

Specific Master's  
Degree

Film and Audiovisual  
Archives

Film and Audiovisual  
Curating

Filmmaking and  
Audiovisual Creation

# Guide of the 2025/ 2026 Academic Year

1. Educational model
2. A school for everyone
3. A place characterised by responsibility and commitment
4. Circularity
5. Map of contents
6. Rhythms and rituals
7. Time and dedication
8. Possible paths
9. Research map
10. Students' end-of-course assignments
11. Handing in deadlines
12. Assessment
13. Professional internship programme
14. Intellectual rights
15. Obligations regarding brand use
16. School archive
17. The house of cinema
18. University community
19. The team
20. Academic board

Elías Querejeta Zine Eskola (EQZE) is an international centre of film-related research, thinking and practice. EQZE is based on the fields of knowledge represented by the three stakeholder's instrumental in its design and establishment: the Basque Film Archive, Tabakalera ICCC cultural project and the San Sebastián Festival (SSIFF). The institutions involved in the development of the school are not teaching institutions, but rather film institutions. Hence the establishment of an idea that takes shape as a teaching project.

Due to its genealogical and circular view of history and the film tradition, as well as its unique academic approach, EQZE defines itself as the 'school of the three tenses of cinema'.

## 1. Educational model

Elías Querejeta Zine Eskola's teaching project is based on a two-fold pedagogical outlook. First, it proposes an ever-changing academic map that is rich in options, enabling each student to forge their own unique, personal and individual learning pathway during their time at the school. Additionally, EQZE encourages students to develop social responsibility and strengthen their role in shaping community life at the school.

## 2. A school for everyone

EQZE is a place that nurtures freedom and fosters learning, encouraging students to take risks and pursue their intellectual passions. Maintaining and caring for this space is a shared responsibility, and everyone must adhere to the established rules to ensure peaceful co-working and coexistence. These include participating in debates in a critical yet constructive manner, respecting deadlines and academic regulations, being punctual, and using and caring for technical equipment correctly at all times.

All members of the EQZE community have the right to enjoy equal opportunities and to be treated with respect and dignity. To create and preserve a space that respects diversity and fosters egalitarian relationships, EQZE has its protocol in place to prevent and address potential situations of harassment and/or discrimination that may arise within the educational community.

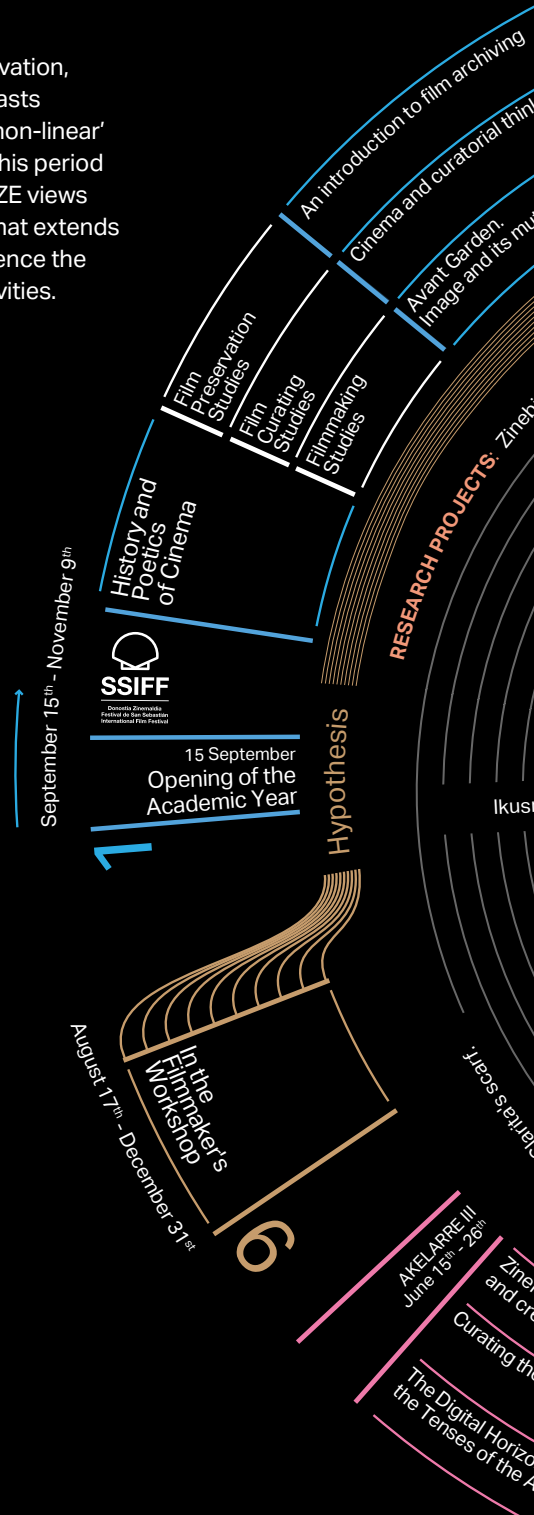
## 3. A place characterised by responsibility and commitment

Taxpayers' money funds Elías Querejeta Zine Eskola. It therefore has a strong sense of social and political responsibility, which all members of EQZE are called upon to uphold. Far from being an abstract ideal, this commitment is reflected in the school's daily activities.

The school is a place for exchanging ideas, meeting other people and building a shared project, brick by brick. In line with our work-based philosophy, attendance (in class, workshops, labs, and study periods, etc.) is obligatory, as it is not only necessary for academic advancement but also a matter of respect for one's fellow students and society in general.

# 4. Circularity

Each of the three itineraries (Film Preservation, Film Curating, and Filmmaking Studies) lasts fifteen months. In keeping with EQZE's 'non-linear' philosophy of learning and experience, this period is structured circularly. In this sense, EQZE views itself as an experience-based initiative that extends far beyond a purely academic project, hence the expansive nature of its syllabus and activities.





