

"Las abejas deben saber todo cuanto ocurre en la familia"



# 20.000 ESPECIES DE ABEJAS

UN GUIÓN DE  
ESTIBALIZ URRESOLA SOLAGUREN



 **gariza**  
FILMS

**SIRIMIRI**  
FILMS

# FILM FACT SHEET

Title

20,000 SPECIES OF BEES

Logline

What would you do if your 6-year-old son told you he was a girl?

Synopsis

Lucía is 5 years old and she is a girl with a penis who, in the middle of the separation of her parents, is waiting in anticipation for summer to come. For Lucía the two long months of summer she is going to spend with her brothers/sisters in the maternal hometown are the perfect chance for her to show everyone the girl she is. For the whole family, these will be the holidays in which they will start to see how they really are.

Scriptwriter &  
Director

ESTIBALIZ URRESOLA SOLAGUREN

Production  
companies

SIRIMIRI FILMS & GARIZA FILMS

Genre

DRAMA

Running time

95'

Budget

1.500.000 €

Stage

4º versión de guion.

Contact

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## CAST PROPOSAL

LITA: Petra Martínez. <https://www.imdb.com/name/nm0555296/>

ANE: Goize Blanco. <https://www.imdb.com/name/nm7508023/>

## CREW PROPOSAL

DOP: Lara Villanova. <http://laravillanova.com>. His latest works have been screened at the Cannes Film Festival 17' in 'Un certain regard' and at the Berlinale 18' in 'Panorama'.

DIRECCIÓN DE ARTE: Victoria Paz Álvarez. <https://www.vistoriapazalvarez.com>. His works include *Petra*, *Hermosa juventud*, *IRA* and the short film *Gastos incluidos*.

SONIDO DIRECTO: Eva Valiño. <https://www.imdb.com/name/nm884766>. Goya award for best sound in 2004 for *Te doy mis ojos* and nominated twice more for *Canibal* and *Yuli* in 2019.

FIGURINISTA: Iratxe Sanz. <https://www.imdb.com/name/nm5236940>. *La casa de papel*, *El hoyo*, *El árbol de la sangre*, *Ola de crímenes*, *Morir*, *Handia*, *Magical girl*, *Musarañas*, etc.

20,000  
SPECIES  
OF BEES

# TREATMENT

Lucia is 6 years old and is a girl with a penis who everyone calls Aitor who doesn't understand why she doesn't fit in with the rest of the girls. Lucia's mother, Ane, observes her son closely, she doesn't understand what's wrong with him. At school the first symptoms of bullying are soon felt. The school year is about to end and Lucia is longing for the summer to come so she can go to her family's town, an almost anonymous setting for her, where she can feel free.

Her parents Ane and Xan are separating and intend to use the summer for Xan to move out of the family home, but neither Lucía nor her brother and sister Eneko (9) and Nerea (12) know about this decision. With the excuse of the christening of her cousin's baby, Ane and her three children leave Bayona for the celebration of the event in the town from which Ane escaped so long ago.

Unlike Lucía, who tries to express herself in front of everyone with total honesty through dressing up, games and nicknames, Ane hides the reality of her second failed marriage from the town and especially from her mother, Lita, a religious woman, constantly worried about what people will say. She blames Ane's lifestyle for her grandson's embarrassing behavior. And it is that Lucia intensifies in the village the use of dresses, disguises and nicknames with the fin that by fin everyone understands who she is. "Child's play" for some, "something worrying" for others.

The area of freedom that Lucía longed for is starting to fade. Not even the summer swimming pools are a place of fun as they are for the other children. Her older sister shows her up in front of everyone and the changing rooms will become an embarrassing setting and her boy's bathing suit the most humiliating garment.

Lucia will then look for an alternative to the long summer hours with her grandmother Lita and her great-aunt Lourdes, the beekeeper. Both represent the Christian and pagan facets of traditional Basque society. Lourdes is a lonely woman who lives on the fringes of village gossip. That is why, despite Lucía's fear of those insects, the hives will be a refuge where she can express herself with greater freedom.

Ane, who is completely overwhelmed and completely influenced by the comments around her, ends up believing that her permissiveness is the cause of Lucía's behavior. So Ane starts to behave in an increasingly authoritarian way with Lucía until she breaks the intimate bond that united them.

Meanwhile the preparations for the christening of Ane's cousin Ane's baby structure the passing days. Lucía, fascinated by the baby, decides that she too is going to get christened and change her name. That way everyone will know that she's a girl and no one will pick on her or hit her anymore. But soon this desire is frustrated.

