Dasatskisi / Beginning* (France - Georgia)



Actors Thomas Bo Larsen, Magnus Millang, Mads Mikkelsen and Lars Ranthe jointly won the Silver Shell for Best Actor for their work in *Druk / Another Round*.



Director Julien Temple with the Special Jury Prize earned for his documentary *Crock of Gold: A Few Rounds with Shane MacGowan*.



Filmmaker Dea Kulumbegashvili smiles as she poses with the four awards bagged for her debut, *Dasatskisi / Beginning*: Golden Shell for Best Film, Silver Shell for Best Director, Silver Shell for Best Actress (Ia Sukhitashvili) and Jury Prize for Best Screenplay (co-written with Rati Oneli)

Silver Shell for Best Actress

Ia Sukhitashvili, *Dasatskisi / Beginning* (France - Georgia)

Silver Shell for Best Actor

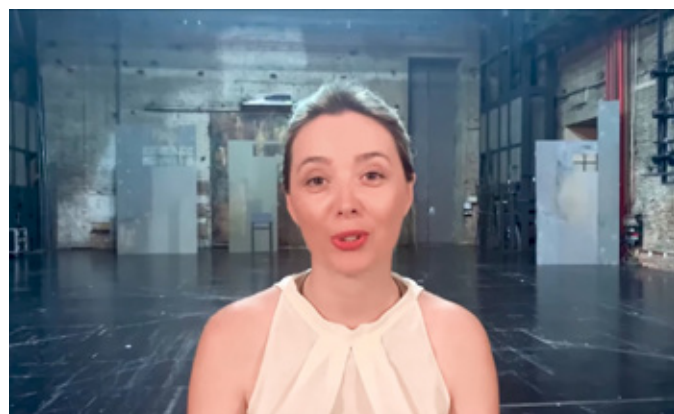
Mads Mikkelsen, Thomas Bo Larsen, Magnus Millang, Lars Ranthe, *Druk / Another Round* (Denmark - Sweden - Netherlands)

Jury Award for Best Screenplay

Dea Kulumbegashvili, Rati Oneli, *Dasatskisi / Beginning* (France - Georgia)

Jury Award for Best Cinematography

Yuta Tsukinaga, *Nakuko wa ineege / Any Crybabies Around?* (Japan)



Actress Ia Sukhitashvili, winner of the Silver Shell, made her appearance at the closing gala by video conference.

Other official awards

Kutxabank-New Directors Award

With 50,000 euros distributed in equal parts between the director and the distributor of the film in Spain.

La última primavera / Last Days of Spring, Isabel Lambertí (Netherlands - Spain)

Special mention

Gē shēng yuán hé màn bàn pāi / Slow Singing, Dong Xingyi (China)

Horizontes Award

With 35,000 euros, 10,000 of which go to the director of the film and 25,000 to its distributor in Spain.

Sin señas particulares / Identifying Features, Fernanda Valadez (Mexico - Spain)

Special mention

Las mil y una / One in a Thousand, Clarisa Navas (Argentina - Germany)

Zabaltegi-Tabakalera Award

With 20,000 euros shared between the director (6,000 euros) and distributor of the film in Spain (14,000 euros).

A metamorfose dos Pássaros / The Metamorphosis of Birds, Catarina Vasconcelos (Portugal)

Special mention

Domangchin yeoja / The Woman Who Ran, Hong Sang-soo (South Korea)

Orona - Nest Award

With 10,000 euros, going to the director of the winning work.

CatDog In, Ashmita Guha (Film & Television Institute of India - FTII, India)

Special mention

The Speech, Haohao Yan (AFI - American Film Institute, USA)



Isabel Lambertí, director of *La última primavera / Last Days of Spring*, winner of the Kutxabank-New Directors Award.

City Of Donostia / San Sebastian Audience Award

Decided by the audience at the first public screening of each film in the Perlak. The City of Donostia/San Sebastian Audience Award is divided into two prizes: the best film award, with 50,000 euros, and the best European film award, with 20,000 euros.

The Father, Florian Zeller (UK)

City Of Donostia / San Sebastian Audience Award for Best European Film

El agente topo / The Mole Agent, Maite Alberdi (Chile - USA - Germany - Netherlands - Spain)

Irizar Basque Film Award

With 20,000 euros for the producer or producers of the winning film.

Ane / Ane Is Missing, David Pérez Sañudo (Spain)

Special mention

Non Dago Mikel? / Where Is Mikel?, Amaia Merino, Miguel Angel Llamas (Spain)

TCM Youth Award

Limbo, Ben Sharrock (UK)

Industry Awards



The Industry Prizes were presented online.

WIP Latam Awards

WIP Latam Industry Award

The companies Ad Hoc Studios, Deluxe Spain, Dolby Iberia, Laserfilm Cine y Video, Nephilim Producciones, No Problem Sonido, and Sherlock Films, assume the post-production of a film up to a DCP with subtitles in English and its distribution in Spain.

Piedra Noche / Dusk Stone, Iván Fund and produced by Rita Cine (Argentina - Chile)

Egeda Platino Industry Award for the Best WIP Latam

EGEDA Platino Industry Award for the best WIP Latam, carrying EUR 30,000 gross, for the majority producer of the winning film.

El empleado y el patrón / The Employer and the Employee, Manuel Nieto produced by Roken Films (Uruguay - Argentina - Brazil - France)

WIP Europa Awards

WIP Europa Industry Award

The companies Ad Hoc Studios, BTeam Pictures, Deluxe Spain, Dolby Iberia, Laserfilm Cine y Video, Nephilim producciones and No problem Sonido assume the post-production of a film up to a DCP subtitled in English and Spanish, and its distribution in Spain.

With EUR 10,000 for the majority producer of the film winning the WIP Europa Industry Award.