2025-2026 Academic Year

2

History and Poetics of Cinema

November 10<sup>th</sup> - January 6<sup>th</sup>

Deepening in the Photochemical

Curation, archiving and research

Avant Garden. Construction and composition

December 9<sup>th</sup> - 19<sup>th</sup>  
2024/2025  
HYPOTHESIS

3

History and Poetics of Cinema

January 7<sup>th</sup> - March 8<sup>th</sup>

From the Grain to Pixel. Transformations of Photochemical Material

Curatorial laboratory

Methodologies of creation

AKELARRE II  
February 23<sup>th</sup> - March 6<sup>th</sup>

4

History and Poetics of Cinema

March 9<sup>th</sup> - Mayo 10<sup>th</sup>

Narratives

Cinema spaces

From line to Pixel. Video and Magnetic Media

5

History and Poetics of Cinema

May 11<sup>th</sup> - August 16<sup>th</sup>

Collection. Research on the film archive of the Bilbao International Documentary and Short Film Festival / Co. Non-Aligned Film Archives / Strange Objects. Super 8 cinema and filmic counter-pedagogies in Latin America / Artxiboa: What is a film festival for? / The coming and going of trains / C...

mira Berriak

Ikusmira Berriak

fabrika, Profession creative production e future n and Archive

## 5. Map of contents

The contents included in the academic programme basically fall into the following subject categories:

---

<b>Core subjects</b>	The core subjects provide a general introduction to film thinking and film history and they form the backbone of the school's cinematographic thinking and are both compulsory and graded.
<b>Speciality subjects</b>	Speciality subjects are designed to impart the specific knowledge accumulated in each department, aiming to ensure the progressive immersion of students in the issues inherent to each speciality over the course. Specialist subjects are compulsory and graded for students in the specific area.
<b>Shared subjects</b>	Specific subjects with an advanced focus involving two specialist areas. They form part of both itineraries and are compulsory. They tend to be methodological and subject to assessment, forming part of the curriculum of both itineraries.
<b>Cross-cutting subjects</b>	<p>Cross-cutting subjects offer EQZE students the chance to broaden their horizons, find their individual vocation and explore different knowledge pathways. Once students enrol in a subject, attendance is compulsory. These subjects are divided into three areas of knowledge:</p> <p><b>MATERIALITY</b>      This area includes academic and training proposals centred around the materiality of film.</p> <p><b>FILM IN SPACE</b>      Here, we explore the components of film apparatus, their expansion and questioning and the exhibitive dimension of the screen itself.</p> <p><b>POETIKA (POETICS)</b>      This is the school's repository of everything humanistic and thought-related, of aesthetic and political theory. It is also the place in which the school opens itself up to other arts.</p>
<b>Time bank</b>	Content created and taught by members of the student community to other members of the student community, with the aim of sharing any specialist and non-specialist knowledge they may have amassed before joining EQZE.

---

## 6. Rhythms and rituals

The academic year is organised around six modules of varying duration. The first five modules (September-July) are teaching modules and are conducted face-to-face. The sixth module (August-December) is dedicated to students' end-of-course assignments or hipótesis ('hypotheses') and is semi face-to-face in nature.

All modules constitute a unit in themselves, are consistent in their teaching style and conform to a single internal structure which repeats itself in a cyclical fashion: the module begins with the core subjects, before moving on to the specialist and cross-cutting ones.

The academic activities of EQZE are defined by the creativity of a true community of filmmakers who, for fifteen months, share the experience of learning about and exploring film. The community weeks or Akelarre, in the EQZE glossary, embody this idea of community. In the teaching period, these weeks take place at the end of the first, third and fifth modules. The Akelarre help monitor and keep track of the progress being made in students' end-of-course assignments. They are also the moment to check how the syllabus is progressing and to foster exchange and communication between specialist areas.

---

<b>Akelarre I</b>	27 October – 7 November 2025
<b><i>Hipótesis of the 2024-2025 academic year</i></b>	9 – 19 December 2025
<b>Akelarre II</b>	23 February – 6 March 2026
<b>Akelarre III</b>	15 – 26 June 2026

---

### Hypothesis

*Hipótesis* is the name given to the final EQZE event that takes place in December and in which students present their 'film hypotheses', publicly screening or (in the case of incomplete projects) provisionally materialising their end-of-course assignments.

---

<b><i>Hipótesis of de 2025-2026 academic year</i></b>	9 – 18 December 2026
-------------------------------------------------------	----------------------

---

## 7. Time and dedication

EQZE's teaching model includes both academic and professional content, as well as experience-based learning. During their time at EQZE, students will be totally immersed in the world of cinema. This experience goes well beyond the academic realm, and as such, it is difficult to establish hard and fast rules regarding the amount of time students will need to dedicate to their studies. Nevertheless, the table below provides the equivalence in ECTS credits for each Master's course and its class load, in accordance with European university standards.

Subjects	ECTS credits
Basic training	45
End-of-course assignment	15
Extracurricular internship programme	> 100 hours

In accordance with the criteria established by the European Higher Education Area (EHEA), each of the three Master's degrees run by EQZE has an equivalent value of 60 ECTS credits. The five face-to-face teaching modules represent a total of 45 ECTS credits. The sixth semi face-to-face module, which focuses on the end-of-course assignment, represents 15 ECTS credits. The syllabus is fairly flexible in terms of enabling students to customise their itineraries. As a guideline, the table below shows the basic components of the class load:

Category	Module	Subject	Lang.	ECTS
Core subjects	1-4	El arte de las aberraciones: historias y estéticas del cine	ES	6

