

Zinegin Basque film festival: A non-existent audience revealed

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Abstract:

This essay looks at the reception of Basque cinema in the Northern Basque Country, the territory within France. Specifically, it focuses on the audience attending the Zinegin Basque film and documentary festival: the main Basque cinema event in the Northern Basque Country that takes place in Hasparren (Labourd). It is well known that films made in small nations face great difficulties when it comes to production and distribution. But films in minority languages face even more difficulties. The Basque Country is a special case, since its territory is divided into two states/governments and the language situation is very different depending on what side of the border you are on. The Basque language does not have institutional recognition in the north. Even if there are movies in the Basque language as well as a potential audience for them in the north, French film policy prevents this relationship. What is more, French cinemas are not open spaces. Thus, Zinegin gives to this hungry and suppressed audience an opportunity to watch Basque films with normalcy. This work examines the motivations and expectations of this particular audience when attending the festival and concludes that for this suppressed audience it plays a key role not only in spreading Basque cinema, but also in strengthening the struggling Basque identity in this territory.

Keywords: Basque cinema, audience, film festival, Zinegin, French policy, Basque Country, film exhibition

Film exhibition difficulties: the Basque case

In order to survive against the giant of Hollywood and reach the screen, European cinemas struggle relentlessly. Films made in minority languages face even greater difficulties.

If these kinds of films survive, it is generally under the auspices of a certain public policy and aid support (Bellucci, 2010; Jäckel, 2003). That is, specific state promotion “for

difficult and low budget films or, when proven to be necessary, for films coming from geographic areas whose language and cultures have a limited circulation within and outside the EU market” (Bellucci, 2010, p. 219). In the case of nations without states, this usually happens when they have achieved a considerable degree of autonomy. That is the case with Quebec and Catalonia. For those without institutional recognition, however, cinema as an industrial endeavour is unfeasible, which is the case with Brittany and Sardinia, amongst others. Here, we examine a rather strange reality, the Basque case, and more specifically, Basque cinema reception in the Northern Basque Country, the territory within the French border.

The Basque Country itself is considered to be a special case: its territory is divided between two states/governments, and the language situation is very different depending on which side of the border you are. In the south, the territory within Spain, Basque has been a co-official language since the Statute of Gernika (1979) and the enhanced privileges of Navarre (1981) were approved, and now two regional governments carry forward an autonomous – though rather uneven – cultural policy. Therefore, in the last thirty-five years, institutions have contributed to Basque cinema allowing the, somewhat erratic, production of films in the Basque language. After many attempts, the last ten years have seen a steady rise in film production in the Basque language.¹ In the last decade, an average of two films in Basque has reached the big screen every year (with the exception of 2008). Each of these films was produced in the Southern Basque Country (with the exception of *Xora*).²

In the north, the territory within France, the situation is completely different. The three Basque Provinces belong to a larger department – called the Atlantic Pyrenees, with its capital in Pau, a non-Basque town. Despite the request of the Basque population for a split of the Atlantic Pyrenees into two French departments, Pays Basque and Béarn, Paris has repeatedly refused to engage in this debate. More importantly, the French constitution only accepts the French language, so the Basque language has no official status whatsoever. In other words, the Basque Country and the Basque language do not legally exist in the Northern Basque Country.

Meanwhile, the Basque language survives in this critical situation, spoken by a small but strong community. Citizens’ initiatives, Basque radios, the network of evening schools of Basque for adults and the Basque federation of schools (more than 3,000 students in 2013) keep the community alive.

Since it is difficult, if not impossible, to develop Basque cinema production in the north, when this community wants to watch Basque cinema, people have no choice but to watch the movies from the south; usually, in the Southern theatres and venues as well. The same goes for any other cultural and media production. The Basques from the north who want to live through the Basque language often consume media products from the south (newspapers, plays, television programs, etc.).

But the film industry is a particularly problematic case. In fact, as it is well known, France has a strong protectionist policy to protect French movies (Izquierdo, 2012; Finney, 1996). As Izquierdo suggests; “France is a benchmark for the European film-supporting

model; ... where its home made production market share has sometimes surpassed the American” (2012, p. 80-1). And (southern) Basque films are, in the eyes of the system, foreign (that is, Spanish) and commercially of no interest (since they are aimed at a minority). Currently, for the Basque population living in the Northern Basque Country it is easier to watch a movie in Korean or in Danish than in Basque.