İki Şafak Arasında / Between Two Dawns, Selman Nacar produced by Kuyu Film (Turkey - France - Romania)



Industry Awards

IX Europe-Latin America Co-Production Forum Awards

IX Europe-Latin America Co-Production Forum Best Project Award

IX Europe-Latin America Co-Production Forum Best Project Award, given by the Festival, comes with EUR 10,000, for the majority producer of the winning project.

Pobres pibes, Benjamín Naishtat and produced by Pucará Cine (Argentina)

DALE! Award (Development Latin America-Europe) EFAD-CAACI

DALE! AWARD, given by the European Film Agency Directors Association (EFAD) and the Conference of Ibero-American Audiovisual and Cinematographic Authorities (CAACI), comes with EUR 20,000 for the majority producer of the winning project.

¿Quién mató a Narciso? / Who Killed Narciso?, Marcelo Martinessi and produced by La Babosa Cine, S.A. (Paraguay - Germany - France)

Eurimages Development Co-Production Award

Eurimages Development Co-Production Award, carrying EUR 20,000 for a feature film. The eligible projects must have been submitted to the Europe-Latin America Co-Production Forum by a producer established in a Eurimages's Member Country and have the intention to involve at least another Eurimages' Member Country.

El repartidor está en camino / Riders, Martín Rejtman and produced by Un Puma (Argentina - Portugal)

ArteKino International Prize

Arte Kino International Prize, carrying EUR 6,000, is handed over to the majority producer of the winning project.

El día de mi bestia / The Day of My Beast, Camila Beltrán and produced by Día Fragma Fábrica de Películas, SAS (Colombia - France)

Ikusmira Berriak Award

Irusoin Post-Production Award

The prize consists of audio post-production (design, mixing and editing), colour post-production, graphic design work and a DCP Master.

La misteriosa mirada del flamenco / The Mysterious Gaze of the Flamingo, Diego Céspedes and produced by Quijote Films (Chile)

Zinemaldia & Technology Award

Zinemaldia Startup Challenge Award

Zinemaldia Startup Challenge award comes with EUR 10,000.

FilmChain (UK)

In addition, the 5 finalist projects will also have the possibility of free access to an incubation space during the first year of their visit, at one of the BICs belonging to the Basque Technology Park Network.

Other Awards

RTVE - Otra Mirada Award

Never Rarely Sometimes Always, Eliza Hittman (USA)

Special mention

Gal-mae-gi / Gull, Kim Mi-jo (South Korea)

Cooperación Española Award

The award bestows 10,000 euros on the producer of an Ibero-American film among those in the Official Selection, New Directors and Horizontes Latinos sections which makes the best contribution to human development, the eradication of poverty and the full exercise of human rights.

Sin señas particulares / Identifying Features, Fernanda Valadez (Mexico - Spain)



In addition to winning the Horizontes Award with *Sin señas particulares / Identifying Features*, Fernanda Valadez also carried off the Cooperación Española Award.

Parallel Awards

FIPRESCI Award

Wuhai, Zhou Ziyang (China)

SGAE Foundation Dunia Ayaso Award

Las niñas / Schoolgirls, Pilar Palomero (Spain)

FEROZ Zinemaldia 2020 Award

Druk / Another Round, Thomas Vinterberg (Denmark - Sweden - Netherlands)

Euskal Gidoigileen Elkarteak Award

Marina Parés Pulido, David Pérez Sañudo, *Ane / Ane Is Missing* (Spain)

Lurra - Greenpeace Award

Urtzen, Telmo Esnal (Spain)

Signis Award

Druk / Another Round, Thomas Vinterberg (Denmark - Sweden - Netherlands)

Sebastiane 2020 Award

Falling, Viggo Mortensen (Canada - UK)



Under the watchful eye of Daniel Dafoe, protagonist of the official poster, the award winners of the 68th edition posed for a family photo, bidding farewell until next year.

Honorary Awards

Viggo Mortensen

Actor and filmmaker, [Donostia Award](#)



"In one way or another, Covid-19 has screwed us all and will continue to screw us for some time to come, but it is only another stumbling block in our existence. We have always lived with uncertainty, although perhaps we are more aware of that at this time. Uncertainty is the law of life, but don't let us forget that life is a gift. We must continue to forge ahead, accompanying those who are alone and honouring those who are no longer here, doing it the best we can to the best of our imagination. Gora Donostia Zinemaldia! Long live the cinema!"

Honorary Awards

Sara Bilbatua

Casting director, [Zinemira Award](#)



"I want to encourage future female filmmakers to produce films, to direct them and, above all, to write them, because I know that it is very important for society to improve. I also want to share this award with actors and actresses because they are our source of inspiration and work: thanks to this precious Zinemira award, I want to tell them that I deeply admire them and that I respect their work and, above all, their talent"



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Reflection and discussion



LOTERÍAS
Y APUESTAS DEL ESTADO



kutxa
FUNDAZIOA



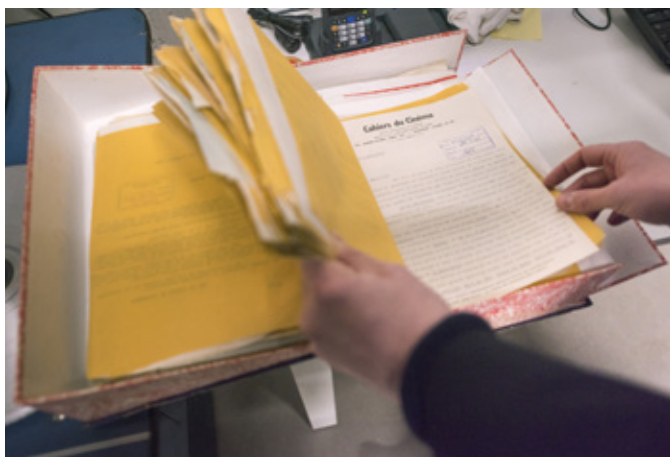
Reflection and discussion

The Festival wishes to highlight its nature as a place to meet and convey knowledge through Reflection and discussion, an umbrella for activities promoting discussion on the cinema from an industrial, creative and educational point of view and programmes generating opportunities of agreements and business for creators, producers and distributors. Figuring in this scope are initiatives ranging from masterclasses and film talks, open to badge holders and to the general public, including activities specifically addressed to film industry professionals and the specialised media and conversations on relevant subjects for the sector, the Zinemaldia & Technology presentations, the meetings between festival programmers and debates on the phenomenon of series.