Category	Module	Subject	Lang.	ECTS
Film preservation	1	La imagen fotoquímica I. Revelado blanco y negro	ES	2
	1	Catalogación, documentación y curaduría de archivo	ES	3
	1, 3, 5	Filosofía, ética y políticas de la preservación del cine	ES	3
	1, 5	Identification and preservation of digital files	EN	2
	2	La imagen fotoquímica II. Reveladora Vostok	ES	2
	2	Identificación y preservación de materiales fotoquímicos	ES	5
	2	El mapa de los tres archivos: archivo y metodologías de la investigación	EN	2
	3	Tratamientos digitales de la imagen I: Digitalización	ES	3
	4	Tratamientos digitales de la imagen II: Diamant	ES	2
	4	Tratamientos digitales de la imagen III: Da Vinci	ES	1,5
	4	Identificación, preservación y digitalización de materiales de vídeo	ES	4,5
	5	Gestión de colecciones de archivos audiovisuales	ES	2
	5	Historia del sonido para su restauración	EN	2
Film curating	1	Catalogación, documentación y curaduría de archivo	ES	3
	1,4	Poetics and politics of film curating: cinema, practices and perspectives.	EN	6
	1-4	Zine. Herramientas teórico-prácticas de distribución, acceso y exhibición del cine	ES	12
	1-5	Espacios de práctica curatorial	ES	2
	2	El mapa de los tres archivos: archivo y metodologías de la investigación	ES	2
	2-4	El buen amor. Escritura y cine	ES	5
	5	Zinefabrika: desarrollo de proyectos curatoriales	ES	2
	5	Gestión de colecciones de archivos audiovisuales	ES	2
Filmmaking	1	Proyecto 0. Aproximación a la captación de la imagen	ES	1,5
	1	La imagen fotoquímica I. Revelado blanco y negro	ES	2
	1-4	Avant-Garden. El film y el arte del jardín	ES	12
	1,5	Contra la página en blanco: otros acercamientos a la creación cinematográfica	ES	5
	2	La imagen fotoquímica II. Reveladora Vostok	ES	2
	3-5	Metodologías de la creación	EN	3
	4	Estudio de un lugar	ES	5
	5	Zinefabrika: desarrollo de proyectos cinematográficos	ES	3,5

Category	Module	Subject	Lang.	ECTS
Cross-cutting	1	Observatorio de la escucha	ES	1,5
	1-3	Puntos de partida	ES	3
	3	Contactos: cine, vídeo y arte en el panorama vasco	ES	1,5
	3	EQZELab. Laboratorio fílmico profesional	ES	2
	3-5	Videoensayo y reescrituras de la historia	ES/EN	4,5
	3-5	Encender la palabra: taller de escritura poética	ES	3,5
	4	The Art of Primitive Emulsions	EN	2
	4	Interpreting and conserving complex media artworks	EN	2
	4	Zinebotanika	ES	2
	5	Tinting and toning	EN	2

## 8. Possible paths

Cross-cutting subjects are one of the tools that allow students to trace an individualised and unique pathway in EQZE. There are different ways of classifying or listing subjects. This one in particular prioritises the families of knowledge to which they belong. Thus, the table makes it possible to identify which cross-cutting contents can reinforce the interest of each student in certain specific areas of knowledge.

(c): core subject

(s): speciality subject

(cc): cross-cutting subject

(sh): shared subject

## Film Preservation Studies

### History. Thought and aesthetics of cinema

- (c) El arte de las aberraciones: historias y estéticas del cine
- (s) Filosofía, ética y políticas de la preservación en cine
- (cc) Observatorio de la escucha
- (cc) Videoensayo y reescrituras de la historia

### Poetics

- (cc) Tinting and toning
- (cc) The art of primitive emulsions
- (cc) Zinebotanika
- (cc) Encender la palabra: taller de escritura poética
- (cc) Puntos de partida

### Materiality of cinema I\_Photochemical

- (s) Identificación y preservación de materiales fotoquímicos
- (sh) La imagen fotoquímica I. Laboratorio 16mm
- (sh) La imagen fotoquímica II. Reveladora Vostok
- (cc) EQZLAB. Laboratorio fílmico profesional

### Materiality of cinema II\_Magnetic

- (s) Identificación, preservación y digitalización de materiales de vídeo

### Materiality of cinema III\_Digital

- (s) Tratamiento digital de la imagen I. Digitalización
- (s) Tratamiento digital de la imagen II. Diamant
- (s) Identification and preservation of digital files

### Methodologies

- (sh) Catalogación, documentación y curaduría de archivo
- (sh) Gestión de colecciones de archivos audiovisuales
- (sh) El mapa de los tres achivos: archivo y metodologías de la investigación

### Explorations

- (s) Historia del sonido para su restauración
- (cc) Contactos
- (cc) Interpreting and preserving complex media artworks

## Film Curating Studies

### History. Thought and aesthetics of cinema

- (c) El arte de las aberraciones: historias y estéticas del cine
- (s) Poetics and politics of film curating: film, practices and perspectives
- (cc) Observatorio de la escucha
- (cc) Videoensayo y reescrituras de la historia

### Poetics

- (cc) Tinting and toning
- (cc) The art of primitive emulsions
- (cc) Zinebotanika

### Practicum

- (s) Zine. Herramientas teórico-prácticas de distribución, acceso y exhibición del cine
- (cc) EQZLAB. Laboratorio fílmico profesional

### A Room For One's Own

- (s) El buen amor. Escritura y cine
- (cc) Encender la palabra: taller de escritura poética
- (cc) Puntos de partida

### Methodologies

- (s) Zinefabrika: desarrollo de proyectos curatoriales
- (sh) Catalogación, documentación y curaduría de archivo
- (sh) Gestión de colecciones de archivos audiovisuales
- (sh) El mapa de los tres achivos: archivo y metodologías de la investigación

### Explorations

- (s) Espacios de la práctica curatorial
- (cc) Contactos
- (cc) Interpreting and preserving complex media artworks

