

A documentary feature film by de Iker Oiz

# ANUNNAKI

Walk, dance, shine & feel free



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## 01. LOGLINE

With Anuar, who has created the only vogue dance group in the small and traditional Iruña-Pamplona, we discover the adventures of this collective of the LGTBIQ+ community, who, through dance, find themselves and also transform the city.

## 02. SYNOPSIS

Anuar has a dream. Learn to dance and shine on the stage.

He founded the “Kiki-House of Anunnaki”, the first vogue dance group in Iruñea-Pamplona, a small and traditional city in the north of Spain. Anuar is torn between following his path in a big city or staying and accompanying the learning process of his collective.

With Anuar and his group we delve into the ballroom culture of the LGBTIQ+ community. We travel to Paris to the biggest vogue dance competition, an urban dance of freedom and vindication that rises to ecstasy.



Through the experiences of the characters, it deals with the realities of LGBTQ+ youth today. It reflects **SEXUAL AND GENDER DISIDENTITY AND LIVING**, as well as **DIVERSITY**, the search for identities and the ways of living them, having to face a normative society. Belonging will also be addressed, through Vogue houses.

All of this with body and its diversity at the centre. Ballroom culture and Vogue dance, its movements and gestures in focus as tool of expression and resistance in their processes of discovery, empowerment and self-improvement.

**Through characters personal journeys**, different realities will be revealed.

# IDENTITY

Some of the characters are non-binary, gay, queer, queer, trans... Each one with their own personal process, with their own reality, identity and their own way of living them.

**gender NON BINARY QUEER kuir genderqueer THEM**

People and identities that are outside the gender binary, that are not perceived as totally masculine or feminine. The use of language gives visibility to gender non-binariness, some of the protagonists, in Spanish use the article -e, -a, -o indistinctly according to their identities to include all people.

The KikiHouse of Anunnaki works hard to give **VISIBILITY** to the **NON-BINARY**.

# BELONGING HOUSE

**NETWORKS  
and CHOSEN FAMILY**  
as a space for:  
security,  
empowerment,  
mutual support  
and freedom.

Vogue people have a strong sense of COMMUNITY. They unite and organise themselves into these houses, which **ARE LIKE GROUPS/TEAMS** whose name, essence and values they represent when they dance in Vogue balls or competitions.

Houses are part of the Ballroom culture. Originally they existed physically, and the members of each house lived in them.

Nowadays, and in the case of Annunaki, **it is generally a more symbolic space: they dance, learn, share concerns, learnings and experiences.**

They are alternative support systems to the traditional family. They are united by affinity around dance. While they use many of the figures of the traditional model (there are mothers, fathers and children among others), the ways in which these roles are assigned and bonds are created is not based on gender, blood or age. They are relationships that challenge this conception.



## from IRUÑEA-PAMPLONA to the WORLD

The city of Iruñea/Pamplona is a small, **traditional city**. It is well known for “fiestas de San Fermin”. Thousands of people from all over the world come to party and to run in front of the bulls in the running of the bulls.

It is their home, but also where they face and confront normativity on a daily basis. The Kiki House of Anunnaki was born here, but it is expanding with members moving to other cities and new recruits living abroad. Anuar also has **doubts about whether it is best to stay or fly to a bigger place**.

The Anunnaki are transforming Iruñea-Pamplona by taking to the streets with their dances, gestures and strength. They are becoming better known. They are gaining reference and creating a movement.

We put the **FOCUS on a city that is NOT A BIG CITY**. Any person from a medium or small city will feel represented in this sense. **Anyone looking for their place in the world.**



## 04. CHARACTERS

Anuar is the main character of the film. His “daughters” are secondary characters, contributing and enriching the main character on the one hand, and on the other, contributing their own experiences in terms of the themes that we will deal with.

Some of them will have more importance and weight in the film.

Through them, we will see the process of integration in the group, their effort and overcoming to improve in vogue and the process of empowerment and liberation thanks to the dance and the ballroom

### ACCESS

The project was born after making a short film about the KikiHouse of Anunnaki in 2020. In 2021 the insertion and the first recordings began.

Thanks to our friendship with Anuar, we have privileged access. Throughout the last two years we have been getting to know this universe and the characters and establishing a relationship with them.



*main character*

# ANUAR

aka NEFERTITI  
(The Mother)

Main character of the film.  
He is the mother of the House;  
the one who brought ballroom and  
Vogue to Iruñea-Pamplona.

At the crossroads of various disciplines and identities, Anuar is a multidisciplinary artist. A decolonial activist, feminist, queer, NB (non binarie), born in Morocco and based in the Basque Country, she builds an artistic practice as awakened as her politics.