The area for reflection and discussion on the cinema runs throughout the year at the Elías Querejeta Zine Eskola, promoted by the Provincial Council of Gipuzkoa, where the Festival, with Tabakalera and the Filmoteca Vasca, has conceptualised a centre for thought, research, experimental practice and pedagogical innovation on the subject of the past, present and future of the cinema. One of the results of the collaboration with the EQZE is the research project Zinemaldia 70. All possible stories, created to generate a living archive to foster reflection and discussion on the past, present and future of the Festival through its document collection (letters, photographs, reviews and mentions published in newspapers and magazines, books, etc.) compiled since 1953.

Reflection and discussion

Zinemaldia 70. All possible stories



How many stories do seven decades in the life of an international film festival have to tell? How can we re-encounter the memory and the material traces of the myriad cinematic, political, social and personal aspects that have shaped the San Sebastian Festival since its foundation in 1953?

The San Sebastian Festival has created, together with the Elías Querejeta Zine Eskola (EQZE) research department, the project Zinemaldi 70: all possible stories (Z70) with a view to generating a living Festival archive. The first stage of the project will culminate in 2022, coinciding with the Festival's 70th anniversary. The initiative has the collaboration of Tabakalera-International Centre for Contemporary Culture and the sponsorship of Loterías y Apuestas del Estado.

The Z70 project highlights the importance of the Festival's document collections (letters, photographs, reviews and articles in newspapers and magazines, books, etc.), stored in its archive since 1953. The core objective of the project is to prompt reflection and discussion on the past, present and future of the Festival, as well as dialogues critical with cinematic creation and contemporary thought.

The project involves transferring all of the Festival's archive material to the Tabakalera building, where it is examined, prepared and catalogued to guarantee its conservation in the Filmoteca Vasca facilities. In 2022, the archive will be available for public consultation either physically or online, through a selection of digitized contents. Consultation of the collection will include themed spotlights based on the research developed by a team of post-graduate students at the Elías Querejeta Zine Eskola directed by the researcher Pablo La Parra Pérez in collaboration with the different Festival Departments.

The research spotlights stress little known or unknown aspects of the Festival's history. To reveal its results until 2022, two lines of work proceed simultaneously and in connection with one another. On the one hand, specialised research material (academic articles, presentations at congresses, own editorial projects, seminars, etc.) is generated in the endeavour to create a critical dialogue with the latest developments in the academic field of film studies. On the other hand, a number of public programmes is organised (conferences, exhibitions, courses), aimed at wider publics.





Reflection and discussion

European Film Forum

Beyond Covid-19: Revitalising the European audiovisual industry

San Sebastian Festival's European Film Forum ran on Tuesday September 22 and was broadcast live on the Festival website, where a number of reflections were made on the challenges and opportunities faced by the European audiovisual industry in the context caused by Covid-19. An in-depth analysis was also made of how this situation may affect the European audiovisual sector, which was already going through a process of transformation in its structure and business models as a result of the digital revolution.

The event assembled representatives of regulating bodies and national and European funds, associations, independent platforms and professionals, who explained their vision and analysed possible measures for recovery of the sector, as well as entrepreneurial and collaborative solutions for the future.

Lucía Recalde. Head of the Audiovisual Industry and Media Support Programmes Unit, European Commission (Belgium)

"This conference is a marvellous opportunity to help the industry to reinvent itself and to be able to truly prosper in the coming years".

Luis Chaby. President of the Board of Directors of the ICA (Institute of Cinema and Audiovisual, Portugal)

"I'm certain that all of this shared effort will be enormously helpful for a sector that has been seriously affected by this crisis".

Peter Dinges. CEO FFA - German Federal Film Board (Germany)

"In Germany we're now investing in promotion to tempt audiences back to the cinemas and bring more money to the brave theatres that reopen their doors to welcome the public".

Iole Maria Giannattasio. Coordinator of the Research Unit, DG Cinema e Audiovisivo, Mibact (Italy)

"This crisis only accelerated issues and trends that were already there".

Álvaro Longoria. President of the European Producers Club. Producer and member of Morena Films (Spain)

"We believe that the European authorities and the European Commission must take the initiative to present measures endeavouring to compensate for the imbalance that has now been created".

François Yon. Partner and Head of Sales and Business Development of the Playtime Group (France)

"San Sebastian is, like Venice, proof that you can still hold a major event in times of Covid. It's a bit different, but it exists and it creates an enormous amount of energy around it".

Alex Martinez Roig. Content Manager at Movistar+ (Spain)

"The main difference is that the audience decides. They decide whether they want to watch a story told in 25 minutes or in two hours with a big budget. We have to understand this: it is all cinema; it all reaches the audience".

Joxean Muñoz, advisor, Basque Government Department of Culture and Language Policy

"It is important to develop digital logics and technologies which go deeper into the European ideology, into values such as social, cultural and language diversity; the public backing of creation; the commitment to creative women and democracy".

Beatriz Navas, Director of the Institute of Cinematography and Audiovisual Arts (ICAA, Spain)

"It is essential to strengthen the cultural industries, among which is the audiovisual sector, as well as digitalization, sustainability and territorial cohesion".

