

Master in Filmmaking Studies

# Filmmaking

From the origin  
of cinema to the  
civilization of images



*Duas vezes João Liberada (Paula Tomás Marques)*

# MASTER IN FILMMAKING STUDIES

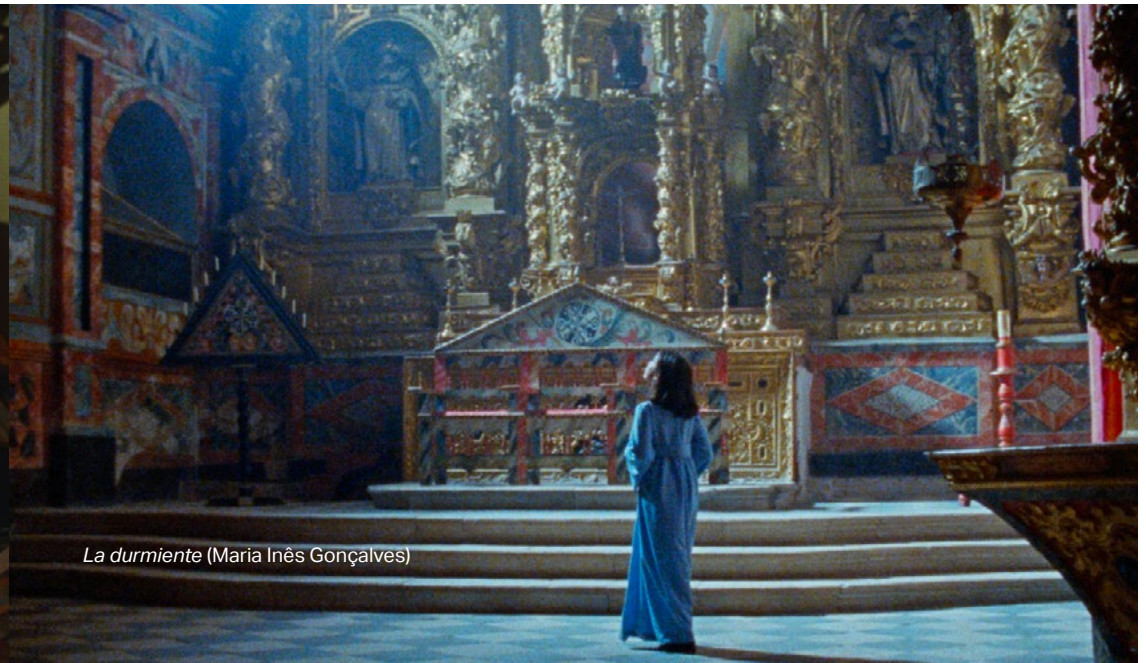
The Master in Filmmaking Studies program offers a theoretical and non-standardized education in cinema, participation in a rich environment for reflection and creative thinking, and the development of a personal project through a personalized tutoring system, tailored to each student's affinities and project needs.

In this way, the specialization exposes students to ideation processes (subjectivity), work methodologies (systematization), experimentation (specific formal exploration), and the conceptualization and materialization of the project.

[More information about the school's pedagogical model](#)



