

Article – Open section

**Male jurors, male awards?
The relationship between juries and award-winners
at film festivals from a gender perspective
– a study of animation film festivals in Spain**

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Abstract

Film festivals are an added value to the film industry. The research of these events is growing, although it is limited in terms of jury committees, and less so in terms of gender bias. The initial assumption is that if juries are mainly made up of men, awards will be given mainly to men. In the context of Spain, this process is related to the fact that the most prominent jobs in the film process are still held by men (Arranz et al., 2007). This paper discusses the composition of the juries and the awards given at animation film festivals in Spain in 2022, as an approach to the study of juries from a gender perspective.

The first results show that awards are predominantly given to men (65%), despite the fact that the juries are made up mostly of women (60.42%). This shows an imbalance: Although there is more female presence on the juries, the majority of the awards continue to be given to men.

Keywords

film festivals, cultural industries, juries, genre, awards, festival committees, film selection

Introduction

In recent years, the study of film festivals has focused on their role within the cultural industry (Quintero Rivera, 2016). Many approaches have been used, including tourism and politics (Redondo, 2015), ethnography and anthropology (Vallejo, 2014), education and leisure (Peirano & Vallejo, 2021), and audiences (Vivar Navas, 2016). Other notable perspectives include financial aspects and distribution channels (Narváez, 2019) or the value of film festivals as a non-commercial alternative to the film industry, including studies such as those by De Valck, Krendell, and Loist (2016) and Rueda (2019). For some authors, “festivals have a prospective function of discovering aesthetic novelties” (Sedeño Valdellós, 2013, p. 293). They can also be a competitive encounter of film industry professionals (Trombetta, 2019; Gutiérrez & Wagenberg, 2013); a place for networking between professionals and amateurs; a meeting for specialised audiences, workshops, and training courses; or even a showcase for the latest technological trends related to the festival, among others.

Recent research emphasises the proliferation and growth of these events (Vallejo, 2014; Jurado-Martín, 2018), as well as the complexity of studying the diversity of these phenomena (Campos, 2020). In Spain, the animation industry is experiencing its golden age, both artistically and industrially, due to the use of the conventional taxonomy, with infinite possibilities in both fiction and non-fiction genres, as well as in advertising (Vallin, 2013). Vallin’s statement remains valid, and film festivals are a niche where creators can make their work known. This added value to animation film production in Spain was taken into account in the selection of the sample for this study.

Internationally, multiple studies agree on the strong importance of film festivals. These events provide added value to the film industry, relying on professionals and interested audiences (Narváez, 2019; Vivar Navas, 2016; Peirano, 2020; Peirano & Vallejo, 2021). However, it is essential for event organisers to be transparent in the processes, actions, and activities they undertake in order to maintain their legitimacy. They must guarantee a qualified jury, as the awards given will represent the most important productions of a geographical area, a theme, a format, and so on, at a specific moment in the history of cinema. The importance attached to the awards by the film industry contributes to a better understanding of the festivals’ added value (De Valck & Soeteman, 2010). But what is meant by a qualified jury and what requirements must they meet?

In Spain, a study by Fátima Arranz et al. (2007) entitled “Mujeres y Hombres en el cine español: una investigación empírica” [Men and Women in Spanish Cinema: an Empirical Research] emphasises the lack of a real commitment to establish gender equality in the field of cinematography, as well as the need to analyse the professional background of the juries and the criteria for their selection (Salas, 2016). Salas talks about the diversity of jurors in terms of their geographical origin, experience, training, or the institution they represent, yet does not address gender. Various aspects of jury composition need to be analysed.

This paper analyses the committees and the awards given at animation film festivals in Spain in 2022, as an approach to the study of juries from a gender perspective. The initial assumption is that if juries are made up of a majority of men, awards will be given to a majority of men. This process is thought to be partly related to the fact that the most prominent jobs in film crews are still held by men (González-de Dios, 2023; Monserrat, 2018; Bernal-Triviño, 2017; Roquero García, 2012; Arranz et al., 2007). Almost 20 years after Arranz et al.'s study, the situation has not changed much. The objectives of this study, which focuses on the case of Spain, are:

1. to find out the composition of the juries according to the number of men and women;
2. to find out the awards granted and whether the winners are men or women;
3. to compare the results;
4. to check whether juries with a greater male presence give more awards to men; and
5. to see whether juries composed of a greater number of women confer more awards to women or whether a certain balance is observed.