Gilles Fontaine, Head of the Department for Market Information at the European Audiovisual Observatory (France)

"The audiovisual sector was already suffering profound transformations and Covid-19 has accelerated these pre-existing tendencies. We are facing a change of Business model".

Reflection and discussion

Zinemaldia & Technology

In 2018, San Sebastian Festival launched Zinemaldia & Technology, a strategic move by the Festival in its aim to become a space for technological and audiovisual innovation. In its third edition, Zinemaldia & Technology included the masterclass given by sound technician and head and creative director of sound at Deluxe Marc Orts, five-time winner of the Goya for best sound, as well as presentation of the projects selected for the Zinemaldia Startup Challenge, a competition for entrepreneurs and recently created startups proposing new entrepreneurial projects based on the application of digital technologies to the audiovisual field. The five finalist projects defended their proposals before a jury, which decided the winner of the Zinemaldia Startup Challenge Award.

Masterclass

**Audiovisual sound:
from its origins to Full Immersive**



Marc Orts: “Artificial intelligence use is still rather limited and is only used for certain automated technical processes because there are still no robots with ears, that can listen and realise what’s right and what’s wrong. Sound design needs somebody who brings a creative, emotional or sensory component”

Reflection and discussion

Conversations

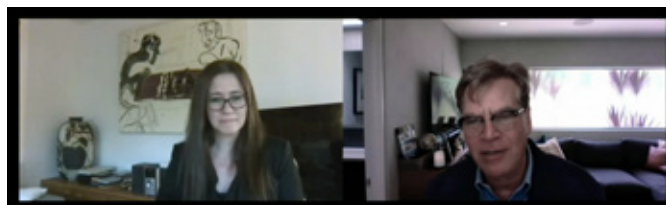
Francisco Ramos



Francisco Ramos is Vice-President of Spanish-Language Originals for Netflix in Latin America. He was born in Mexico in 1968. He spent his early years in Mexico City, finishing high school in 1986, at the American High School, and later attended the Law School at UNAM. Following his graduation, he moved to Spain in 1991, where he lived until joining Netflix in 2017. In Spain he worked at Grupo Zeta and at Antena 3 Televisión, where he was head of acquisitions and programming. He also worked at Aurum Producciones, which at that time was the leading independent distributor in Spain and the distributor for New Line, Morgan Creek, Spyglass and Miramax, amongst others. It was during his tenure at Aurum that he started to produce movies and television. In late 2000, Francisco left Aurum Producciones and began his career as an independent producer. From 2009 to 2017 he produced projects for Grupo Zeta's audiovisual arm. Over the course of his career he has produced more than 50 films and television shows. The session was conducted by Elena Neira and had two producers, Agustina Chiarino (Mutante Cine, Uruguay) and Olmo Figueredo (La Claqueta PC, Spain), as speakers.

“Language is not an obstacle; what is a barrier is ambition, quality, perspective, diversity and complexity of the point of view. Anglo-Saxon content is no longer the only universal language”

Aaron Sorkin



Aaron Sorkin, during the conversation with the journalist Elisabet Cabeza.

Aaron Sorkin (New York, USA. 1961) is a North American screenwriter, producer, playwright and actor. He debuted in cinema with *A Few Good Men* (1992), a film based on his play of the same name, where some of the traits that would later characterise his work were starting to make their appearance: plots focused on the mechanisms of power, tensions within an organization or personal relationships in atmospheres of stress at work. All of this, always, with sharp and intelligent dialogues between their characters.

Since then, Sorkin has worked both for film and television and is behind the success of titles including David Fincher's *The Social Network* (2010) about the birth of Facebook with which he won the Academy Award for best adapted screenplay; *Moneyball* (2012); *Steve Jobs* (2015), for which he carried off, a second time, the Golden Globe for best screenplay; the hit political fiction series *The West Wing* (1999-2006), *Sports Night* (1998-2000) and *The Newsroom* (2012-2014), both focused on the world of journalism.

His masterclass at San Sebastian Festival coincides with the Netflix premiere (October 2020) of his latest film *The Trial of the Chicago 7*, written and directed by him.

“William Goldman, my mentor, used to tell me that I write as if I was on a first date and was desperate to make sure I get a second one”

Reflection and discussion

Conversations

Ted Hope



Ted Hope, during the conversation with the journalist John Hopewell.

Few people know today's film industry landscape in the same depth as Ted Hope. Having garnered 12 Academy Awards during his career, Hope has been a witness and leading light in the main transformations experienced by the film industry in recent decades. In the 90s, his production company Good Machine played a key part in New York's indie movie boom, with the boost of emerging directors including Ang Lee (*The Wedding Banquet*, 1993) and the production of films to have landed awards internationally such as *Happiness* (Todd Solondz, 1998). His second production company, This is That, promoted feature films including *21 grams* (Alejandro González Iñárritu, 2003) and *Eternal Sunshine of the Spotless Mind* (Michel Gondry, 2004), which harvested nominations and awards from Venice Festival to the Oscars. After the crisis suffered by the indie scene and his spell as director of the San Francisco Film Society, Hope played an outstanding part in the world of digital content distribution and production. Having directed the streaming platform Fandor, specialized in independent films, Hope became part of the team responsible for setting in motion, expanding and consolidating Amazon Studios between 2015 and 2020, with the launch of original titles such as *The Aeronauts* (Tom Harper, 2019) and *Troop Zero* (Bert Bertie, 2019) and the distribution of films like *Manchester by the Sea* (Kenneth Lonergan, 2016), *Cold War* (Pawel Pawlikowski, 2018), *Forushande* (Salesman, Asghar Farhadi; 2016), and *The Handmaiden* (Park Chan-wook).

His masterclass in San Sebastian coincides with his return to the world of independent production and with the publication of a revised and extended edition of his book *Hope for Film* (Counterpoint Press), with two new chapters on his experience in the world of platforms and the dilemmas, successes and failures he faced in this new territory that has transformed today's film industry.