*El cuarto de sombras (Camilo Restrepo)*



*La durmiente (Maria Inês Gonçalves)*

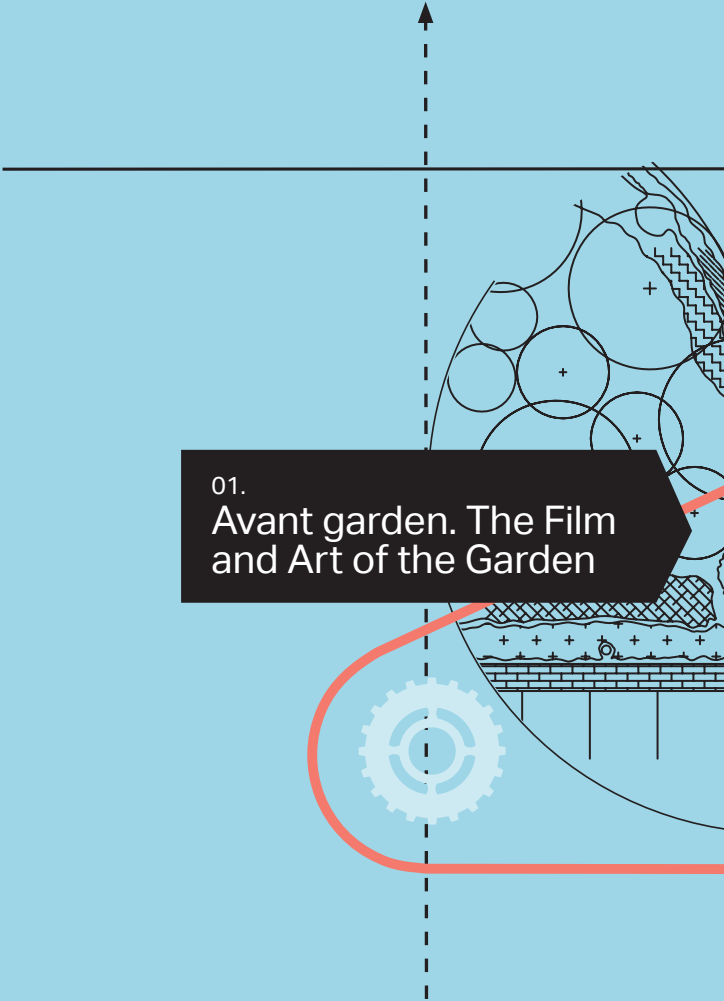
# FROM THE ORIGIN OF CINEMA TO THE CIVILIZATION OF IMAGES

The Filmmaking Studies master's degree responds to the question of how to train a filmmaker with another question: how can we forget everything and find our way back to film through the specific knowledge provided by working with our hands? The Filmmaking Studies itinerary constitutes an experimental methodology that addresses both issues: forgetting and sensory and technical knowledge, in addition to control of the means of production, in a journey divided into three stages.