Arranz et al. (2007) state that “juries are the highest decision-making body to determine the award winners, so they control an important part of the dynamics of the film production chain” (p. 72). Therefore, “it is necessary to design a methodological instrument to examine the trajectory of juries and the criteria used for their selection” (Salas, 2016, p. 66).

Theoretical framework

The study of film festivals

Quintero Rivera (2016) contextualises the study of film festivals by locating its epistemological basis in the cultural industries developed by Adorno and Horkheimer in 1944 (Aguado, 2004). These seminal authors argued that cultural products are embedded in market dynamics and serve market interests. They defined this process as “pseudoculture”. Film festivals then served society as a market product of the film industry and not as a cultural event. In the first mentions in the literature on film festivals in Spain, this activity is simplified as a mere means of dissemination or distribution of films. This is the case of studies such as that by Cabezón and Gómez-Urdá (1999) and Redondo (2000), who did not carry out in-depth analyses.

Later authors consider the study of these events to be autonomous and place it within film studies. Some scholars consider the theories of cultural industries to be outdated. In this group, we find the scientific literature of many contemporaries who are currently leading the study of this phenomenon, such as Harbord (2002), who carries out a case study of the Berlin Film Festival, but introduces it with an overview in which he highlights the added value of film festivals in a context of cultural change. Jurado-Martín (2004)

presented the first quantitative study of film festivals in Spain based on the results of her PhD. She focused on an in-depth study of the functions covered by these events, providing a definition and analysing the treatment they received in the media. Although her studies have focused on the Spanish case for many years, she covered more than 220 of these events and conducted 150 in-depth interviews and 2,400 questionnaires, making it a study to be considered on the international scene. Shortly afterwards, De Valck (2007; De Valck et al., 2016; De Valck & Damians, 2023), catalysed the study of film festivals in all their fields. She focused on history, definitions, and fields of study, but her contribution to the study of film festivals can be primarily found in the Film Festivals Research Network project. Wong (2011) and Vallejo (2014) extend the study to the anthropological and social field. Vallejo also focuses on documentary film festivals (Vallejo & Gálvez, 2012; Vallejo & Winton, 2020a, 2020b). Nowadays, she links her studies with those of Peirano (2020) and both Peirano & Vallejo (2021) to significantly expand the literature on the educational and formative function of festivals and the film productions that are disseminated in them. Finally, Iordanova and Torchin (2012) explore the role of film festivals in social justice, human rights movements, and campaigns. Though more research on this topic exists, this theoretical framework primarily includes the studies that had the most outstanding trajectories in the study of film festivals. As we have seen, these events are studied with different approaches and methods, depending on the researcher's interest and the field of knowledge being addressed. It could be said that studies prior to 2000 mention film festivals in the chapters dedicated to marketing and the promotion of films in their post-production distribution process. The 21st century has allowed these festivals to be treated as a more complex cultural phenomenon.

Most authors agree that film festivals are "alternative and globalised cultural spaces that interlink the local, national and international levels" (Rueda, 2019, p. 59; Ramírez Alvarado & Martínez García, 2013). These contests also facilitate the distribution and promotion stage of film production, especially in the case of films that would otherwise be unknown, either in commercial cinemas or in major festivals (Trombetta, 2019). Gutiérrez and Wagenberg (2013) underline their international market value as well as the fact that, despite their number, there is a relatively balanced coexistence of film festivals, where specialisation promotes a thriving and active cultural environment. This is the case of Jurado-Martin (2018), who explains that specialisation emerged as a mode of survival and that, today, this option helps to disseminate the independent film offer.

Today, the market function is inherent to the festival activity itself (Redondo, 2015), although it is a function that emerged after the creation of some festivals. Peirano (2020, p. 95) explains that film festivals, "trying to turn towards an industrial model, have set up 'industry' and 'market' spaces such as workshops, laboratories, work in progress, etc., [...] reinforcing the processes of professionalisation in a field that is becoming increasingly competitive". However, for the festival to function as a market for the industry, actions promoted by the organisation itself are necessary to foster this environment.