"There's no right way or wrong way to be a producer, there are probably 25 different ways that people do it. I look at my role as lifting the good into the great, and that's across projects, processes and people. It's a huge challenge"

Reflection and discussion

Kafea. Un Nespresso con...



Juan Cavestany director, screenwriter, producer
(*Un efecto óptico*, Zabaltegi-Tabakalera)

“The film is based on the observation of the tourist as an actor in search of a character in a strange, exotic location. Its script is a guide guide; it is the start of an adventure with some rules that can change”.



Carla Simón (*Correspondence*,
Zabaltegi-Tabakalera)

“Making cinema is very long and slow, it is anything but instant art, and filmed letters are the nearest thing to cinema as an instant art, a free and spontaneous format”.



Santiago Loza (Co-director of *Edición Ilimitada*
and producer of *Nosotros nunca moriremos*,
by Eduardo Crespo)

“For me, the fact that the Festival has taken place is an act of hope. It is the feeling that cinema too can be a place of shelter and safety”.



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International Film Festival

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A Festival all year round



A Festival all year round

A Festival running for 365 days

Traditionally, since their birth in the '30s of last century, film festivals have been linked to a physical space, to a specific duration and to physical attendance, as a meeting point. In recent years these three vectors are no longer as clear-cut or obvious: travelling and online festivals have proliferated. Although the San Sebastian Festival has extended its activity to other countries through collaborations with other festivals, and although its programme already includes digital content related with professional activities, the characteristic of the historic definition of a film festival that it seeks to challenge most is its duration.

We are convinced that the festivals of the future or, at least, the future of the San Sebastian Festival depends on its activity, involvement and influence continuing throughout the year. This idea has been intensely reinforced over the last five years: added to the usual 12 months' work of selection and collaboration with festivals and programmes, we have added, in chronological order, impetus to the Ikusmira Berriak audiovisual development residencies, the programme on the public screen in Tabakalera, foundation of the Elías Querejeta Zine Eskola, which has not only represented an opportunity for the Festival but has also forced it to rethink itself, and the consequent creation of the Festival's department of Thought and discussion.

With the partnerships between institutions and participation in cinematic programmes running all year long, the Festival seeks to fulfil a double objective. On the one hand, it aims to become a hothouse for cultivating cinematic talent throughout the year; a talent which later blossoms and becomes visible during the actual nine days of the event. On the other, it wants to be a festival that thinks about itself. And that also thinks about the place held by film festivals in today's world, film industry and creation.

To understand this strategic commitment we have to look at the context of the San Sebastian Festival: housed in the building of the Centre for Contemporary Culture, Tabakalera, home to its offices, and to the institutions which are its travelling companions in this initiative: the Tabakalera cultural programme, the Filmoteca Vasca, and the self-same EQZE.

The exchanges and collaborations taking place between the Tabakalera cultural programme, the Elías Querejeta Zine Eskola and the Filmoteca Vasca can be found on film programmes all year long, turning the Festival into an event that lasts for 365 days. We could categorise this activity into seven main areas:

1. The Programme

The Tabakalera cinema screen is a public screen programmed jointly by the aforementioned institutions (in addition to which are the Donostia Kultura Cinema Unit) offering spectators a shared programme. The Festival participates with the Zabaltegi Tabakalera showings (also in its extended version, Zabaltegi - Tabakalera Plus) and with the Nest short films. From 2021 onwards, the Festival will assume new lines of work, such as the tribute showings related to the Donostia Awards of the edition, *cartes blanches*.

The synergies also affect the guests: filmmakers and professionals who give tutorials, masterclasses and workshops or visits shared by the institutions. Thus, for example, EQZE tutors such as Oliver Laxe or Salomé Lamas have given workshops and tutorials to the Ikusmira Berriak residents. Professionals invited to the Festival in Construction subject will also be given *carte blanche* to programme films in the Tabakalera cinema.

A Festival all year round

A Festival running for 365 days

2. Research and publications

The San Sebastian Festival seeks to foster study and research in subjects related to cinema. The Festival, Tabakalera, EQZE and the Filmoteca Vasca also join forces to carry out research work related to the cinema, such as the Zinemaldia 70. All possible histories archive project seeking to highlight the importance of the Festival's collection of documents (letters, photographs, reviews and articles in newspapers and magazines, books, etc.), kept in its files since 1953. The main aim of the project is to generate reflection and discussion on the past, present and future of the Festival, as well as dialogue critical with cinematic creation and contemporary thought. Two alumni from the EQZE archive speciality have joined this project in a professional capacity.

From 2021, the Festival will also participate in the joint organisation (together with EQZE and the Filmoteca Vasca) and editorial board of *Zine*, the publication on research into the cinema. In addition, it also plans to publish research work resulting from the study of the San Sebastian Festival collection.



3. Public programmes

In the context of the project *Zinemaldia 70. All possible stories*, a programme is organised annually for the public. On December 2019, the Festival started to share its archives with the citizens; it served to take a look at the transformation experienced by the Festival in the early years of the Transition. In 2020 two public programmes have been organised in relation to the project. On the one hand, the exhibition at the Artium Basque Centre-

Museum of Contemporary Art, jointly organised with the EQZE, entitled: *The Festival has had 24 editions: We don't like it*. On the other they organised the University of the Basque Country (UPV/ EHU) Summer Course Critical approaches to film festivals.

4. Collections

The Festival has an archive of footage, photographs and general documents covering its almost seven decades. This archive is currently being prepared and catalogued and will be made available for consultation to the general public and specialized researchers.