Lucía thinks she has just one way out: "The bees have to be told about all the family events, whether a new member has been born or someone has died". She has heard Lourdes the bee keeper say that. Now that all her recourses are exhausted, Lucía will have no remedy but to confront her great fear of bees, and show herself to them as the girl she is.



# DIRECTOR'S NOTE

220,000 Species of Bees is a coming-of-age story in which I explore the relationship between body, gender, and identity from Lucia and Ane's point of view throughout the story. This device offers the viewer different angles of looking at the question of gender identity, a standpoint complex enough to break the singular point of view and approach it from different perspectives.

With the subject of transgender issues, it is pertinent to reflect on film genres and push the envelope. As a director, I am very interested in the line between fiction and documentary, especially working with non-actors to create a more realistic code. My experience directing children in projects like "ADRI" or "NOR-NORI-NORK" has allowed me to explore that truth without giving up on narrative or aesthetics. Working with a 6-7 year old girl, the closest thing to a pre-linguistic stage, is a challenge but also a passport to connect with reality and refer to a code that sometimes borders on documentary.

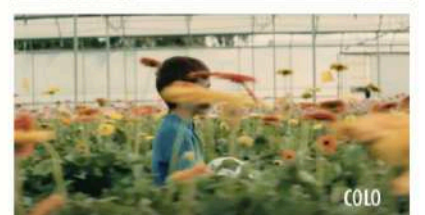
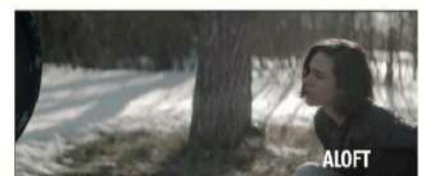
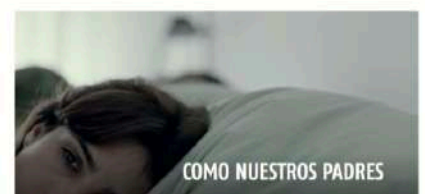
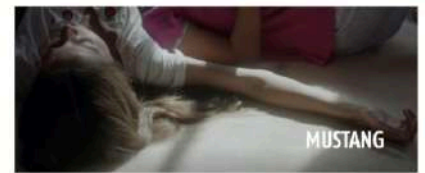
When we designate a sexual identity based on an individual's genitalia, we extract the whole from a part thereof. This form of reductionist outlook makes me realize that the fragmentation of bodies and the use of air in creating the shot that displaces or absorbs the individual in the frame. Furthermore, I am interested in working differently between the space of children and adults who rarely share the scene.

In this sense, the different shot values will transition from the foreground where the subject and her inner world are at the center to a global view that encompasses the community and appeals to the social and cultural area where that individual, subject to space, feels overwhelmed.

The natural exteriors will invoke magic and the wild. The universe of beehives allows me to generate a magical-symbolic atmosphere that portrays the syncretism between the religious and pagan dimension that usually oppose each other and coexist in the Basque Country, where traditionally, bees were considered a sacred animal. They had to be notified of the goings-on in the family home. However, due to the wax production necessary for religious liturgies, beekeeper families have been closely tied to the church.

"Blessed bees, holy bees, they give honey to men and wax to altars." See ARGIZARI EDERRA euskal balada: <https://www.youtube.com/watch?v=OIH4Efnw2aM>

In addition, the eminently feminine universe of the hive, led by the queen bee and the workers, is reflected in the family unit in the film, which is mostly female. The different characters that make up the hive of "20,000 Species of Bees" constitute a constellation of women from different generations, representatives of different ways of understanding the idea of femininity.



20,000  
SPECIES  
OF BEES

On the other hand, bees represent the unknown, despite being the great guarantors of biodiversity and, to a large extent, responsible for our subsistence; if bees disappear, life as we know it will disappear. For Lucia, facing the bees will symbolically represent her greatest fear ("Beasts of the Wild South") if by doing so, she'll get her family to see her for who she is.

As for the sound track, I will work to create an atmosphere in which the deafening hum of the hives is reminiscent at times of the gossip in which many of the sequences of the film are added and that frequently comes from outside the field, again underlining how the environment affects the character in the shot. The narrative capacity of off-screen elements is fertile ground to explore while the paradigm of gender norms legitimizes certain representations and absences, as well as the limits established by those margins.

The interior spaces will be where I will show how norms are shaped and chiseled: traditions, confessions of secrets, and family reproaches, where doubts and uncertainty flourish.