There are movies in Basque language as well as a potential audience for them, but the system prevents the relationship between them. As Joseba Gabilondo has noted, the issue of Basque language in film is “not simply or primarily linguistic: it is geopolitical” (Colmeiro & Gabilondo, 2013, p.94). And this geopolitical matter is made explicit when it comes to showing Basque films in the Northern Basque Country.

So, besides being an audience study, our work is also an attempt to bring small nation film culture to contemporary studies of cinema by giving evidence of imposed constraints. This paper wants to show how limited regional cinemas may feel within the traditional film policy and why they matter (Ward, 2004; Hjort, 2011).

Small cinemas can be measured by “population, GDP, territory and the history of rule by non-co-nationals”; in other words, the conditions under which they thrive (Hjort, 2011: 1). On the one hand, according to Susan Ward, “because of its role in sustaining a national or regional identity, this social reflection activity has an important political and social purposes which, if not prioritised over, have at least an equal standing with the entertainment function of commercial cinema” (Ward, 2004, p. 116).

Not only do regional cinemas matter culturally, as works on the Basque cultural industry in general and cinema in particular have demonstrated, but they are also very important from an industrial perspective by contributing to the local economy (Zallo (et al. 1995; Manias-Muñoz, 2013). Last but not least, Mette Hjort points out that “scholars committing this issue are who make central the challenges and opportunities linked to matters of scale and may be modestly able to genuinely support the efforts of the relevant film practitioners; ... helping to establish transnational networks and connections” (Hjort, 2011, p.2).

French film policy: excluding protectionism

French film policy has been designed mainly in order to protect its own production from the United States film invasion. The funding body for supporting home-made films is the National Centre for Cinematography (CNC), which is in charge of managing and distributing the Ministerial fund. There are two financing sources for this body: the direct remittance from television – due to programming cinema in *prime time* – and the fee laid on to each ticket in order to have film exhibition permission (a fee only applied to non-European films). This means that the audience for US films nurtures the French film support fund and, thus, it is a way of self-financing. Nevertheless, US films dominate in French cinemas,³ and domestic films come after, protected by the national legislation (Izquierdo, 2012). Consequently, there is barely room for the rest.

Furthermore, French cinemas are not open spaces, since an exhibition licence is required – an enrolment number provided by the CNC. In principle, this is easy to achieve, but the administrative process takes a long time. When it comes to commercial films, there are company agents specifically in charge of this process, because the rather complex procedure requires some professional knowledge. Basque producers are usually financially challenged and, unable to hire an agent, have no other choice but to deal with the legal procedure by themselves. With limited resources, reaching French cinemas becomes a bureaucratic odyssey.

The problem is not new. Ten years ago, when Basque language films started to be produced with some continuity in the south, many agents tried to organise means of exhibition in order to bring Basque films into cinemas in the north.

In many cases, the exploitation permission⁴ has been obtained by producers from the south. In some others, thematic film seasons have been organised so that films in Basque could be exhibited in the north, as festivals do not need any exhibition licence. Furthermore, on the edge of legality, films in Basque have been programmed on certain occasions in shows called exceptional projections or events (in these cases, under the threat of financial sanctions because of the lack of exhibition licence). Up to now, Basque films have mostly been exhibited within such popular events: under amateur and almost illegal conditions.

But these are all individual initiatives, this is why various agents are starting to gather and look for a joint alternative.⁵ A good solution would be to create a semi-public authority which would be responsible for introducing Basque films into French cinemas.

In the meantime, a hungry audience is seeking ways to watch Basque films with normalcy. Zinegin, the most significant Basque film and documentary festival in the Northern Basque Country – which takes place in Hasparren (Labourd) – is a good example of that.

Zinegin as a nexus between Basque films and its potential audience in the Northern Basque Country

Zinegin Film Festival is one of the only ways for the public of the Northern Basque Country to see Basque cinema, and it also works as a meeting point for industry agents. This festival was founded in 2012 in Hasparren (Labourd), with a clear goal, easily identified by one attendee in our research: “we wanted to see films that we could not see anywhere else” (Martin, twenty-nine year old).⁶

The festival is an initiative of the town’s inhabitants, thanks to the collaborative efforts of three local associations (Eihartzea Cultural Center, Ttattola young club, and the group that organizes the cinema in Hasparren), operating on a very small budget and without any institutional support. The festival relies on volunteer labour from the organizing committee members. These members barely reach an average age of thirty and, broadly

speaking, their interests lie in Basque culture and its promotion, rather than in a general love for cinema.