He currently teaches what he knows in different spaces and workshops. As a mother, he is in charge of teaching the values of Vogue, taking care of his “children” and the Anunnaki family and is the person with the most experience and who is spreading this movement in Iruñea and the surrounding area. He is a person with a lot of personality, charisma and vitality.

## Creation of the Kiki House of Anunnaki

About eight years ago Anuar discovered Vogue and this opened up a whole new world for him. He travelled to Paris, the European mecca of this culture, where he learned to dance Vogue and discovered the ball culture from some of the most important figures of the scene.

In time, he began to teach Vogue more or less informally among his friends. Little by little he created a group of more interested people who were learning to dance and so the House of Anunnaki was born.



## **IKER**

aka Lapiedra  
(The Godmother)

Born in Vitoria-Gasteiz, he has lived in Madrid for many years and currently lives in Donostia with his family, while he studies for the competitive exams to become a teacher and takes care of his grandmother.

He practised Vogue alone, without being a member of any house, what is known as 007. But because of his good relationship with Anuar and the rest, and because they agree on his vision regarding the ballroom, he has become part of the Anunnaki family.

She is active not only in LGBTI+ movements, but also in the fight against fatphobia.

She was recently named Godmother of the house, for her caring role and therefore has an important role in the day to day running of the house and shares responsibilities with Anouar.

# KOKO

aka Koko  
(Princess Non binary)

With Nigerian ancestors, she arrived in Spain as a baby on a boat with his mother. With a complex family situation, at the age of sixteen she moved to a reception centre. Discovering the ballroom changed her life. A year ago she moved to Malaga to study, where she continues to dance. But she is still in contact with the House and from time to time they get together.

She is intersexual.

She has been doing Vogue for about two years now and is a big hit wherever she goes. She is becoming a reference in the ballroom world.

Since recently she is also part of the major House Maison Margela, a major international House.





# AIMAR

aka Marte

She is from the new generation of daughters. She has been in the ballroom for two years.

Borned near Iruñea-Pamplona, she studies sociology at the public university of Navarre and speaks Basque.

As well as vogue, she dances traditional Basque dance. She is working on a fusion of these dances, with such different movements.

She is interested in the oldway category, in which straight line movements prevail.

She is rediscovering herself on a personal level through ballroom and vogue. She flows between non-binary and gender fluid, exploring her gender identity and expression.



# ASIER

aka Himawari  
Princess Non Binary

Born and raised in Burlata, a village on the outskirts of Iruñea-Pamplona. He speaks Basque.

He is part of the first generation of the house. He has been with Anuar since the beginnings of Anunnaki.

He defends the non-binary and the queer as a fluid identity in which to inhabit and experiment.

She studied acting in Bilbao, so she has recently moved to Madrid to try her luck in the world of acting and fashion and she is doing really well.



# PABLO

aka Raimi

Of Peruvian origin, at the age of eleven he came to Iruña, where he has grown up.

Three years ago he decided that what he likes most in life is dancing and began to practice different types of dance. When he discovered Vogue a whole new world opened up for him.

He is a butch queen, a cisgender gay man, and a twister. His energy is mainly masculine, but he walks playing between feminine and masculine energy.

His biological family supports him in his voguing career. Whenever they can, they go to watch him cheer as he dances.

A man with dark hair and a nose ring is shown in profile, looking intently at a smartphone. His hands are clasped together in front of him, resting on a wooden surface. The smartphone screen displays a video call with several participants. The background is a blurred indoor setting with wooden beams.

## *Other characters*

During the filming of the documentary, other people will share encounters and experiences with the main protagonists of the Kiki House of Anunnaki. Some of them may also become secondary or lower level characters, **PROVIDING OTHER NARRATIVE AND THEMATIC ELEMENTS, WHICH WILL ENRICH THE DOCUMENTARY FILM AND THE CHARACTERS** of Anuar and the rest of the secondary characters.

Some of these characters will be **possible new daughters and members of the ball community from other cities.**

On the other hand, friends, relatives, companions... **who do not belong to the scene** but are part of the life of Anuar and the rest of the Anunnakis, will also appear occasionally and will enrich their universe, understanding them better and making the viewers empathise more. They will also help to understand the impact of the movement they are creating with the Kiki House at the level of Iruñea/Pamplona





## 05. BALLROOM ORIGINS

It is a type of dance with roots in the 1920s, born in the suburbs of Harlem in New York, developing **in the 60s and 70s and gaining strength in the 80s.**

**Racialised LGBTIQ+ people, especially trans** people, black and latin, suffered a lot of racism and were rejected in other spaces, so they created their own, where they could dance freely.