## Filmmaking Studies

### History. Thought and aesthetics of cinema

- (c) El arte de las aberraciones: historias y estéticas del cine
- (cc) Observatorio de la escucha
- (cc) Videoensayo y reescrituras de la historia

### Poetics

- (s) Avant garden. El film y el arte del jardín
- (cc) Tinting and toning
- (cc) The art of primitive emulsions
- (cc) Zinebotanika

### Practicum

- (s) Proyecto 0
- (sh) La imagen fotoquímica I. Laboratorio 16mm
- (sh) La imagen fotoquímica II. Reveladora Vostok
- (cc) EQZLAB. Laboratorio fílmico profesional

### Narratives

- (s) Estudio de un lugar
- (cc) Puntos de partida

### Methodologies

- (s) Zinefabrika: desarrollo de proyectos cinematográficos
- (s) Metodologías de la creación
- (s) Contra la página en blanco: otros acercamientos a la creación cinematográfica
- (cc) Encender la palabra: taller de escritura poética

### Explorations

- (cc) Contactos
- (cc) Interpreting and preserving complex media artworks

## 9. Research map

EQZE sees itself as the result of a research process orientated towards the world of cinema, which is manifested in the form of a film school. It is from this seed that all the research resources deployed by the school stem (research projects and actions, seminars, publications, etc.); it is this seed that nurtures all its educational, intellectual and creative activities and impregnates all its strategic actions.

Depending on their specific concerns and interests, students may choose to join one of the school's existing research groups. They may also base or draw inspiration for their end-of-course assignment on/from the research project in which they have chosen to participate.

---

### The Zinebi Collection.

Research on the film archive of the Bilbao International Documentary and Short Film Festival

Associated institutions:  
Zinebi, Basque Film Archive.

---

### C3.

Non-Aligned  
Film Archives

Associated institutions:  
Archives Bouanani, Association Jocelyne Saab,  
cinémathèque québécoise

---

### Strange Objects.

Super 8 films and filmic counter-pedagogies  
in Latin America

Associated institutions:  
Medialab Tabakalera, Ateliers Varan,  
Centre for Visual; Anthropology of Goldsmiths,  
University of London

---

### Artxiboa.

What is the purpose of a film festival?

Associated institutions:  
San Sebastián International Film Festival (SSIFF)

---

### The Coming and Going of the Trains

Associated institutions:  
Filmoteca Española, University Institute of  
Spanish Cinema (UC3M)

---

### Clarita's Scarf

Associated institutions:  
Amé Artxiboa, University of  
California-Los Angeles (UCLA)

## 10. Students' end-of-course assignments

During the academic year, students from all three specialist areas must participate in a project. Projects may stem from students' own initiative or can form part of the different pre-existing avenues of research currently being explored by the school's Research Department. All projects are assigned a tutor who accompanies the students during the assignment. End-of-course assignments may take the following forms:

- a. Academic project
- b. Film preservation and conservation project
- c. Curatorial project
- d. Filmmaking project

The school has a catalogue of research resources that students can use to select their end-of-course project. This catalogue provides access to sources and materials of exceptional value, and offers students the possibility of establishing collaborations with international film and academic institutions. Students are free to define their own approaches in dialogue with the schools and associated institutions.

Collection	Associated institutions
Trigueros Mori Archive	Personal archive
Artxiboa (SSIFF)	San Sebastián International Film Festival, Elías Querejeta Zine Eskola
Centre Audiovisuel Simone de Beauvoir	Centre Audiovisuel Simone de Beauvoir
Cinenova	Cinenova, LUX London
Doc's Kingdom	University of Reading
Dowskino	University of Reading
EQZE Z-A (Filmmakers Archive)	Elías Querejeta Zine Eskola, Medialab, Tabakalera
EQZE Ikerkuntza	Elias Querejeta Zine Eskola eta banakako proiektuei lotutako beste erakunde batzuk
Filmoteca de Catalunya	Filmoteca de Catalunya
Filmoteca Valenciana – Institut Valencià de Cultura	Filmoteca Valenciana – Institut Valencià de Cultura
Oderiz colection	Personal archive
Red de Cine Doméstico	Memorias Celuloides, La Cinematográfica, Filmoteca Valenciana – Institut Valencià de Cultura, Filmoteca de Andalucía, Filmoteca Canaria, Proxecto Socheo, Unitat d'Investigació del Cinema URV, Rollos de Familia, Guadalajara: Objetivo tus recuerdos, Día Internacional del cine y vídeo doméstico de Salamanca, Minichaplin

# 11. Handing in deadlines

Given the complexity of EQZE's open, dynamic working system, which recognizes the importance of the process itself, it is essential that handing in deadlines be respected with the utmost rigour. Deadlines are outlined in the table below. No extensions will be granted.

Hand-in date     Bank Holidays

## September

2025

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

15 → 18	Opening of the 2025-2026 Academic Year
19 → 27	<b>SSIFF 73</b>

## October

	1	2	3	4	5
6	7	8	9	10	11
12	13	14	15	16	17
18	19	20	21	22	23
24	25	26	27	28	29
30	31				

10	<b>Filmmaking studies</b> Avant-Garden. El film y el arte del jardín	Haiku. Undeveloped black and white material
17	<b>Akelarre I</b>	Deliverable
24	<b>Filmmaking studies</b> Avant-Garden. El film y el arte del jardín	Haiku. Undeveloped colour material
27 → 7 Nov	<b>Akelarre I</b> Community sessions	

## November

				1	2
3	4	5	6	7	8
9	10	11	12	13	14
15	16	17	18	19	20
21	22	23	24	25	26
27	28	29	30	31	

14	<b>Film Curating studies</b> El buen amor. Escritura y cine	Preliminar exercise Brief glimpses of beauty
21	<b>Film Curating studies</b> ZINE	Deliverable 1. Programme definition