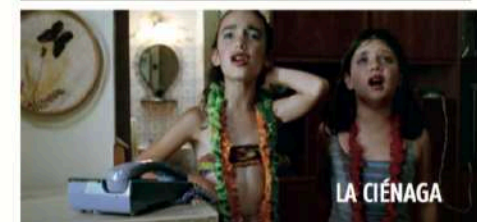
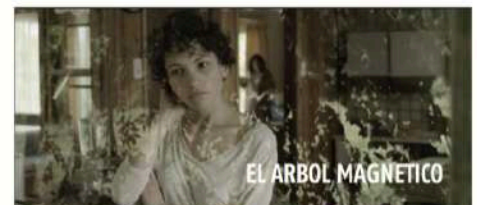
Through intense backlights that affect the question of the light and shadow on the characters, I will portray suffocating atmospheres that suggest hidden and veiled elements. The frame of "The Magnetic Tree" appropriately synthesizes the struggle between the outside force of nature and the rectilinear interior.

NAIZEN families agreed that their children became reflective children who had lost the characteristic joy at this early age, as the environment imposed itself on their way of feeling and expression. Many of their expressions and behaviors were considered simply "children at play".

The area of play allows me to more precisely explore the role of gender, that is, the conventionally established codes to define/act effeminately. Lucia, in her eagerness to be seen as the girl she identifies as, will use these codes that are naturalized in her environment, taking them to an almost grotesque extreme that allows us to demonstrate the absurdity of these conventions.

I try to tow on the fine line that separates two traditionally opposing ideas: Is a woman born or made? Is the category of woman itself something natural or constructed?

## La mujer: ¿se hace o nace?



# DIRECTOR

# ESTIBALIZ URRESOLA

Bilbao, 1984) Graduate of Audiovisual Communication (University of the Basque Country); Editing and Editing Theory (EICTV Cuba); Masters in Film Direction (ESCAC Barcelona), since 2011 she has produced, written and directed numerous short films and a feature-length documentary that has appeared at national and international festivals such as the Festival of San Sebastian, Nantes Festival, Alcances, BSFF Brussels Short Film Festival & Market...



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

## CURRENT PROJECTS

**20,000 SPECIES OF BEES** (long feature film, shooting in 2021) Scriptwriting assistance from the Basque Government; NOKA Mentoring program, Basque Government; Developing assistance from the Provincial Council of Alava; International Marketing and Distribution Workshop - EAVE and EUROPA CREATIVA; Co-production Workshops: internationalization routes - Europa Creativa Desk MEDIA Euskadi and the Festival of San Sebastián.

**POLVO SOMOS** (short fiction film, shooting in 2020). Produced by SIRIMIRI FILMS. Production assistance from the Provincial Council of Alava and Basque Government.

## FILMOGRAPHY

**THE DECLENSIONS** (short film, 2018) - Alcances Official Selection. Rights acquired by Basque Public TV (ETB).

**VOCES DE PAPEL** (feature-length documentary, 2016) International Film Festival of San Sebastián. Festival Zinemaldia.cat Barcelona.

**ADRI** (short film, 2012) Nantes Spanish Film Festival; Izmir International Short Film Festival; Adana Golden Bol Mediterranean; Short Film Festival; BSFF Belgium Market; Films de Femmes Créteil + 50 selections.



Established in 2010, Gariza Films is a young, independent production company created by filmmaker Lara Izagirre, created with the intention of producing basque films that travel through- out Europe, aiming to reach a wider and more varied audience. Indeed, three of the five projects produced by the company are European co-productions.



The commitment to new talent is another brand identity for the company, which supports new creators with interesting projects for their cultural, social, and artistic value. It also works for equality promoting the role of women in the audiovisual field, supporting works artistically led by women through the Art Residency *A room of one's own* launched by the production company.

Its long feature films has been selected in festivals such as San Sebastian International Film Festival, Sitges Horror Film Festival, New York Horror Film Festival, Nantes Spanish Film Festival, Seattle SIFF 2018 USA...

## FILMOGRAPHY



# BUDGET AND FINANCING PLAN

## BUDGET

ARTISTIC RIGHTS	91.500,00 €
TALENTS	113.500,00 €
CREW	547.000,00 €
STAGING	41.600,00 €
FILM SETS AND PRODUCTION EXPENSES	116.565,00 €
TECHNICAL EQUIPMENT AND FILMING	143.000,00 €
TRANSPORT, TRAVELS AND LIVING EXPENSES	39.500,00 €
LABORATORIES	24.500,00 €
INSURANCES AND LEGAL COSTS	181.335,00 €
GENERAL EXPENSES	43.000,00 €
DISTRIBUTION, MARKETING AND ADVERTISING EXPENSES	158.500,00 €
<b>TOTAL</b>	<b>1.500.000,00 €</b>