Zinegin being a film festival, Southern films can be programmed without the burden of the exhibition visa. Thanks to the good will of Southern filmmakers, films rights are transferred for free, and filmmakers usually attend festival screenings and engage in Q&As.

At the inaugural event in 2012 about 600 people gathered. In December 2013, the second event surpassed 1,000 attendees and in 2014 that figure rose to 1,300.⁷ To understand the significance of this figure it is important to note that the population of Hasparren is just 5,000.

Approaching the Zinegin festival audience

The number of people attending, along with the good reputation that the festival has earned in local media, and the extended interest in the town and the region, lead us to conclude that the festival has succeeded: it has managed to create a new spot where south Basque films and the *suppressed audience* of the north have gathered. Zinegin is a key event for getting to know this suppressed Basque audience in the north, and approaching the audience has been only a first step in what we expect to be a more extended research on audiences for Basque films.

Despite the fact there is no set strategy or legal way in which southern films are brought to the Northern Basque Country, Zinegin festival has been able to fill the gap in the market. Due to Zinegin's passion for film, it is common to hear people state, "We used to have to go to San Sebastian when we wanted to see a Basque film, but now that we know Zinegin shows these films, we choose to go there" (Nora, thirty-two years old). Zinegin is opening doors for southern filmmakers and allowing them to reach new audiences they would otherwise have been unable to reach. The fact that southern filmmakers and production companies have provided "many facilities," such as, providing the films for free and going to Hazparne "enthusiastically," shows the desire to cater for the mentioned audience, according to the organisers.

As McQuail suggests, concepts such as hybridity, transnationalism and imagined communities have gained great importance in the field of audience studies (1997, p. 94–5). The case of Basque audiences in the Northern Basque Country, and more specifically the case of the Zinegin Film Festival, pose interesting challenges to the nation-state frame – it actually trespasses the state line between Spain and France – but at the same time becomes the privileged space for an understanding of the *imagined community* of those inhabitants of the Northern Basque Country who actually want to live as Basques.

We approached this particular audience to find out exactly what their motivations and expectations have been when attending this festival, and to test the importance of such a filmic event in the configuration of this community. Why do people take part in Zinegin? To what extent is there a potentially continuous audience for Basque films in the Northern Basque Country? What is the most important contribution the festival makes, according to

attendees? What should be done to reduce current exhibition constraints and guarantee Basque film offerings in the Northern Basque Country?

According to Vallejo (2014), film festivals work as funding forums, co-production platforms, producers, markets, and distribution and promotion platforms among others. But they are “attended for various reasons by a variety of cinephiles, and for some, the experience of being part of the “festival”, its unique setting [...] is just as important as the films themselves” (De Valck, 2007, p. 212-13). Indeed, Zinegin film festival is a contribution to that. We think rather that, apart from being a showcase for Basque films and serving as a meeting point for film industry professionals, Zinegin also works as a public place for the expression of a blocked aspiration: that of watching Basque films in the Northern Basque Country on a regular basis. Ian Christie has recently noted that regional and small nation cinemas are trying to find their way onto the global screen by pointing at their own local specificity. Basque Cinema in the Northern Basque country resists not only the “bland global culture delivered everywhere in multiplexes” (Christie, 2013, p.24), but also the much protected cinema of the French state.

Methodology

Our research was conducted during the 2013 festival, which took place in Hasparren (Labourd) between 19-22 December 2013. During four days Basque fiction films, short films and documentaries were exhibited.

Regarding methodology, firstly, we designed a questionnaire – in Basque and French – aimed at the people attending the festival, which would let us know the configuration of the audience *in situ*. The questionnaire was made up of closed questions, which allowed us to gather data regarding the films that had been watched, and the audience’s previous knowledge about them; as well as of open-ended questions, to learn about the viewers’ expectations and motivations for attending the festival, as well as their satisfaction regarding the event (See **Appendix 1**).

The questionnaire was handed out at one screening every day, that is, at a total of four screenings, but as it can be seen in the questionnaire, participants were also asked to answer questions about their whole experience of attending the festival. The most prominent screenings –in terms of popularity and expected success – were picked in order to reach the higher number of viewers. Participants had to fill the questionnaire after watching the film. Volunteer sampling was the chosen method. After the whole process, a total of twenty-nine completed questionnaires were collected in the four screenings.

Finally, we analysed and interpreted all the questionnaires answered, and, together with some quantitative data provided by the Festival organizers, tried to reach some conclusions.