Dance and movement become a way of expression and vindication.

Their movements and poses are inspired by a re-signification of the poses of magazine models.

Vogue is not just a dance, it is much more, it is part of **BALLROOM CULTURE**. Minorities use their bodies to create dissident forms of beauty and desire. It plays with and subverts the image, the body and aesthetic subjectivity with its adornments and

costumes. It manipulates gender categories, turning them upside down and playing with them. In Vogue, through dance, gesture, movement or whatever category you choose, you can become anyone else.

**Vogue flows between masculine energies and feminine energies, giving room for experimentation, play and self-discovery.**

# KIKIBALL

## The Kiki ballroom scene belongs to the new generation, to the young ballroom scene.

It is also organised in houses, in this case called Kikihouses, like Kiki House of Anunnaki.

The competitions that take place within the Kiki scene are called Kikiballs. The youngest Houses compete in these competitions. Their approach and structure is practically identical to that of a Ball, but the atmosphere is more relaxed, there is not as much pressure, nor as much competition as in those organised by the most legendary houses of the ballroom scene. They are events that are created with the aim of creating an atmosphere of enjoyment and support.

Nowadays they have taken the essence of a platform to express their own reality and also to put it in a wider political and social context.

+ INFO



## 06. AUDIOVISUAL TREATMENT

This is a feature-length documentary that is **mainly observational**. However, it **hybridises this mode with others**. We will accompany the protagonists over the course of several years in order to reflect profound and long-lasting life processes.

Vogue, with its movements and costumes, has a great artistic-plastic and visual value. This will be transferred to the screen in terms of photography. There will be **some dance scenes that will have a more fictional, creative and dreamlike treatment**, transferring the magical and visual world of ball culture. In this way we will also **enter into the psycho-**

**logy of the characters and we will get closer to their dancing experience.**

A respectful distance will be maintained and we will get closer to the protagonists as the film progresses and we get to know them. We will reduce the distance when they lend themselves to it and open the doors of their world to us, and at the same time we will empathise with them. We will place ourselves next to the protagonists and we will enter fully into the Vogue and the Ball.

The protagonists share their experiences, reflections and feelings and we will also seek to generate conversations between them.

# SOUND TREATMENT



At some points the voices captured in different scenes with **direct sound** and in **conversations**. In occasions this voices will be converted into **voice-overs** that will emphasise the images of other scenes, amplifying their significance and visual and emotional power.

In some dance scenes, we will approach a subjective point of view, here the **sound will have a fundamental expressive and emotive role**, mixing the music with **sound effects** such as breathing or the rubbing of clothes. In this way, as spectators, we will feel even more what it feels like to dance Vogue.

**Music is an important** element in the world of Vogue. Tracks and remixes will be used in the style of the ballroom scene that uses an specific music beat like DJ Lazy Flow.

# 07. NOTE OF INTENTION

ANUNNAKI documentary film was born out of admiration for the protagonists for their efforts and achievements, and the desire to get closer to this universe through the process. Thanks to the friendship with the protagonist we have direct and close access. After two years sharing time with them, we are almost like members of the house.

We understand film as **a tool for social impact**. We have previously made the feature documentary Zauria(k), which focuses on mental health through the experiences of different women.

Being part of the LGBTIQ+ collective, these are issues that cross me and that I really want to talk about and put at the centre.

It is **important to make these realities visible** so that they can serve as a reference for other people. **Diversity must be vindicated and the margins must be given more space in audiovisuals. This is the way to build bridges and weave ties, to achieve a freer and fairer society.**

This documentary film will be close, emotional, **funny, dynamic, profound and with a transforming and hopeful message for society. IT WILL VINDICATE DIVERSITY AND DANCE AS A MEETING PLACE.** It will be a witness to the Vogue movement that is currently emerging in Iruñea/Pamplona (Navarra) and also on the Spanish scene. **Something unique that is emerging and will be probably remember in the history of the LGTBIQ+ movement. A reality that deserves to be told and must be told.**

JOY, LIGHT, STRENGTH, GLITTER AND VINDICATION

# 08 REFERENCES & POTENTIAL AUDIENCE

Vogue is of **great interest to the public**, as shown by the reference productions on the side of the sheet.

Among others, the HBO fiction series Pose with its 3 seasons In this sense. Although it is not a formal reference, it is worth mentioning the HBO Legendary reality-type production as further proof of the public's interest or RuPaul's Drag Race, with fourteen seasons and versions in several countries

**It will not be a niche film**, though. The

LGTBIQ+ collective is a target audience it wants to reach, but the intention is to be a film that anyone can see. Through empathy with the characters you will discover this universe and get to know their conflicts and aspirations, generating emotional connections.