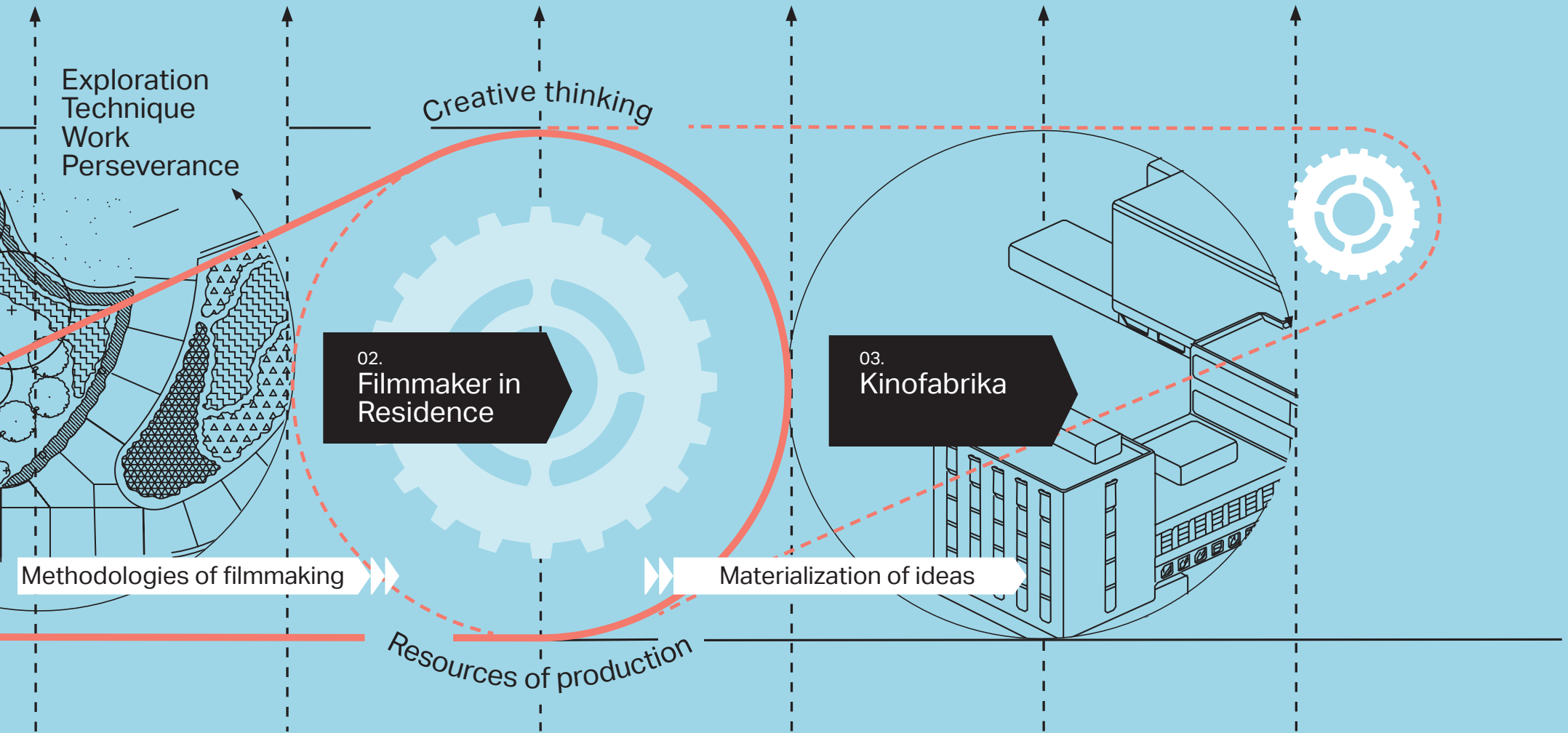
The process begins with the Avant-Garden subject-river. Garden film and art proposes the adoption of a new principle, a commitment to what truly prompts people to make films and an effort to leave behind the prejudices that blind us to images. The concept of garden, with all the contradictions that this entails, functions here in the symbolic dimension, but also in the methodological one, as a proposal for working with rigour, consistency and hope, just as the gardener does. During this first stage of the journey, the need to return to craftsmanship from the perspective of technical skill, but also on the basis of the rigour of work and imagination, is patent. The next stage of the course

immerses students in this ocean: the ocean of methodologies of creation. Thanks to a filmmaker in residence, the course enters a period of reflexive calm, so that students can enjoy the creative experience of other filmmakers. It is a transition between an initial stage characterised by a period of creative thought and exploration, and an acceleration stage that comprises the third phase of the teaching period and is known as the Kinofabrika. Focused mainly on final projects, the Kinofabrika encourages students to work on their films not on the basis of ideas themselves, but rather on that of their materialisation, from the production limitations, from the images and sounds already made, from the making, from the faces already identified, from the places that the camera will inhabit.. Based on these ideas about sensory and technical knowledge, the Kinofabrika proposes viewing production as a means of creation based on limits and limitations.

From Avant-Garden to the Kinofabrika, this is the journey proposed by the Filmmaking Studies Master's degree: from the origin of images to the civilisation of cinema.



01.  
Avant garden. The Film and Art of the Garden



# ACADEMIC PROGRAMME

## Core subject

This subject provides a general introduction to cinematic thought and the history of cinema.

### **The art of aberrations: histories and aesthetics of cinema**

This is an introductory course on the aesthetics and history of cinema, approached from the crossroads of the present, in which, beyond the crisis being experienced by the very concept of history as a totalising narrative, real suspicion is spreading about the ordering of diachronic time and the idea of progress. The subject questions whether it is possible to chart the history of cinema from our own time: a history that is paradoxical and plural, open and rhizomatic, nonlinear, carnivalesque and metamorphic.

## Speciality subjects

This set of subjects addresses specific knowledge and provides a gradual immersion into the issues of each of the three specializations.

### **Study of a Place**

This subject explores the mechanisms by which fiction is activated and developed through a practical approach with daily shooting and editing sessions.