However, in addition, the Tabakalera building houses the historical collection of the Filmoteca Vasca as well as the new collection that the EQZE is starting to generate. EQZE is developing with Medialab the Z-A project, an archive and documentation centre on how love to cinema is conveyed. It will gather specific funds from filmmakers, institutions and groups, as well as bibliography and filmography. The foundational fund is made up of Andrei Tarkovsky's *Lost Lessons* (sound archives of the conferences he gave in the 70s and 80s in the USSR), but other very diverse funds will also be added, such as the sound diaries of Pier Paolo Pasolini during the filming of *Mamma Roma* or the first cinema courses given in the context of the Festival.:

A Festival all year round

A Festival running for 365 days

5. Training

The San Sebastian Festival has shown strong strategic commitment to become a benchmark platform at international level for training and transferring knowledge, project development and the professionalisation of filmmakers.

Elías Querejeta Zine Eskola (EQZE). The Festival has participated in both the conceptualisation and academic management of this international centre of thought, research, experimental practice and pedagogical innovation around the past, present and future of the cinema, created by the Provincial Council of Gipuzkoa in 2017.

Nest. Tabakalera and the San Sebastian Festival jointly organise Nest (the International Film Students Meeting), a section which unites students from film schools all over the world, in order that they may participate in the screening of their short films, talks and masterclasses given by industry professionals.



Ikusmira Berriak. Is a programme providing support to audiovisual projects born in 2015. It comes with a yearly programme of residencies for the development of projects and a series of grants for the selected works. The objective of the residency, running for eight weeks, is to offer space, context and time for creative development.

6. Films-to-be

As well as selecting and showing films to an audience of spectators, specialised media and film industry professionals, the San Sebastian Festival promotes developing projects and films (the so-called works in progress). The Festival has two programmes for films at the post-production stage: WIP Latam for Latin American productions and WIP Europa for European productions. EGEDA grants the EGEDA Platino Industria Award for the Best WIP Latam, carrying EUR 30.000.

The Festival also issues three calls for submissions: the Ikusmira Berriak project development residency, the Europe - Latin America Co-Production Forum, an initiative for film projects in development from Europe and Latin America, which helps producers to find partners on both sides of the Atlantic and improve their access to the international market; and Zinemaldia Startup Challenge, a competition for new European businesses with technological projects applied to the audiovisual sector.

The Festival also participates in Proyecta, an initiative created in 2018 to promote co-productions in Latin America and with Europe, jointly organised by Ventana Sur and the San Sebastian Festival. Proyecta is a presentation of projects searching for international partners, co-producers and sales agents.

7. Other screenings

Once the Festival is over, its programme travels to the Azkuna Zentroa (Bilbao) and to the Golem cinemas (Pamplona).

It is also present at the Gijón Festival thanks to the *Crossroads* programme.

A Festival all year round

Elías Querejeta Zine Eskola



Elías Querejeta Zine Eskola (EQZE) is an international centre of thought, research, experimental practice and pedagogical innovation on the past, present and future of cinema. It was created in 2017 by the Provincial Council of Gipuzkoa. The three postgraduate programmes of EQZE, Curating Preservation and Filmmaking studies, come from the fields of expertise of the three agents involved in their conceptualisation: the San Sebastian Festival, Filmoteca Vasca and Tabakalera, Centro Internacional de Cultura Contemporánea, the sites of these institutions.

The uniqueness of its origin and location, its idea of cinema and its educational project have made it a centre of international renown. In fact, in September the students of the second EQZE class joined the school from countries such as Argentina, Australia, Bolivia, Brazil, Colombia, South Korea, Cuba, Ecuador, the United States, Finland, Italy, Mexico, Peru, Portugal, the Dominican Republic and Uruguay. Among the 45 people selected for the 2019/2020 school year are filmmakers with works that have premiered and won awards at festivals or have been exhibited in art galleries; students and alumni trained in other film and arts schools around the world; graduates in many cultural disciplines; specialists from the world of film production and distribution; curators with experience in production, management and programming; researchers, professionals from the world of photography and design...

The Festival is part of EQZE's Academic Management and teaches a subject (Festival in Construction), whose objective is to rethink the event together with students and film professionals such as Thierry Frémaux, Carlo Chatrian, Vincent Maraval, Paolo Moretti, Jérôme Paillard, Ilse Hughan, Domingo Corral, Chiara Marañón, Rosa Ferré, Garbiñe Ortega, Esther García, Leire Apellaniz o Marian Fernández, and helps through programmed mentoring to the development of the students' projects, or offering accreditation and specific professional itineraries to the students during the Festival.

The involvement of the Festival, both in the conception and in the Academic Direction of EQZE, is part of a general strategic commitment by which the event wants to become an international reference platform for training, project development and professionalization of filmmakers.

In 2019, when the EQZE has only been in existence for a year, the University of the Basque Country has recognized the EQZE post-graduate courses as master's degrees with an equivalent academic value and, where appropriate, the same professional effects as those actually taught at the University.

A Festival all year round

Public programme: Zinemaldia 70. All possible stories

On 7 December 2019, the Festival started to share its archives with the general public thanks to the project's first public event, held in the Tabakalera cinema and serving to look at the transformation experienced by the Festival in the early years of the Transition, when it turned into a laboratory of cinematic and political experimentation in a context of intense social unrest. The group of EQZE students, headed by Pablo La Parra, cast their eyes back over experiences such as the work of the Barrios y Pueblos Committee and the Cycle of films by women which, in 1978, gathered a number of female directors in San Sebastian including Věra Chytilová, Larisa Shepitko, Agnès Varda, Cecilia Bartolomé and Vivian Ostrovsky. These last two moviemakers met again in the city 41 years after the event together with the members of the Donostia Women's Assembly, organisers of the initiative. Dialogue was also established between the past and present with showing of the film *Expediente*, directed by Carlos Sanz and Manuel Coronado, winner of the Golden Shell for Best Short Film in 1977, and the performative screening by filmmakers Luis López Carrasco and Raúl Liarte.