## December

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

9 → 19	<b>HYPOTHESIS OF THE 2024-2025 ACADEMIC YEAR</b>
20 → 31	Closed for holidays

			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

## January

2026

1 → 6	Closed for holidays	
9	<b>Film Curating studies</b> ZINE	Deliverable 2. Monthly calendar
		Deliverable 3. Quarterly calendar
16	<b>Film Curating studies</b> El buen amor. Escritura y cine	Deliverable 1 Critics, theorists and essayists

## February

						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	

6	<b>Akelarre II</b>	Deliverable
13	<b>Film Preservation studies</b> Dossier of works on magnetic support	Deliverable 1. Preservation plan
		Deliverable 2. Digitisation exercise
	<b>Filmmaking studies</b> Avant-Garden. El film y el arte del jardín	Haiku. Final version
	<b>Film Curating studies</b> ZINE	Deliverable 4. Programme definition
23 → 6 Mar	<b>Akelarre II</b> Community sessions	

## March

						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

6	<b>Film Curating studies</b> El buen amor. Escritura y cine	Deliverable 2. The event
13	<b>Film Curating studies</b> El buen amor. Escritura y cine	Deliverable 3. The event of publishing
	<b>Film Preservation studies</b> Dossier of works on photochemical support	Deliverable 1. Catalogue file
		Deliverable 2. Viewing file
		Deliverable 3. Technical inspection and critical study report
		Deliverable 4. Treatment report
27	<b>Film Curating studies</b> ZINE	Deliverable 5. Monthly calendar
		Deliverable 6. Quarterly calendar
	<b>Filmmaking studies</b> Estudio de un lugar	Audiovisual exercise
28 → 31	Closed for holidays	

1 2 3 4 5  
 6 7 8 9 10 11 12  
 13 14 15 16 17 18 19  
 20 21 22 23 24 25 26  
 27 28 29 30

## April

2026

1 → 12	Closed for holidays	
17	<b>Filmmaking studies</b> Avant-Garden. El film y el arte del jardín	Finished audiovisual piece, WIP or script
	<b>Cross-cutting subject</b> Video-ensayo y reescrituras de la historia	Deliverable 1. Introductory text

1 2 3  
 4 5 6 7 8 9 10  
 11 12 13 14 15 16 17  
 18 19 20 21 22 23 24  
 25 26 27 28 29 30 31

## May

15	<b>Cross-cutting subject</b> Interpreting and conserving complex media artworks	Deliverable 1. Preliminary report
	<b>Cross-cutting subject</b> Escritura creativa	Deliverable 1. WIP file
21	<b>Film Preservation studies</b> Dossier of works on photochemical support	Deliverable 5. Preservation plan
	<b>Film Curating studies</b> Gestión de colecciones de archivos audiovisuales	Preservation plan
22	<b>Cross-cutting subject</b> Video-ensayo y reescrituras de la historia	Deliverable 2. WIP file
29	<b>Akelarre III</b>	Deliverable

1 2 3 4 5 6 7  
 8 9 10 11 12 13 14  
 15 16 17 18 19 20 21  
 22 23 24 25 26 27 28  
 29 30

## June

5	<b>Film Curating studies</b> ZINE	Deliverable 7. Programme definition
	<b>Cross-cutting subject</b> Interpreting and conserving complex media artworks	Deliverable 2. Final file
	<b>Cross-cutting subject</b> Escritura creativa	Deliverable 2. Final version
	<b>Cross-cutting subject</b> Video-ensayo y reescrituras de la historia	Deliverable 3. Final version
15 → 26	<b>Akelarre III</b> Community sessions	

1 2 3 4 5  
 6 7 8 9 10 11 12  
 13 14 15 16 17 18 19  
 20 21 22 23 24 25 26  
 27 28 29 30 31

## July

2026

17	<b>Film Preservation studies</b> Dossier of works on photochemical support	Complete dossier
	<b>Film Preservation studies</b> Dossier of works on magnetic support	Complete dossier
18 → 31	Closed for holidays	

1 2  
 3 4 5 6 7 8 9  
 10 11 12 13 14 15 16  
 17 18 19 20 21 22 23  
 24 25 26 27 28 29 30  
 31

## August

1 → 16	Closed for holidays	
--------	---------------------	--

1 2 3 4 5 6  
 7 8 9 10 11 12 13  
 14 15 16 17 18 19 20  
 21 22 23 24 25 26 27  
 28 29 30

## September

14 → 17	Opening of the 2026-2027 Academic Year	
18 → 26	<b>SIFF 74</b>	
11	<b>Hypothesis</b>	Deliverable 1. Technical sheet

1 2 3 4  
 5 6 7 8 9 10 11  
 12 13 14 15 16 17 18  
 19 20 21 22 23 24 25  
 26 27 28 29 30 31

## October

1  
 2 3 4 5 6 7 8  
 9 10 11 12 13 14 15  
 16 17 18 19 20 21 22  
 23 24 25 26 27 28 29  
 30

## November

2026

6	<b>Hypothesis</b>	Deliverable 2. Written work draft
20	<b>Hypothesis</b>	Deliverable 3. Written work
27	<b>Hypothesis</b>	Deliverable 4. Screening files (if applicable)

1 2 3 4 5 6  
 7 8 9 10 11 12 13  
 14 15 16 17 18 19 20  
 21 22 23 24 25 26 27  
 28 29 30 31

## December

9 → 18	<b>HYPOTHESIS OF THE 2025-2026 ACADEMIC YEAR</b>	
--------	------------------------------------------------------	--

## February

2027

12	<b>Hypothesis</b>	Extraordinary deliverable
----	-------------------	------------------------------

## 12. Assessment

In order to earn an official degree issued by the University of the Basque Country (EHU), students must pass all subjects and academic activities corresponding to their syllabus, passing all necessary assessment procedures.