Results and responses

One of the first conclusions we reached was that attendance varied a great deal depending on the film shown. The most watched films in the festival were *Urteberri on, Amona!* (Telmo Esnal, 2011), a dark comedy with well-known actors and director; *Amaren eskuak* (Mireia Gabilondo, 2013), based on a best-selling Basque novel; *Emak Bakia Baita* (Oskar Alegria, 2012), a documentary that achieved great success at the last San Sebastian Film Festival, and *Beiak* (Julio Medem, 1992) a cult film by one the most international Basque filmmakers. Each of these films is representative of the different genres that are being developed in Basque cinema today (see **Appendix 2**)

So, even if the majority of the respondents expressed the view that the language was the main reason for attending the festival (seventeen of twenty-nine participants pointed to this as their prime motivation), when it comes to choosing a particular film, viewers have followed more specific criteria: the novel behind the film, the presence of the actors during the screening. It is not a coincidence that the most viewed films are those better known to the public also in the south, although these films owe their popularity to a variety of reasons: popular novel adaptation, prominent actors/filmmakers, and presence/accolades at other relevant festivals. Actually, the second most commented reason to attend a film screening at the festival, after 'promoting Basque cinema', was a long anticipated wait to see particular films, as one participant noted: 'I had been meaning to watch it for a long time now' (thirteen participants mentioned waiting to see films).

According to the organiser's data, four films were the most successful during the 2013 festival. Those four titles coincide with the responses we gathered. In particular, *Beiak* (Julio Medem, 1992), a historic film by one of the most well-known Basque filmmakers, was mentioned often by participants. According to their words, they had been aware of this film for a long time but not had the chance to see it until the festival. *Urte Berri on, Amona!* (Telmo Esnal, 2011), a dark comedy about family, also gained a lot of attention, and, according to our respondents, the presence of the filmmakers and actors during the screening was one of the strong points (five participants commented on this). *Amaren eskuak* (Mireia Gabilondo, 2013) was also one of the highlights of the festival, and in this case, the reason for its success seems to be the novel from which the film was adapted. The book, *Amaren eskuak*, by Karmele Jaio, has sold over 20,000 copies only in Basque, and four of our respondents mentioned previous knowledge of the novel as a reason to attend the film at the festival.

There was an extra reason to attend particular screenings, which we had not anticipated. The reasons for four respondents to watch *Emak Bakia Baita* (Oskar Alegria, 2012), a documentary about Man Ray's works in the Basque town of Biarritz, lay in its previous success at the San Sebastian International Film Festival. This documentary has had a successful career in the International Film Festival arena, and the news of its success at the San Sebastian festival was well known by these respondents.

Only half of the respondents had had the opportunity to see any of the programmed films before the festival (fourteen), while the other half (fifteen) had had no choice at all,

even though some of the films were not particularly recent. According to respondents, this festival makes two main contributions: “it gives people the opportunity to watch movies that otherwise are impossible to see” (Haritza, twenty-nine year old) and “it is a meeting point for people in the domain of Basque cinema” (Miren, fifty-year old). These accounts illustrate the importance of this event in providing audiences with rarely available content, and for community construction.

When asking about the general opinion about Basque films, we detected a great lack of familiarity with Basque cinema. Respondents did not know how to give a specific answer to the following question: would you say that the quality of Basque cinema has increased in this century? There was also a lack of knowledge of general trends and styles of modern Basque cinema. Some of the respondents believed that the subject matter of films are mainly traditional; fifteen respondents agreed strongly with this statement, despite the fact that many contemporary Basque films deal with contemporary, urban problems and situations. Fourteen respondents agreed that the topics covered in Basque films are diverse, which is arguably nearer to the truth, however, these same respondents could not specify what these diverse topics might be when given the chance to detail them in open questions.

Most of them (20 out of 29) agreed that one of the biggest challenges for Basque cinema is to obtain a continuous exhibition, the festival being an ‘island’ not sufficient to satisfy their interest. Another highlight seems to be the need to implement a system of aids to boost film production in the Northern Basque Country, to which 15 respondents agreed. Some of the attendees were familiar with the structural trouble of Basque cinema within the France state, and specifically noted that this festival could be a step-forward in the struggle for a more stable showing of Basque films: ‘I believe Zinegin might become a tool so we can soon get a *visa* from the CNC for Basque Cinema in the Northern Basque Country’ (Josu, twenty-seven year old).