### **Methodologies of Creation**

This course proposes an exploration of the mystery of creation and an examination of oneself within this absolutely unique (and to a certain extent, incommunicable) process of giving shape to a film.

### **Avant-Garden: The Film and the Art of the Garden**

This proposal combines the skills, abilities, and methods of a good gardener: observing the environment, walking, selecting a territory, cultivating strange creatures and exotic species, grafting or assembling, waiting, imagining the spectator-walker, projecting a film into the future, taking it out of the greenhouse, and, when spring is in sight, reintegrating it into nature.

### **Against the Blank Page: Other Approaches to Film Creation**

The course aims to present a method of creation that starts not from the written word but directly from the shot. The idea is not to avoid the screenplay but to avoid the conventional and overly-tilled paths of film pre-production that can lead to creative blocks and alienation.

### **Zinefabrika: Development of Film Projects**

Focused on the students' final projects, this workshop analyzes ideas and films from a production standpoint, assuming that this work is also a creative one.

## Cross-cutting subjects

The cross-cutting subjects are the expansive territory of EQZE, where each student finds their specific vocation or the most diverse paths of knowledge.

### **EQZELab. Professional Film Laboratory**

The subject introduces students to the techniques and workflows of a professional laboratory through the practical handling of specific technologies for developing (16 mm colour and black and white), colour correction and copying.

### **The Art of Primitive Emulsions**

This workshop takes a look at the production of home-made photochemical emulsions. It is ideal for those interested in the history of materiality and film as a material that forms and distorts thoughts, images and sounds.

### **Tinting and Toning**

This workshop explores the original colour of film and the aesthetic possibilities offered by different techniques for turning black and white works into colour films.

**Zinebotanika**

Based on the camera-less filmmaking techniques used by Stan Brakhage in films such as *Mothlight* and *The Garden of Earthly Delights*, this workshop explores some techniques and processes for creating a film herbarium.

**Interpreting and Conserving Complex Media Artworks**

Using case studies, this subject explores complex works of contemporary art with the aim of gaining insight into the principal problems of, and the emerging strategies for, conserving multimedia art.

**Listening observatory**

The Observatory provides a space for sound-based training, practice and research.

**Starting Points**

This subject aims to bring students face to face with the nature of their film and the methodology used to make it. Each work will be explored from the starting point of the soul of the creative journey; the need to expand the field of this journey on the basis of specific stimuli and the materialisation of the project from its written form.

**Video-essays and Rewritings of History**

The history of cinema and its critique are constantly being rewritten, with each new work entering into dialogue with those that went before. The increase in popularity experienced by audiovisual essays over recent years embodies this critical and creative

dimension. This subject explores the different forms of this genre and its links with key moments in both cinema itself and its critique.

**Igniting the Word: Poetic Writing Workshop**

“Igniting the Word” is about observing with open senses, searching for the precise word, the exact phrase, the necessary image. It is, in essence, a writing workshop that uses the ignited word to summon emotion.

**[More information about the syllabus](#)**

# TEACHERS

The faculty of the Master's in Creation at Elías Querejeta Zine Eskola is composed of active filmmakers of renowned prestige.

## Speciality subjects

Alessandra Boulos  
(Producer)

Andreas Fontana  
(Filmmaker)

Asier Armental  
(Cinematographera)

Beli Martínez  
(Producer)

Carlos Muguiro  
(Director of EQZE)

Catarina Vasconcelos  
(Filmmaker)

Eric Bullot  
(Filmmaker)



Irati Gorostidi  
(Filmmaker)

Joxean Fernández  
(Director of the Basque Film Archive)

Maidier Oleaga  
(Filmmaker)

Mariano Llinás  
(Filmmaker)

Matías Piñeiro  
(Filmmaking Studies Department coordinator)

Michel Gaztambide  
(Screenwriter)

Mikel Gurrea  
(Filmmaker)

Niko Iturralde  
(Photographer)

Valérie Massadian  
(Filmmaker)

### **Cross-cutting subjects**

Peio Aguirre  
(Curator)

Cristina Álvarez López  
(Essayist)

Yolanda Cáceres  
(Colorist)

Xabier Erkizia  
(Sound artist)

Michel Gaztambide  
(Screenwriter)

Mar González de Larramendi  
(Head of studies of EQZE)

Mona Jiménez  
(Archivist)

Adrian Martin  
(Film critic)

Cristina Neira i Aparicio  
(Cinematographer)

Esther Urlus  
(Visual artist)

**[More information about the faculty](#)**



# EQUIPMENTS

The EQZE equipment and facilities provide students with access to analogue and digital film tools for both capturing images and sounds, as well as processing, post-production, restoration, preservation, and screening.