## FINANCING PLAN

	FINANCING PLAN		CURRENT SITUATION	
	AMOUNTS	%	SECURED AMOUNTS	%
<b>PUBLIC FUNDS</b>	<b>733.300,00 €</b>	<b>48,89%</b>	<b>23.300,00 €</b>	<b>1,55%</b>
Provincial Council of Alava. Grant for the development of audiovisual projects.	10.000,00 €	0,67%	10.000,00 €	0,67%
Basque Government. Grant for creating screenplays.	13.300,00 €	0,89%	13.300,00 €	0,89%
Basque Government. Grant for the development of audiovisual projects.	20.000,00 €	1,33%	- €	0,00%
Basque Government. Grant for the production of feature films.	300.000,00 €	20,00%	- €	0,00%
ICAA. Selective grant for the production of feature films.	340.000,00 €	22,67%	- €	0,00%
Media. Single Project.	50.000,00 €	3,33%	- €	0,00%
<b>TVS</b>	<b>500.000,00 €</b>	<b>33,33%</b>	<b>- €</b>	<b>0,00%</b>
ETB, co-production and antenna rights	300.000,00 €	20,00%	- €	0,00%
TVE	200.000,00 €	13,33%	- €	0,00%
<b>DISTRIBUTION</b>	<b>20.000,00 €</b>	<b>1,33%</b>	<b>- €</b>	<b>0,00%</b>
Presales with national distributor	10.000,00 €	0,67%	- €	0,00%
Presales with international sales agent	10.000,00 €	0,67%	- €	0,00%
<b>OWN INVESTMENT</b>	<b>246.700,00 €</b>	<b>16,45%</b>	<b>460.000,00 €</b>	<b>30,67%</b>
Gariza Films, tax incentives	236.700,00 €	15,78%	450.000,00 €	30,00%
Sirimiri Films	10.000,00 €	0,67%	10.000,00 €	0,67%
<b>TOTAL</b>	<b>1.500.000,00 €</b>	<b>100,00%</b>	<b>483.300,00 €</b>	<b>32,22%</b>



# SELECTED IN OTHER LABS AND PROGRAMS

## 2018

SELECTED PROJECT IN THE ARTISTIC RESIDENCE "AN OWN ROOM", organized by GARIZA FILMS.

SELECTED PROJECT IN THE WORKSHOPS OF MARKETING AND INTERNATIONAL DISTRIBUTION OF PROJECTS organized by EAVE AND EUROPA CREATIVA DESK MEDIA EUSKADI.

GRANT FOR SCRIPWRITING BY THE BASQUE GOVERNMENT (2018), 13,300 EUROS.

PROJECT SELECTED IN THE NOKA MENTORING PROGRAM, ORGANIZED BY THE BASQUE GOVERNMENT AND ZINEUSKADI.

Estibaliz has been accompanied in the writing of the script by Celia Rico; in the direction by Anahi Berneri; in the production by Luisa Romeo and in a global vision of marketing, distribution and worldwide sales.

## 2019

DEVELOPMENT AID FROM THE PROVINCIAL GOVERNMENT OF ÁLAVA (2019), 10,000 EUROS.

PROJECT SELECTED IN THE INTERNATIONAL COOPERATION WORKSHOPS organised by EUROPA CREATIVA DESK MEDIA EUSKADI AT AND THE SAN SEBASTIAN FESTIVAL.

PROJECT SELECTED IN THE CALL FOR LADIES' HELP GRANTED BY DAMAUTOR (2019-20) obtaining advice from Michel Gaztambide.

## 2020

PROJECT SELECTED IN THE SCREEN CALL - THE ECAM INCUBATOR, program for the development of feature films.

PROJECT SELECTED AT THE INTERNATIONAL CO-PRODUCTION WORKSHOPS organized by EUROPA CREATIVA DESK MEDIA EUSKADI AT AND THE SAN SEBASTIAN FESTIVAL.

# DIRECTOR'S PREVIOUS WORKS

## ADRI

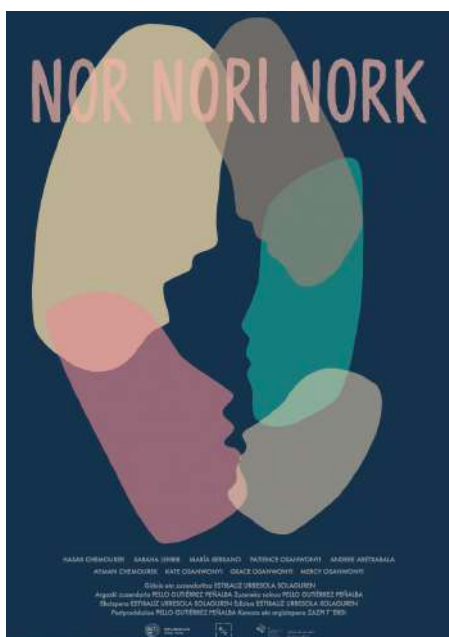


<https://vimeo.com/58097346>

## VOCES DE PAPEL



## THE DECLENSIONS



[https://youtu.be/5HuzWXAUm\\_0](https://youtu.be/5HuzWXAUm_0)