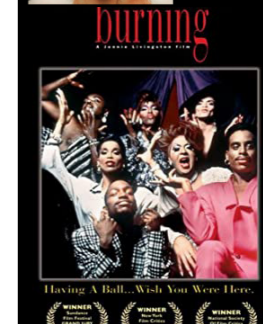
It should be noted that **there is still no documentary about Vogue in Spain, let alone one that focuses on a city that is not a big city.**

IT WILL BE A FILM OF PERSONAL SEARCH AND DISCOVERY, OF SELF-IMPROVEMENT AND EMPOWERMENT.

REFERENCES  
AESTHETIC  
AND  
NARRATIVE



THE QUEEN  
(1968)



PARIS IS BURNING  
(1991)



KIKI  
(2016)



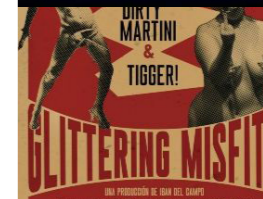
MY HOUSE  
Tv series  
(2018)



POSE  
Tv series  
(2018-2021)



DEEP IN VOGUE  
(2019)



GLITTERING MISFITS  
(2019)

# 09. IMPACT CAMPAIGN WALK, DANCE & SHINE

The social impact that both the film and the work of the Kiki house of Anunnaki collective can achieve deserves to develop a more comprehensive work to boost the group's capacity to raise awareness about migration, sexual diversity and the empowerment of social minorities. With the idea of extending the life of this film to become an immersive experience, an impact campaign has been developed that will also help to raise awareness of the film in different areas.

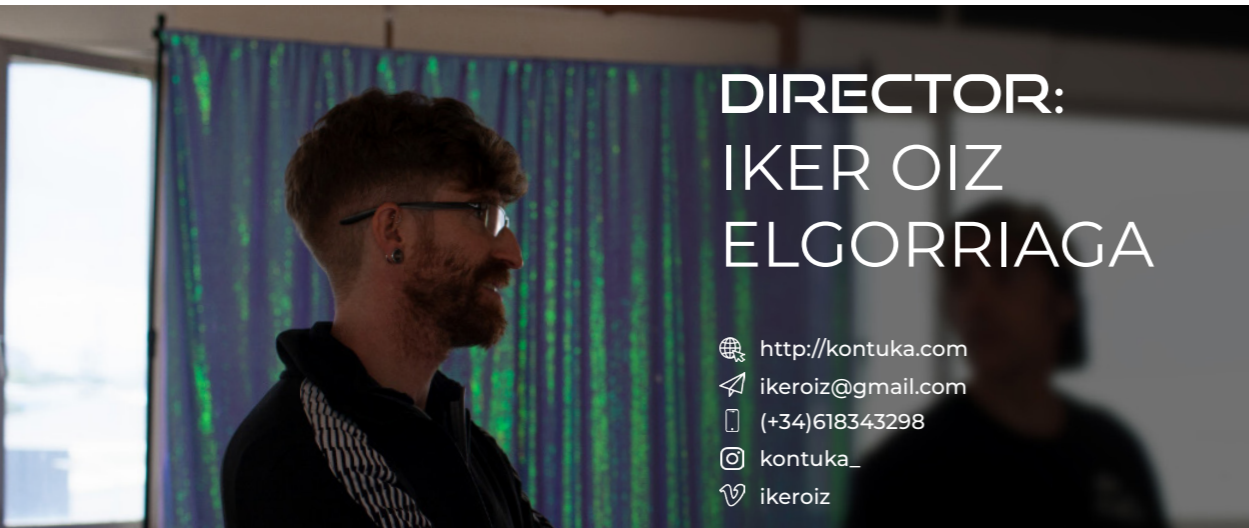
In order to carry out all these actions, **we already have the support of associations and groups in Spain involved in migration issues and LGTBIQ+ rights.**

This campaign is scheduled to start in May and end in October 2024, with a view to release the film in the festival campaign of Autumn 2024 or Spring 2025.

The following elements will be PART OF THE CAMPAIGN:

- Production of small informative audiovisual pieces.
- Social intervention campaign through cultural events and dance workshops.
- Social intervention campaign through social networks.
- Creation of didactic units to work on issues related to equality and diversity in schools and institutes.

# 10. TEAM



He has been working as an audiovisual producer for more than ten years. He works as a freelancer under the nickname Kontuka.