These are some of the main spaces through which Filmmaking Studies are conducted:

## PHOTOCHEMICAL LABORATORIES

The 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.

## DIGITIZATION ROOM

This 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).

## POST-PRODUCTION ROOM

This is the editing, image, and sound correction room, featuring seven workstations equipped with correction and restoration software, including DIAMANT-Film Restoration, DaVinci Resolve, Pro Tools, and the Adobe Creative Suite, as well as open-source systems. This space is also outfitted with Wacom graphic tablets and a DaVinci Resolve Micro Panel color grading console.

## 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. 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.

## 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.

[More information about the technical equipment available to students](#)

[More information about the equipment](#)

# PROFESSIONAL INTERNSHIPS

Filmmaking students will be able to complete a minimum of 100 hours of professional internships throughout the course in various institutions, starting with those that support the project (the San Sebastian Festival, the Basque Film Archive, and Tabakalera International Centre for Contemporary Culture) and extending to other institutions with which EQZE has collaboration agreements.

Among these institutions are the following:

- Arsenal Institut Für Film Und Videokunst
- Artium Museoa
- Cine Cauce

It's also possible to formalize internships that a student secures independently with an external organization or institution through a three-party agreement. The condition is that the host organization follows the university regulations and that internships take place within the established periods.

**[More information about the professional internship program](#)**



# MASTER'S FINAL PROJECT

EQZE is a project-based school and students from all three specialist areas must participate in a project or initiative of some kind as an end-of-course assignment. 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.

The typology of final projects or works by the Filmmaking students is as follows:

- Research project
- Publication (academic work, essay)
- Creative work (film, essay, installation)

All projects are assigned a tutor who accompanies the student right up to the final presentation.

**[More information about the projects developed at the school](#)**

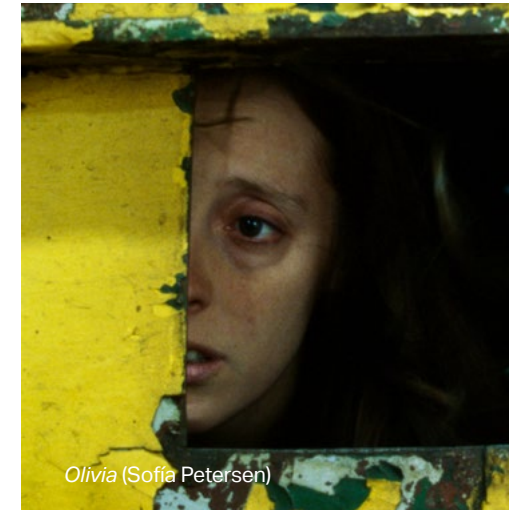


# A SCHOOL, A FILM STUDIO

In recent years, films by Elías Querejeta Zine Eskola students have gained prominence at highly prestigious festivals, including the following:

- Berlinale
- Cannes Film Festival
- FIDMarseille
- IFFR International Film Festival Rotterdam
- Jeonju International Film Festival
- KVIFF Karlovy Vary International Film Festival
- Mostra Internazionale d'Arte Cinematografica
- SSIFF San Sebastián International Film Festival
- TIFF Toronto International Film Festival
- Tribeca Film Festival
- Locarno Film Festival
- Viennale