University of the Basque Country Summer Course: *Critical approaches to film festivals: history, culture and politics*

The UPV/EHU Summer Course UPV/EHU *Miradas críticas sobre los festivales de cine: historia, cultura y política* ran from Tuesday 1st to Thursday 3rd September. Organised by the San Sebastian Festival, the Elías Querejeta Zine Eskola (EQZE) and the Provincial Council of Gipuzkoa, the course served as an introduction to festival studies, establishing dialogues between past, present and future.

The course was directed by Pablo La Parra Pérez, Head of the EQZE Research Department and principal researcher of the project Zinemaldia 70. All possible

stories. The following people were invited to the course: Caroline Moine (professor and researcher at Université de Versailles Saint-Quentin-en-Yvelines), Aida Vallejo (University of the Basque Country), Paz Lázaro (Berlinale selection committee programmer), Marta Selva (director of Barcelona's Mostra Internacional de Films de Dones), Charlotte Serrand (programme advisor for the Festival de Cannes' Quinzaine des Réalisateurs), Víctor Iriarte (head of the Tabakalera Film and Audiovisual programme), Alejandro Díaz Castaño (FICX Gijón), Vanesa Fernández Guerra (ZINEBI) and José Luis Rebordinos (San Sebastian Festival).



Exhibition: *The Festival has had 24 editions. We don't like it* at Artium

The San Sebastián Festival, Elías Querejeta Zine Eskola film school (EQZE) and Artium, Basque Museum-Centre of Contemporary Art in Vitoria-Gasteiz presented the exhibition *The Festival Has Had 24 Editions: We Don't Like It* from September 8 to December 8. The exhibition focused on the 1977 San Sebastián Festival, the first that was held after transferring its management to the city of San Sebastián. The exhibition brought together a great deal of material from the Festival Archive, much of it unpublished, such as letters, documents, photographs and magazines. The project was linked as a case study to the Artium Museum Collection exhibition entitled *Zeru bat, hamaika bide*. *Prácticas artísticas en el País Vasco entre 1977 y 2002* [Zeru Bat, Hamaika Bide: Artistic Practices in the Basque Country in the Period 1977-2002] and it was part of the project Zinemaldia 70: all possible stories, promoted by the Festival and EQZE.



SSIFF

Donostia Zinemaldia
Festival de San Sebastián
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www.sansebastianfestival.com

68 images of the 68th edition



The opening gala, directed by Jon Maya and written by Harkaitz Cano, revolving around two subjects: the concept of distance and the need to return to the cinema.



Thierry Fremaux, director of the Festival de Cannes (on the right), joined his counterpart in San Sebastian, José Luis Rebordinos, at the Festival opening ceremony to pay tribute to the festivals cancelled due to Covid-19.



Gina Gershon and Elena Anaya travelled to San Sebastian as the stars of Woody Allen's 'Rifkin's Festival' (Official Selection), opening film of San Sebastian Festival's 68th edition.



Woody Allen took part by videoconference at the first online press conference of the Festival. For the opening gala he sent a recorded greeting from Central Park (New York).



Gabriel Azorín, Elena Martín Gimeno, Diego Céspedes, Jessica Sarah Rinland and Jaione Camborda, the participants selected for the 2020 Ikusmira Berriak programme.



Director Lara Izagirre (on the right) and actress Ane Pikaza opened the Zinemira section with the film, 'Nora'.



Actor Benjamin Boisin was the only member of the 'Été 85 / Summer of 85' crew (Official Selection) to come to San Sebastian, while its director François Ozon and his co-star Félix Lefebvre participated online.



Filmmaker Isabel Coixet received the National Cinematography Award at a ceremony in Tabakalera.



Michel Franco, director of 'Nuevo orden / New Order' (Perlak) with Naian González and Juana Arias.



Director Marina Palacio escorted by her cousin Miguel Burgueño and her father Jesús Palacio, stars of the short film 'Ya no duermo' (Zabaltegi-Tabakalera).



Alex Brendemühl lifts Amaia Aberasturi, his fellow actor on the cast of 'Akelarre' (Official Selection), by Pablo Agüero.



Aitor Gabilondo, creator of the series 'Patria' (Special Screenings), flanked on either side by the actresses Ane Gabarain and Elena Irureta.



The health and safety protocols in place at the Festival's 68th edition meant that members of the public were unable to approach the stars. But that didn't stop their fans from coming up with ways of greeting their idols from a distance.



Johnny Depp, producer of 'Crock of Gold: A Few Rounds with Shane MacGowan' (Official Selection), the music documentary by Julien Temple that carried off the Special Jury Prize.



Thomas Vinterberg and Mads Mikkelsen, director and actor of 'Druk / Another Round' (Official Selection), Silver Shell for Best Actor, also participated by video conference.



Musician Enrique Villarreal, former member of Barricada, star of 'El Drogas' (Zinemira), the documentary directed by Natxo Leuza.



Maiwenn, director of 'ADN / DNA' (Perlak).



Laetitia Dosch and Sergei Polunin walk the red carpet with Danielle Arbid, the director of 'Passion simple' (Official Selection).



Young filmmaker and actress Suzanne Lindon, aged 20, presented her debut film '16 printemps / Spring Blossom' (New Directors).



Bárbara Lennie and Irene Escolar, actresses and producers of the series 'Escenario 0', together with Diego Postigo, co-director of the episode entitled 'Hermanas' (Made in Spain).



Belodromoa ikastetxeetan (school in Azpeitia, Gipuzkoa).



Luca Guadagnino, director of the series 'We Are Who We Are' (Special Screenings) and president of the Official Jury at San Sebastian Festival's 68th edition.



Several industry delegates work in the Industry club at the Kursaal Centre, maintaining safety distances.



Elena Arzak accompanies filmmaker Asier Altuna, director of 'ARZAK Since 1897' (Culinary Zinema), dressed in the jacket of the chef to whom the documentary is dedicated.