Conclusions

Zinegin proves to be an important event for those interested in Basque culture in the Northern Basque Country. It attracts a significant number of viewers to a small village, however, only eleven of our respondents were local (a third of the total). So, Zinegin is a referential event not only for the local people, but also for those coming from outside of the region. The village becomes a spot in which Basque culture is promoted in a collective way, making the impossible (watching Basque films) possible. In other words, it is an example of how small cinemas look for ways of facing geopolitical constraints, turning these constraints into opportunities.

Interestingly enough, this is an adult event, in which children’s films do not seem to attract many viewers. This is a rather significant fact in the case of Basque culture, in which many media and cultural products (television and literature, just to mention two) have been traditionally supported by a large children’s audience, mainly because children – thanks to the school system – make up the largest part of the Basque speaking population.

However hungry this audience might be for Basque films, they do not seem to have a specific knowledge of Basque cinema, and thus the vague answers when asked about this cinema in general. However, they show awareness of particular films, films that have attained some recognition in the media and in other events. It is worth noting that Basque cinema has had regular production only since 2005, with scattered and irregular productions before that. Lack of familiarity with general trends and styles in Basque cinema should not be surprising then.

The most important conclusion is that the festival is an opportunity for audiences to satisfy an interest that many viewers have held for a long time. We can effectively talk about an interest that has been building up for a long time now and Zinegin as a safety valve for an audience whose access to Basque films is seriously limited. Thus, cinema is only an expression of a larger Basque identity that they feel they belong to, and the festival seems to be a meeting point for this community with commonly held values. Any initiative facilitating the consumption of Basque culture would be probably as welcome as the Zinegin festival.

This accumulation of motivation leads us to wonder if the eagerness we have found around Basque films would be so if there were a continuous and more accessible exhibition of Basque films in the Northern Basque Country. Hopefully, we will have an answer for it very soon: as we were writing these lines, the news that a cinema in Bayonne called L'Atalante, would launch a distribution strategy for showing Basque cinema in the north surprised us in a positive way.

Following this initiative, films produced in the south are currently being programmed in many commercial theatres owned by L'Atalante in France. That is, also in the Northern Basque Country. This initiative will seek to ensure Basque films in these theatres for at least a period of two weeks. The first title of this initiative has been *Asier eta biok (Asier and I, 2013)*.⁸ Simon Bloudeau, the person responsible, has already begun to contact actors, producers and distributors as well as many organizations to build a strong network that will support this enterprise.

This research opens the way for a further study, in which a wider Basque-speaking audience might be examined through a larger-scale study. The interesting question here is: can a more stable and regular Basque film exhibition program really help the endangered Basque identity and language?

Zinegin was born out of the need to answer to the suppressed northern audience. From now on, if Atalante and EKE's project continues, a new era of growth will ensue for the Basque cinema in the Northern Basque Country. Time will tell what role the festival will play in this growth since its main objective of spreading Basque films in the North will already be underway.

In fact, looking at its development, we could think that this festival from Hasparren will continue to have its place. In its short history, it has shown that it offers much more than screenings of films that would not be shown elsewhere in the region. It is a reference spot within the cultural schedule of the local people and a meeting point for the cross-

border imaginary community. In this sense, Zinegin is one more example of how essential the mechanisms resulting from the community itself and the cultural self-organisation are, for the survival of the Basque speaker's community in the Northern Basque Country. Precisely, that it is its main value as well as its main handicap.

Bibliographic notes:

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APPENDIX 1: QUESTIONNAIRE

Questionnaire example

This survey aims to highlight the reasons why the audience attends the festival. The responses will be confidential and used as part of a university research. Thank you.

1. What film are you coming to watch?

- a) Euskara jendea
- b) Kimuak
- c) Gure Sorlekua
- d) Izenik gabe 200x133
- e) Nire argazkia
- f) Agur esatea
- g) Olentzero eta Iratxoen Jauntxoa
- h) Beiak
- i) Emak Bakia Baita
- j) Irailaren Batean
- k) Baztan
- l) Amaren eskuak
- m) Urte berri on, Amona!