Marks awarded are PASS, FAIL and NOT TAKEN, and refer to all credits assigned to the course (60 ECTS). Simple attendance will not automatically ensure a pass. In order to successfully complete the teaching modules, it will be necessary to complete at least 80% of the total number of credits. Students have the right to appeal for a review of their mark.

Assessment criteria are as follows:

Teaching (1-5 Modules)		
Academic criteria → 50%	Other factors → 50%	
Subjects (exercises where applicable) → 50%	Class attendance and punctuality → 30%	Participation and initiative → 20%
End-of-course assignment (Module 6)		
Academic/ Professional → 60%	Other factors → 40%	
<i>Hypotheses</i> : end-of-course assignment, project linked to research projects (research or professional output), Film Curating ' <i>Hypotheses</i> '	Motivation, attitude, group work, etc.	

## 13. Professional internship programme

The extracurricular internship programme enables students to get involved in real projects, which function as a laboratory for experimentation and at the same time allows them to broaden their professional network and provide job opportunities. Students at EQZE can obtain a minimum of 100 hours work experience in various institutions, starting with those that support the project, the San Sebastian Film Festival, the Basque Film Archive and the Tabakalera Contemporary Culture Centre, and extending to other institutions with which EQZE has collaboration agreements. These institutions include: the Artium Museum (Spain), Punto de Vista Film Festival (Spain), Cine Cauce festival (Spain), Filmoteca española, Radio Televisión Española, Xcèntric (Spain), Cinemateca Portuguesa, LightCone (France), Courtisane Festival (Belgium), the Jean Vigo Institute (France), FIDMarseille festival (France) and Arsenal (Berlin).

Internships are extracurricular and voluntary; it does not form part of the syllabus and does not translate into ECTS credits. The internship period runs usually from June to December.

## 14. Intellectual rights

In the view of Elías Querejeta Zine Eskola, all works carried out at the school are the intellectual property of their authors, namely the students, teachers, researchers, and other professionals who form part of EQZE, regardless of the duration of their association with the school.

## 15. Obligations regarding brand use

All students must include the EQZE brand on all their work, including works in progress and final pieces. This applies to all types of projects—provisional or final—such as films, restorations, publications, essays, and audiovisual installations. This requirement ensures it is explicitly clear that the work was produced within the center, using its technical, material, and human resources.

When the project has a public dimension, the EQZE brand must be included on all physical and digital materials related to the work, such as posters, postcards, flyers, and promotional items. This also applies to materials for programs, series, or festivals (catalogues, hand programs, websites, etc.) in which the work participates. If this is not possible, this information will be indicated in writing in other sections, such as the synopsis or activity description, and/or in the technical specifications.

This rule applies to individual or group projects, as well as to any activity conducted at EQZE. The inclusion or participation of external agents does not exempt them from this commitment.

The use of the Elías Querejeta Zine Eskola brand is reserved for projects and productions developed and carried out within the context of the center's activities. Any other type of use must have EQZE's approval before implementation.

In all cases, even when the brand is represented artistically, the official logo of the school must be reproduced using the original files downloadable from the EQZE website, where the corporate identity manual can also be found.

## 16. School archives

Students must deposit all work materials, as well as their end-of-course assignments in the school's digital and/or physical repository. It is up to the protagonists of the activities carried out at the school (i.e., students themselves) to draft and enrich the yearly school report in accordance with the workflow protocol.

## 17. The house of cinema

'The house of cinema' refers to the rich film ecosystem that is Tabakalera, of which EQZE is a part. Some of the features provided by this 'house of cinema' are as follows.

---

### Laboratories

#### Biltegia

Biltegia (Equipment room) is the department responsible for maintaining and caring for the school's film, video, and sound equipment. Biltegia manages the use of the other EQZE laboratories and equipment. There is a simple reservations protocol for using the school's equipment and facilities, which are available to all members of the EQZE community, provided their use is linked to their academic activities. Moreover, users must first complete the specific training course associated with the piece of equipment they wish to use and comply with all school regulations regarding attendance and fundamental commitment.

Service and equipment reservation hours are from Tuesday to Thursday, 15:30 to 17:30. Reservations must be made at least two days before the date of use.

#### Laborategia 1 / Laborategia 2

Laborategia 1 and Laborategia 2 (the photochemical laboratories) have all the technical equipment necessary to carry out inspection, recovery, preservation, development (both amateur and professional), correction and editing operations on film material. The technical equipment of this space consists of two Debie developing trains, a Bell & Howell contact copier (16 mm) and a Filmlab Systems International Colormaster colour analyser for colour matching of positive prints.

#### Ikuskapena

Ikuskapena (Inspection) is the room used for identifying, checking and cleaning photochemical and magnetic material. It is equipped with individual winding tables and instruments for inspecting and checking prints and negatives, splicers, sound synchronizers, a small format moviola, a humidifying chamber, and a laboratory extractor hood for handling infected materials.

#### Digitalizazioa

The digitisation room is equipped with two film digitisation scanners (a 16 mm, 9.5 mm and 8 mm Filmfabriek scanner and a 35 mm and 16 mm Cintel scanner), magnetic format playing devices such as VHS, Betacam, U-matic, DVCam and Hi8, etc., multi-standard equipment (NTSC and PAL) and audio players (CD, DAT, vinyl, cassette).

## Lantegia

Multipurpose and adaptive space to carry out manual tasks in any of the three specialties. It can become a small set, a kinescoping room, a projection atelier, an animation studio or a stage for performative work.

---

## Postproduction studios

### Postprodukzioa

Postprodukzioa (Postproduction) is the image and sound editing and correction room. It has seven workstations equipped with correction and restoration software, including DIAMANT-Film Restoration, Davinci Resolve, Protocols and the Adobe Creative Suite program package, as well as open-source systems. It is also equipped with Wacom graphic tablets and a DaVinci Resolve Micro Panel.