He studied interior design at the Llotja school in Barcelona, audiovisual production at EMAV and motion graphics at BAU. At the UPV in Valencia he studied a master's degree in digital post-production. He also specialised in various courses of the master's degree in creative documentary at the UAB.

His curious, multidisciplinary and multi-technical character gives him a broad personal vision.

In 2018 he co-directed the feature documentary Zauria(k) Madness - Body - Feminisms (<https://www.filmin.es/pelicula/zauriak>). In 2020 he directed the short films Iruñea Konfinatua - Confinada, which was screened at NIFF and Iruñea Sultan - Is burning. He has also collaborated with Càmeres i Acció and ACATS in the creation of graphics for several documentaries.

Currently, he is also developing the documentary "La casa de Ana", about memory, silence and economic repression during the Franco regime.



She has been working as a producer and audiovisual director since 2013 under her brand Escaramujo Producciones. With Escaramujo, Isabel has produced short films, feature films and communication campaigns focused on social issues and specifically with a gender perspective. She has worked for the Government of Navarre and various local councils.

In 2012 she received a double mention from the CinemaJoven jury for her first short film "Des-Nortadas".

In 2013 Isabel edited and produced the documentary "De Sentido Común". This documentary won the award for best screenplay at the Calatrava Film Festival in 2014.

In 2018, she co-directs and produces "Zauriak: locura, cuerpo y feminismos", available on Filmin with more than 5000 views.

In March 2022, Desde Escaramujo, Isa Sáez releases her latest short film Chicas Prepago nominated so far in more than 12 festivals and awarded Best Production by the Festival De Cine Entre Largos Y Cortos Oriente and Best Foreign Language Idea by La Femme Short Film Festival.



# 11. TEASER

PWD: 1RUŇEA K1K1BALL\_2022




# 12. BUDGET & FINANCING

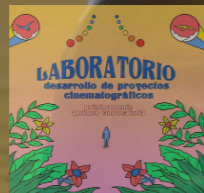
<b>Cost of Production.....</b>	150.194,31
<b>Executive Producer</b>	24.000,00
<b>Overhead Costs (cap. 11)</b>	6.625,00
<b>Publicity and marketing (cap. 12.02)</b>	34.379,00
<b>DCP (cap. 12.01)</b>	6.000,00
<b>Subtitle</b>	2.700,00
<b>Tax Auditori</b>	1.000,00
<b>COSTE TOTAL.....</b>	224.898,31

<b>Budget</b>	<b>224.898 €</b>	
Public Support for development in Spain	9.150,50	4,50%
Public Support for production in Spain	71.785 €	31%
Tax Incentives	72.587 €	31%
Pre-Sales to TV or Plataform	6.000 €	3%
Co-production with France (Music, audio post-production and scens from paris)	30.000 €	15%
Private Founds (Innova Cultural)	35.375 €	15%

**TOTAL 224.898 €**

PROVISIONAL TITLE..... ANUNNAKI  
GÉNERO | CATEGORY | GENEROA ..... Documental | Documentary | Dokumentala  
DURACIÓN | DURATION | IRAUPENA ..... Largometraje | Feature film | Luzemetraia  
GUIÓN | SCRIPT | GIDOIA ..... Iker Oiz Elgorriaga  
DIRECCIÓN | DIRECTION | ZUZENDARITZA ..... Iker Oiz Elgorriaga  
FOTOGRAFÍA | CINEMATOGRAPHY | ARGAZKIA ..... Iker Oiz Elgorriaga  
PRODUCCIÓN | PRODUCTION | PRODUKZIOA ..... Isabel Sáez Pérez  
IDIOMA | LANGUAGE | HIZKUNTZA ..... Castellano | Spanish | Gaztelera  
SUBTÍTULOS | SUBTITLES | AZPITITULOAK ..... ESP / EUS / FR / ENG  
DURACIÓN | DURATION | LUZERA ..... 80 min.  
AÑO | YEAR | URTEA ..... 2025

 Gobierno de Navarra  
Nafarroako Gobernua



**Doklab**  
Navarra Residencia Documental

**QUEER**  
**CINE LAB**

**CAMPUS LABS**  
**DOCS**  
BARCELONA

# 13. TECHNICAL SPECS

A man with dark hair and glasses is shown in profile, looking towards the right. He is wearing a black earring. In the foreground, a woman's arm wearing black fishnet stockings is visible, with a colorful beaded bracelet on her wrist. The background is a dimly lit room with a wooden wall and a green wall.

Kontuka

*Escaramujo*  
PRODUCCIÓN AUDIOVISUAL