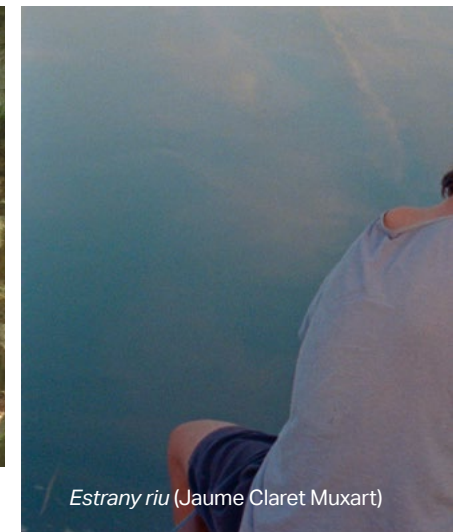
In addition, films by EQZE students have managed to stand out at other prestigious film festivals, such as Cinema du réel, Curtas Vila do Conde, D'A, Doclisboa, DocumentaMadrid, Festival de Málaga, FICUNAM, FICValdivia, FICX Gijón International Film Festival, Giornate degli Autori, IFFR International Film Festival Rotterdam, IndieLisboa, Jeonju International Film Festival, L'Alternativa, (S8) Mostra de Cinema Periférico, Punto de Vista, SEMINCI, Sheffield Doc Fest, Viennale, Visions du Réel, Woche der Kritik, and ZINEBI.



*Olivia* (Sofía Petersen)



*Anoche conquisté Tebas* (Gabriel Azorín)



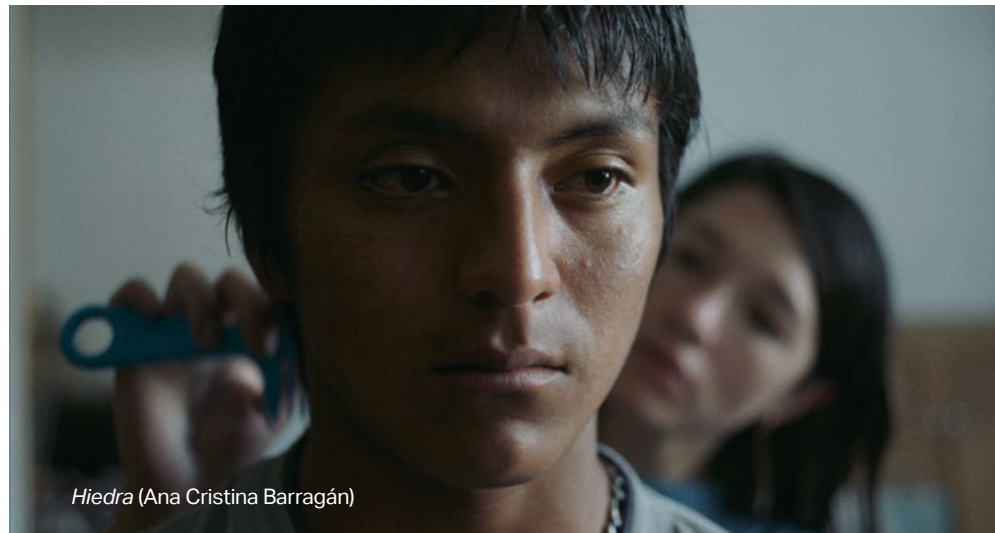
*Estrany riu* (Jaume Claret Muxart)



*Historia de pastores* (Jaime Puertas Castillo)



*Una sombra oscilante* (Celeste Rojas Múgica)



*Hiedra* (Ana Cristina Barragán)



*A solidão dos lagartos* (Inês Nunes)



*Vino la noche* (Paolo Tizón)



*Fuck the Polis* (Rita Azevedo Gomes)



*El Diablo Fuma (y guarda las cabezas de los cerillos quemados en la misma caja) (Ernesto Martínez Bucio)*

# STUDENT PROFILE

The Elías Querejeta Zine Eskola syllabus is designed for students with or in the process of earning a university degree (undergraduate degree), or those who have graduated from film school.