Spanish version:

<https://vimeo.com/181611073>

Password: voces

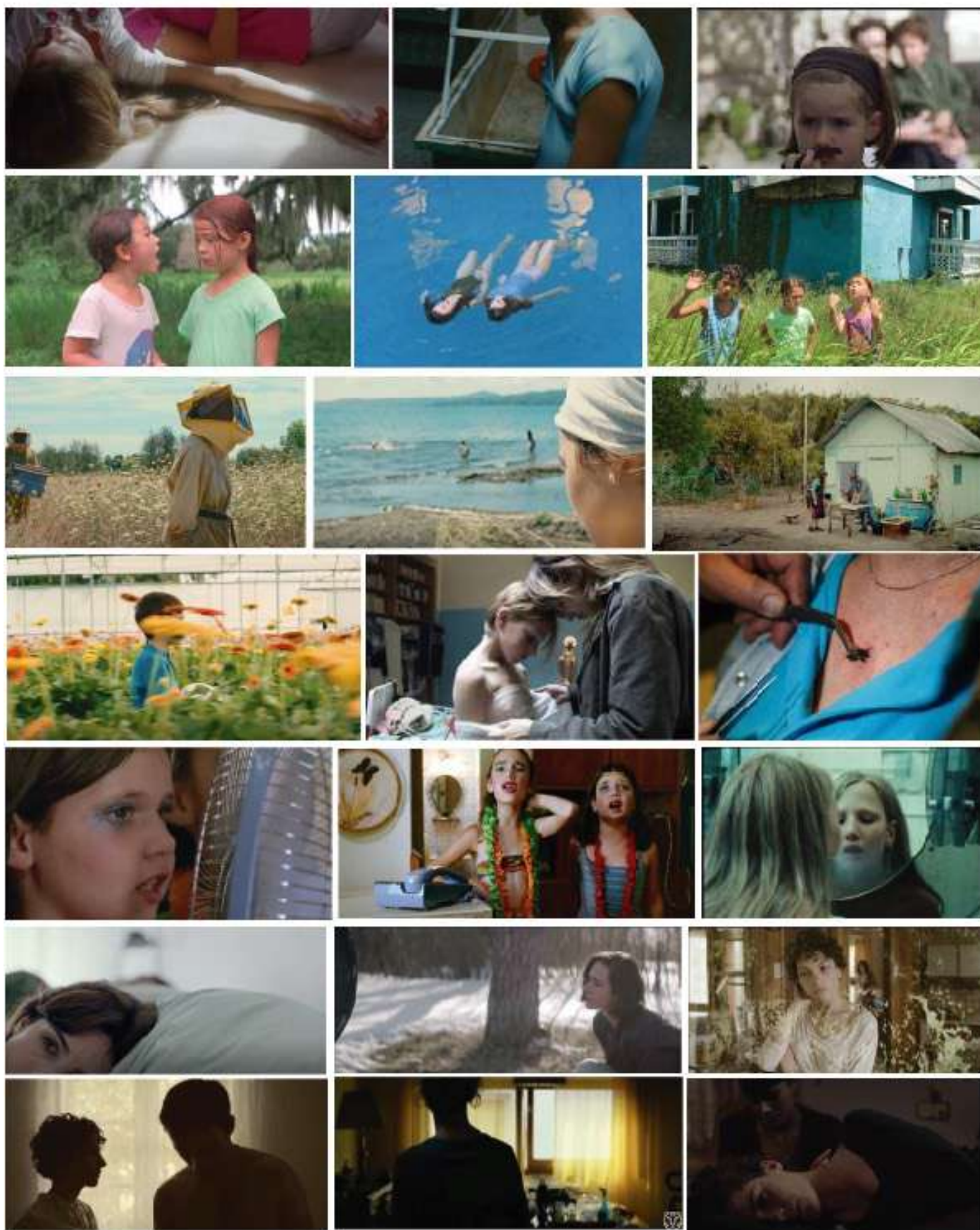
French version:

<https://youtu.be/iSGwsb2sPJU>

No English version

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SPECIES  
OF  
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20,300  
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