The festival is the starting point for these initiatives, but it can also be the place where contracts are formalised and “where sales agents and distributors come to obtain broadcasting contracts” (Vallejo, 2013, p. 254). This activity is not necessarily limited to the dates of the festival, but, as Redondo (2015, p. 628) explains, it can “be projected towards other territories in the audiovisual field that transcend the festival itself [...] acting as a real sales agent”, where the festival can offer a catalogue of films to other interested cultural events. An example of this is the Films in Progress programme, as Campos (2012) points out. This is an initiative of the San Sebastian Film Festival and the Rencontres Cinémas d’Amérique Latine of Toulouse, which extends market opportunities to other spaces. Furthermore, the cultural recognition of film festivals is supported by many researchers. They agree that this added value is provided by both the participating professionals and the attending audience (Narváez, 2019; Vivar Navas, 2016; Peirano, 2020; Peirano & Vallejo, 2021). However, how do both active members of the film industry and their audience recognise the cultural and cinematographic value of film festivals? The answer lies in the event organisation of the event and the actions that derive from it, how festivals are publicised, their sections and activities, their diffusion in the media, the publication of the contest rules, the jury giving the awards, or the importance the film industry attaches to the awards, which contributes to a better understanding of the festivals’ added value (De Valck & Soeteman, 2010), among others.

Consequently, the jury is a key element in the legitimisation process of a contest (Mathieu & Bertelsen, 2011; Salas, 2016). Furthermore, Santry (2020, p. 1), states:

Individual juries and jurors exert some influence on how artistic excellence is characterised, through recourse to subjective tastes, personal expertise, and reflections upon the currents of global politics and culture (and, always, discussion and consensus).

Relationship between juries and awards at film festivals and the gender issue

Chris Mathieu and Marianne Bertelsen (2011) published one of the most detailed studies on the relationship between juries and awards. They highlighted the importance of the jury’s role and the absence of scientific studies on the formation and composition of a jury and their working routines. Indeed, they also point out that it is difficult for researchers to access this kind of information, either because of the opacity of the contest organisation or the juries themselves.

As mentioned in the introduction, juries control this phase of the film production chain (Arranz et al., 2007), and it is important to have a methodological tool to study jurors’ careers and to know the criteria they use (Salas, 2016). Mathieu and Bertelsen (2011) explain that the function of a jury is to obtain a reasoned assessment of several films and reach a unanimous or representative verdict. These authors consider that there are two essential elements to bear in mind: the composition of the jury and the process by which they arrive at a cooperative assessment. They state that there are two types of

juries: a jury of peers, which determines the selection according to the contest rules, and a jury of experts, which is responsible for giving the awards. The latter is the one that brings prestige to the festival, so its composition requires specific dedication in order to form a competent committee.

Following Mathieu and Bertelsen's (2011) analysis, based on the method of interviewing experts who have been jurors, they determine that the composition of the committee has the following characteristics: the festival organisers form various expert committees depending on the category to be awarded, there is a jury president, the jurors are not usually paid for this work (although exceptionally the most famous or recognised ones are), and they seek the principle of breadth to achieve diversity and complementarity. At this point, the aspect of gender is considered: Juries are composed on a principle of breadth. This means that the film festival organisers try to ensure a broad degree of representativeness in the juries. The most common categories for breadth are occupational (i.e., ensuring that a broad group of occupations is represented, from film distributors to directors, editors to actors, film critics to composers, etc.), gender, age, and ethnicity or national origin. The composition of some juries may take into account gender specialisations and "commercial" versus "artistic" traditions or reputations (Mathieu and Bertelsen, 2011). Finally, the last characteristic is the search for the jury's public image in the media and the industry itself, seeking a balance between celebrities and experts with less media exposure. For instance, professionals linked to film studies who are not involved in production (professors, researchers, specialised journalists) can offer a more objective and distanced perspective than actors or actresses (without underestimating their professional profile) whose training makes them experts in acting, but perhaps not so much in other areas of the industry.

If the study of juries at festivals has rarely been discussed, even less has the need for parity been mentioned. In this regard, one of the responses included in the study of Mathieu and Bertelsen is worth noting (2011, p. 8): As one of their interviewees points out with regard to Cannes, "all the men on the jury are famous, and all the women are very smart". Raimanova (2020, p. 303) argues that "competition juries are made up of at least fifty percent women, with jurors coming from all over the world". The same conclusion is reached by Arranz et al. (2007). Arranz et al.'s study (2007) reveals "the underrepresentation of women as directors and producers of feature films" (p. 9), where only six of the 150 films produced in 2006 were produced by women, or eight if co-production is taken into account. In relation to juries, the authors state that "a large majority of jurors are men" (p. 72), where out of the nine major Spanish international contests, 62% are male juries and 38% are female.