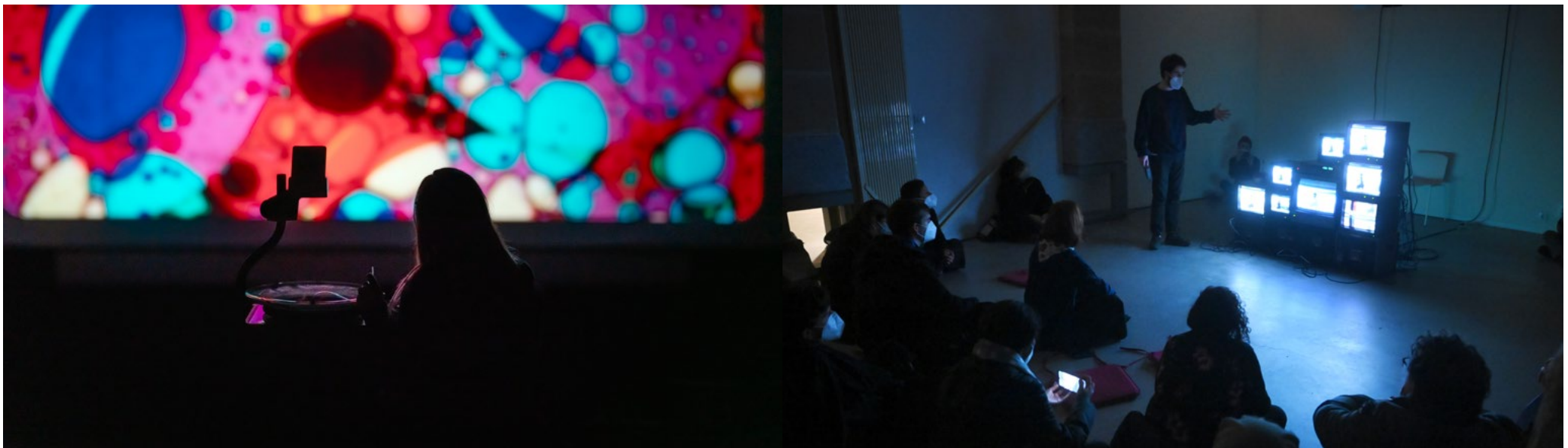
Under exceptional circumstances, the school may consider accepting candidates who, although not meeting the criteria above, can provide proof of sufficient experience in the film industry.

The Master in Filmmaking Studies program is aimed at: film and audiovisual professionals, specialists in film directing, cinematography, and editing; students of film, fine arts, art history, and audiovisual communication; as well as artists and researchers.

## Career opportunities

Graduates of the Master in Filmmaking Studies will be qualified to perform roles such as:

- Production designer
- Director
- Director of photography
- Editor
- Screenwriter
- Researcher
- Producer and distributor
- Audiovisual filmmaker



# INSCRIPTION

## Submission of applications

Applications can only be made using the form on the school's website, which will be activated at the start of the application period.

Candidates must include the following attached documents with their application:

- Copy of DNI, NIE, or passport
- Short biography
- Motivation letter
- Curriculum Vitae and/or portfolio
- Degree and/or academic transcript
- A dossier in which candidates present the project they would like to develop during the course

## Resolution of applications

The Admissions Board and the Academic Board of the center will evaluate applications received during the registration period. Following an initial assessment of the applications, candidates may be invited for an interview (in-person or online).

The center will communicate the decision on their application to the candidates, which could be admission, waitlist, or non-admission, along with the program they're invited to join.

## Enrollment

Once acceptance is confirmed, these applicants will receive all the necessary information regarding the documentation required, payment deadlines, and methods for formalizing and settling the tuition cost.

Admission to EQZE will only become effective once the reservation fee (20% of the tuition amount) has been paid within the indicated timeframe.

**[More information about the registration process and frequently asked questions](#)**

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Academic Director: Carlos Muguero  
Coordinator: Matías Piñeiro

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450 hours  
+ 100 hours of professional internships

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Maximum number of students: 15

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Number of ECTS credits: 60 credits

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Start: September 2026  
End: December 2027  
Duration: 15 months

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Price: 4.700 euros (2025-2026 Academic Year)

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Language: Spanish and English

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# ZINEMAREN HIRU ALDIEN ESKOLA



Con la participación de:



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