### Audiovisual laboratory (Tabakalera)

Providing they comply with the established reservations procedure, EQZE students are free to use the equipment available at the laboratory. The laboratory is equipped with a co-working area and editing, colour correction, screening and viewing rooms.

---

## Screening spaces

### EQZE zinema

EQZE Zinema occupies the physical and conceptual centre of the school. It is composed of two adjoining spaces (a white room and a black room), totaling 207 square meters, both designed for film exhibition in any of its technical arrangements: both in a traditional way, in the dark room, and an exhibition format, in the gallery. Specifically, the cinema has a seating capacity of 89 people, and its booth is equipped with 35 mm, 16 mm and DCP projectors, as well as a multi-camera streaming broadcasting system. The booth serves as a projection laboratory, and due to its size and equipment, it is designed for workshops and the daily practice of students.

### Cinema 1

Equipped with a 42 m<sup>2</sup> screen and 229 seats, this screen can be utilized for both screenings and various other activities. Students are granted free access to all public sessions held at the Tabakalera cinema.

### Cinema 2

The Basque Film Archive has a 46-seat cinema.

---

## Libraries and archives

### Medialab (Tabakalera)

Medialab is EQZE's media library, containing the school's collections. The library houses a collection of nearly 30,000 books, films, catalogues and specialist journals that focus on various aspects of filmmaking and are available to students.

### Document Collection and Library of the Basque Film Archive

The bibliographic collection of the Basque Film Archive's library contains over 7,000 documents. The collection includes reference works (dictionaries, encyclopedias, yearbooks, etc.), monographic works on filmmakers and other professionals from the film world, essays, manuals, and many issues of various film magazines.

### Artxiboa

Since 2018, the San Sebastián International Film Festival has collaborated with EQZE to preserve and research its historical archives, making them accessible to the public. Through the [artxiboa.sansebastianfestival.com](http://artxiboa.sansebastianfestival.com) website, you can explore the festival's history, consult the research carried out, analyze digital collections, search the catalogue, and organize a visit to work with archival research materials.

### Kutxa Fundazioa Photo Library

Fototeka is a collection of photographs containing more than one million images. The collection charts the history of politics, society and culture in Gipuzkoa over the 20th century, along with the history of photography from its inception during the 19th century up until the middle of the past decade.

### Koldo Mitxelena Kulturunea

Koldo Mitxelena Kulturunea is the library of the Gipuzkoa Provincial Council. It covers all areas of knowledge, with a particular focus on humanities and Basque culture.

### University of the Basque Country library

The Carlos Santamaría Centre houses the Gipuzkoa Campus Library, alongside other resources and services (learning classrooms, language laboratory, teaching and learning resources workshop, etc.). EQZE students may access the centre, as well as all the other libraries belonging to the University of the Basque Country.

---

## Study and research zones

### Ikerkuntza

Ikerkuntza (Research) is the room for researchers to work and meet. Next to the conservation warehouses of the Basque Film Archive and the Artxiboa of the San Sebastian Film Festival, it provides a space for concentration and study for the research community.

### Artist's space

As a centre for artistic creation, Tabakalera runs a production aid programme and makes its spaces available to artists, creators and cultural stakeholders. This programme aims to provide technical and conceptual support and encouragement during creative and artistic processes.

### Medialab Tabakalera

Medialab offers students various creative spaces equipped with all the necessary tools to work in diverse thematic and technological areas.

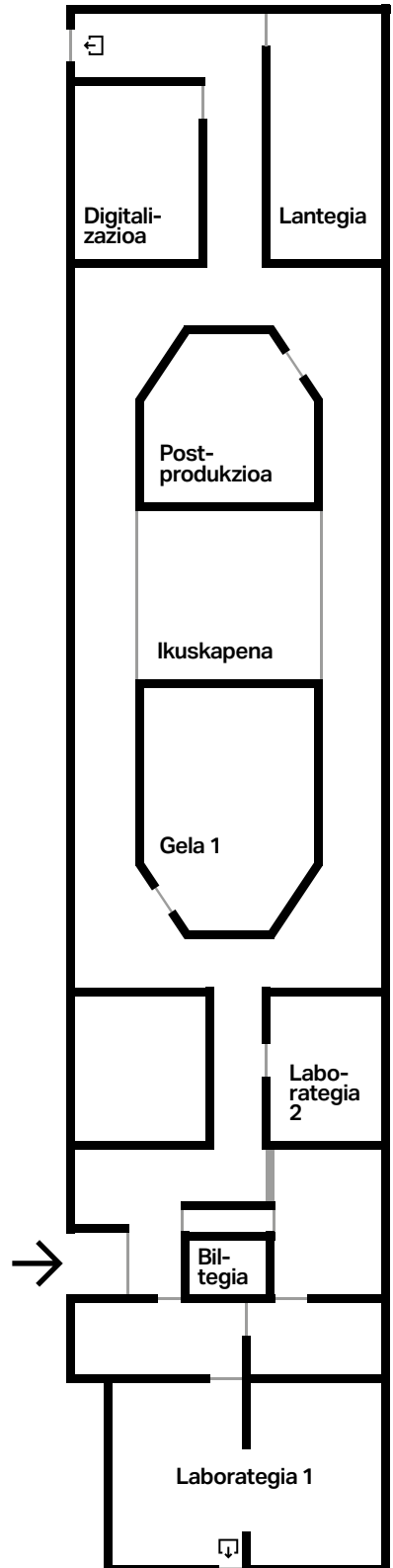
### Patia

An airy yet covered space measuring 620m<sup>2</sup> that is very versatile and can be used for many different activities.

### Z Hall

A multi-purpose, fully equipped room that can be used for a wide range of different activities, including talks, press conferences, presentations and meetings.

Location of school spaces



## 18. University community

Since 2019, EQZE has formally been part of the University of the Basque Country (UPV/EHU). The university student card will provide the student with access to everything located on the Donostia (San Sebastián) campus, as well as to online resources, student support platforms and cultural and sporting facilities.