2. Why are watching this/these films?

- a) Because of the language
- b) Because of the schedule time
- c) Because of the characters are in
- d) Because of the author
- e) Other reason(s)

3. Did you already know the films?

- a) Yes (please, say which)
- b) No

4. If yes, have you had the chance to watch it/them?

- a) Yes (please, say which)
- b) No

5. Which is the most important contribution of the festival?

(1: not agree at all; 2: disagree; 3: I don't know; 4: In agreement; 5: Completely agree)

- a) It gives the opportunity to watch not very accessible Basque films to the general audience (1, 2, 3, 4, 5)
- b) It puts together Basque amateur filmmakers (1, 2, 3, 4, 5)
- c) Being able to watch movies on an attractive price (1, 2, 3, 4,5)

6. What do you know about the Basque cinema?

- a) These films focus on traditional themes (1, 2, 3, 4, 5)
- b) These films talk on political theme (1, 2, 3, 4, 5)
- c) The themes are different. There are no precise theme (1, 2, 3, 4, 5)
- d) The films of the XXI century have better quality or level (1, 2, 3, 4, 5)
- e) I've heard that recent Basque films were released (1,2, 3, 4, 5)

7. If you had to say one, what would be the challenge for the Basque cinema within the Northern Basque Country?

- a) There should be a greater diffusion
- b) There is a need to establish a specific funding or support for the Basque production
- c) A cinema school should be created
- d) Other reason(s) (Please, say which)

8. Age:

- a) Older than 18
- b) 18-29
- a) 30-39
- b) 40-49
- c) 50-59
- d) 60-75
- e) Older than 75

9. City:

APPENDIX 2: TABLES

Choose the movies you've seen at the festival	Answers
<i>Euskararen jendea <<4: Mugetan Gaindi>></i>	14%
<i>Kimuak</i>	10%
<i>Gure Sorlekua</i>	21%
<i>Izenik gabe 200x133</i>	14%
<i>Nire argazkia</i>	24%
<i>Agur esatea</i>	31%
<i>Olentzero eta Iratxoan Jauntxo</i>	0%
<i>Beiak</i>	41%
<i>Emak Bakia Baita</i>	41%
<i>Irailaren Batean</i>	17%
<i>Baztan</i>	34%
<i>Amaren Eskuak</i>	55%
<i>Urte berri on, amona!</i>	48%

Why seen this or these films	Answers
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Because of the language	59%
Because of the schedule time	28%
Because of the characters are in	17%
Because of the author	14%
Other reason(s)	38%

Opinion about the main contribution of the festival	Do not agree at all	Disagree	I do not know	Agree	Completely agree
It gives the opportunity to watch not very accessible Basque films to the general audience	0%	3%	0%	24%	72%
It puts together Basque amateur filmmakers	0%	0%	14%	34%	52%
Being able to watch movies on an attractive price	3%	7%	14%	24%	52%

The view on the Basque cinema	Do not agree at all	Disagree	I do not know	Agree	Completely agree
These films focus on traditional themes	7%	21%	17%	48%	7%
These films talk on political themes	0%	21%	31%	41%	3%
The themes are different. There are no precise theme	0%	0%	10%	48%	41%
The films of the XXI century have better quality or level	0%	10%	48%	34%	7%
I've heard that recent Basque films were released	0%	3%	21%	52%	24%

The challenge of Basque cinema in the Northern Basque Country	Answers
There should be a greater diffusion	69%
There is a need to establish a specific funding or support for the Basque production	52%
A cinema school should be created	28%
Other reason(s)	10%

Notes:

¹ *Aupa, Etxebeste!* (*Hurray, Etxebeste!*, Asier Altuna and Telmo Esnal, 2005) was the first film produced entirely in Basque after a twelve-year gap, ushering in an uninterrupted production of films in Basque.

² Erostarbe, Gorka (2011). Urrutirago begira (Looking beyond). Berria.

http://paperekoa.berria.info/plaza/2011-05-08/030/001/urrutirago_begira.htm

³ Xan Aire (2013) Joxean Fernandez: “Euskal zinema guretzat soilik garrantzitsua bada, gaizki egiten ari gara” (“If Basque cinema is important only for us, we are doing wrong”) Berria

http://www.eke.org/eu/kultura/lekukoak_lekuko/fernandez_joxean

⁴ This term refers to the visa requirements for distribution companies to exhibit films within France,

⁵ Arbelbide, Nora (2013) Pantailatik erori gabe (Without falling from the screen) Ipar Euskal Herriko Hitza <http://www.iparraldeko hitza.info/2013/11/08/pantailatik-erori-gabe/>

⁶ All names have been changed for privacy reasons

⁷ Please note that these figures refer to the amount of tickets sold in each edition.

⁸ Full-length documentary film co-directed by the actor Aitor Merino and his sister, the documentary maker Amaia Merino. It tells the story of the author himself and his long-life friendship with an ETA militant.