Iñaki Sánchez Arrieta spoke about 'El lodo', a feature film in the making, starring Paz Vega and Raúl Arévalo.



Family photo of the directors participating in the Nest section who were able to come to San Sebastian.



Pilar Palomero, director of 'Las niñas / Schoolgirls' (Made in Spain), next to the old projector from the Principe cinemas.



Filmmaker Isabel Lamberti and several members of the Gabarre-Mendoza family, stars of 'La última primavera / Last Days of Spring', winner of the Kutxabank-New Directors Award.



Director Mila Zhluktenko at the presentation of her short film 'Binokl / Opera Glasses' (Nest).



Matt Dillon returned to San Sebastian to premiere his documentary 'El gran Fellove / The Great Fellove' (Special Screenings).



Antonio Méndez Esparza presented the documentary 'Courtroom 3H' (Official Selection).



Sol Berruezo, director of 'Mamá, mamá, mamá / Mum, Mum, Mum' (Horizontes Latinos).



Filmmaker Šarūnas Bartas with part of the crew of 'Sutemose / In The Dusk' (Official Selection).



Philippe Garrel, author of 'Le sel des larmes / The Salt of Tears', one of the Zabaltegi-Tabakalera guests.



From Japan, director Takuma Sato, actor Taiga Nakano and executive producer Hirokazu Koreeda presented 'Nakuko wa inee ga / Any Crybabies Around?' (Official Selection).



Actress Romina Escobar at the photocall for 'Nosotros nunca moriremos / We Will Never Die' (Official Selection), by Eduardo Crespo.



Dea Kulumbegashvili, director of 'Dasatskisi / Beginning' (Official Selection), winner of the Golden Shell for Best Film, Silver Shell for Best Director, Silver Shell for Best Actress and the Jury Prize for Best Screenplay.



Harry Macqueen, director of 'Supernova' (Official Selection).



Migueltxo Molina, Pablo Iraburu and Jon Maya, co-directors of 'Bizimina' (Basque Cinema Gala), interviewed on the new set of the Kafea hub.



Gregory Kershaw, co-director of 'The Truffle Hunters' (Culinary Zinema).



(H)emen, the association of women in the audiovisual and performing arts brought together dozens of professionals in a symbolic picture.



The Nest Orona Award jury members, Tomás Paula Marques, Francy Fabritz and Viktor van der Valk, greet Ashmita Guha, winner of the short film competition.



Chilean actress Mariana Di Girolamo returned to San Sebastian to present 'La Verónica' (Horizontes Latinos), directed by Leonardo Medel.



Olmo Figueredo, director and producer of the documentary series 'El Estado contra Pablo Ibar / The Miramar Murders: The State vs. Pablo Ibar' (Zinemira).



Actor Javier Cámara strikes an entertaining pose, hiding his face behind the poster of 'Sentimental / The People Upstairs' (RTVE Screenings), by Cesc Gay.



Another appearance by video conference was made by the crew of 'Wuhai' (Official Selection): producers Yini Qian and Luna Wang, director Zhou Ziyang and actor Huang Xuan.



Viggo Mortensen, actor and director of 'Falling' (Donostia Award Screening), moments before the press conference for the presentation of his debut behind the camera.



The Festival Director, José Luis Rebordinos, and Mortensen, greet one another with a sympathetic gesture before the gala.



The North American actor holds the Donostia Award after hearing the greetings sent by the producer Jeremy Thomas, the footballer Beto Acosta and the moviemaker David Cronenberg.



Laura Herrero Garvín, director of 'La Mami' (Made in Spain).



Stephanie Bunbury, journalist from The Sydney Morning Herald, and Oti Rodríguez Marchante, a critic from ABC, received the Festival's mention for journalistic work.



The full crew of the series 'Antidisturbios / Riot Police' (Official Selection out of competition).



A moment in the video conference by Naomi Kawase, director of 'Asa ga kuru / True Mothers' (Official Selection).



The Tous family and Eugenia Martínez de Irujo arrive at the Victoria Eugenia Theatre for the screening of the documentary 'Oso' (Tous Gala).



A spectator reads the Festival daily in one of the Victoria Eugenia Theatre boxes before the screening of a film in the Perlak section.



Filmmaker Telmo Esnal won the Lurra - Greenpeace Award with 'Urtzen' (Zinemira).



Actors Eneko Sagardoy and Yon González with the director of 'Hil kanpaia / Death Knell' (New Directors) on the interview set.



Kutxa Kultur Plaza (Tabakalera) hosted announcement of the Sebastiane Award presented by Gehitu to 'Falling', by Viggo Mortensen.



The Industry Awards had the online participation of all winners.



Actor Javier Cámara and director Fernando Trueba closed the Festival with the film 'El olvido que seremos / Forgotten We Will Be' (Official Selection out of competition).



Hundreds of children watched the weekend Movies for Kids screenings.



Actress Katherine Waterston visited the city on behalf of 'The World to Come', closing film of the Perlak section by Mona Fastvold.



Filmmaker Abel Ferrara presented the edition's surprise movie, 'Sportin' Life', prior to its screening for the press and accredited guests.



Ferrara later introduced the surprise movie to the audience at the Victoria Eugenia.



Joe Alwyn, Lena Mossum, Luca Guadagnino, Michel Franco and Marisa Fernández Armenteros, at the closing gala, before giving the official awards.



Moviemaker and jury member Michel Franco together with director Julien Temple (Special Jury Prize for 'Crock of Gold: A few Rounds with Shane MacGowan') and filmmaker Dea Kulumbegashvili, whose debut, 'Dasatskisi / Beginning', bagged four awards, including the Golden Shell.



Family photo of the winners.



The Basque choreographer and dancer, Jon Maya, director of the galas, performs the auresku dance of honour at the event bringing the 68th edition to a close.

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