## 19. The team

Carlos Muguiro Altuna  
Academic Director / carlos@zine-eskola.eus

Arrate Velasco Delgado  
Managing Director / arrate@zine-eskola.eus

Mar González Ruiz de Larramendi  
Head of studies / mar@zine-eskola.eus

Uxue Arzelus Lasa  
Academic coordination / uxue@zine-eskola.eus

Carolina Cappa  
Research Department Coordinator / carolina@zine-eskola.eus

Iurre Telleria Goia  
Administration / iurre@zine-eskola.eus

Asier Armental Lemos  
Technical Department / asier@zine-eskola.eus

Cristina Neira i Aparicio  
Technical support / cris@zine-eskola.eus

Naroa Sancho Amundarain  
Production / naroa@zine-eskola.eus

Felipe M. Retamal Silva  
Communication / felipe@zine-eskola.eus

---

Clara Sánchez-Dehesa  
Film Preservation Studies Coordinator / clara@zine-eskola.eus

Ricardo Matos Cabo  
Film Curating Studies Coordinator / ricardo@zine-eskola.eus

Matías Piñeiro  
Filmmaking Studies Coordinator / matias@zine-eskola.eus

## 20. Academic board

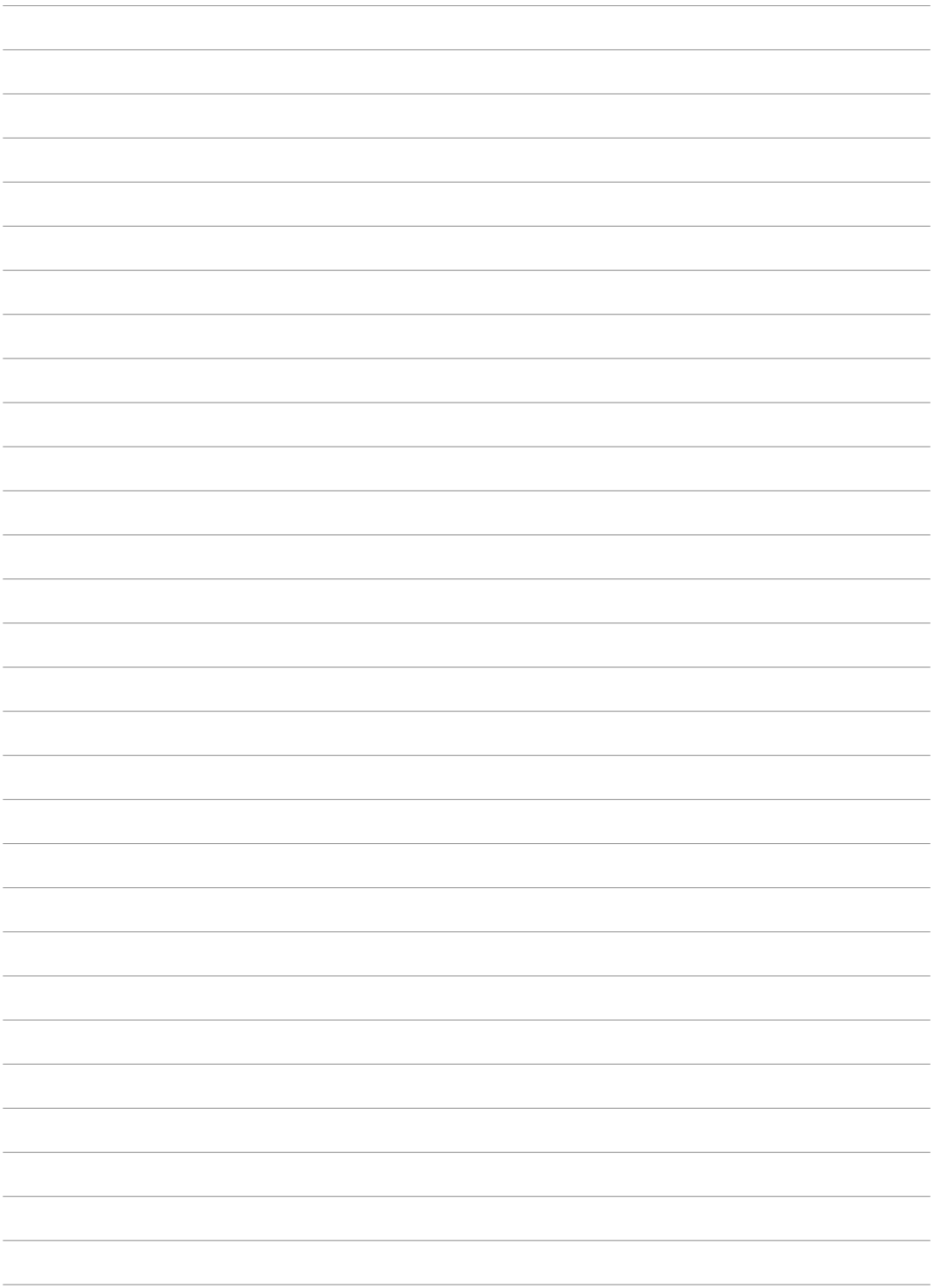
Carlos Muguiro Altuna (Elías Querejeta Zine Eskola)

Joxean Fernández Gutiérrez (Basque Film Archive)

Clara Montero Tellechea (Tabakalera ICC)

Maialen Beloki Berasategui (San Sebastián Festival)









With the participation of:



**SSIFF**

Donostia Zinemaldia  
Festival de San Sebastián  
International Film Festival



---

**Elías Querejeta  
Zine Eskola**

Plaza de las Cigarreras, 1  
20012 Donostia / San Sebastián

T. (+34) 943 545 005  
info@zine-eskola.eus

**zine-eskola.eus**