The study of gender in occupations has gained strength in the direction of a balance that represents all sectors. Asmar et al. (2022), for example, set a milestone in the study of gender diversity in the media industry. They extended the concept of gender identity to gender diversity following the work of other authors or predecessor projects such

as those of Siapera (2010), Kohnen (2015), Amazon Studios (2021), Gray (2021), Mensah (2021) or Sarandos (2021). We also situate the guidelines around the representation and inclusion standards of the North American Academy of Motion Picture Arts and Sciences. The organisation responsible for organising the Oscars sets its percentages to include women, racial or ethnic groups, LGBTQ+ or people with cognitive or physical disabilities, or who are deaf or hard of hearing, among others depending on the category.

Animation films and film festivals in Spain

This paper looks at animation film festivals in Spain as a case study to better understand the composition of the juries and their relationship to the awards. The “animation” is understood as the sum of phases of imagined action that, created independently, give the illusion of movement (Deitch, 2013). Initiated by Émile Cohl with *Fastamagorie* in 1908, it caught the attention of filmmakers and entrepreneurs and became a unique film technique with its own identity (Bendazzi, 2016). In Spain, it arrived shortly after with the production of short films by Chomón (Cebollada, 1986).

Animation production was booming until the Francoist system imposed the screening of the NO-DO newsreel in 1942¹. As a result, the studios had to look for alternative broadcasting options (Candel, 1993). It was not until the 1950s that the sector regained a significant presence and reached its splendour at the end of the 1980s with works such as Cruz Delgado Palomo’s *Don Quijote de La Mancha* (1978) (De la Rosa and Vivar, 1994). Animated film in Spain continued to flourish and thus entered the 21st century with great examples of television productions such as *Pocoyo* (2005), currently considered one of the most powerful pieces of work in the film industry, as shown in the report “Mapping the Animation Industry in Europe”, published by the European Audiovisual Observatory (Jiménez et al, 2015). For some authors, animation even represents an independent art form (Manzanera, 1992).

The approach to animation in film festivals in Spain is twofold: festivals dedicated to animation and festivals with a specific competitive section (Jurado-Martín & Benítez-Rojas, 2022). In the first group, there is no record of festivals, exhibitions or events related to animation prior to the Gijón International Children’s Film and TV Festival. Alcine (Alcalá de Henares Film Festival) had for a long period of time a section dedicated to short films from the world of animation. Nowadays, the presence of this format is less, as it focuses more on the world of short fiction films. Currently, the internationally known festivals are ANIMAC, Mostra Internacional de Cinema d’Animació de Catalunya, Weird Market and Animayo. The latter is a qualifying festival for the Academy Awards, the Oscars.

Among those no longer held are Animateruel (1995-2006), Animabasauri (2005-2013), Animacor (Córdoba, 2005-2012), Stop Motion Barcelona Short Film Festival (2016-2018), and Animadrid (2000-2010), which undoubtedly supported animation films produced in Spain, according to Vicario and Mateos, (2009). In the second group, there are usually spe-

cific award categories. In this regard, the forerunners go back to the Gijón International Film and Television Festival (first edition 1963), the International Fantastic Film Festival of Catalonia (founded in 1968), Cinemagic 96, and the International Animation Film Festival, which later became the Mostra Internacional de Cinema d'Animació de Catalunya (created in 2006), among others.

Methodology

This research is the result of the initial conclusions drawn from the research project funded by the Miguel Hernández University (Spain). It has an undeniable value as it determines the path to follow in future work. The aim of this paper is to find out whether in the internal work process of film festival juries there is any relationship between their composition and the award-giving from a gender perspective. It is estimated that this process is partly related to the fact that the most prominent jobs in film crews are still held by men. As a result, new secondary assumptions arise. The second assumption is: If the jury is made up of a majority of women, the winners should be mainly women or there should be a greater balance with respect to juries composed of men. The third assumption is: If the previous assumptions are confirmed, for the awards to be given fairly, the juries must be gender-balanced.

Therefore, the objectives of this paper are:

- To know the composition of the juries according to the number of men and women, which determines whether the event organisers seek parity in the committees.
- To know the awards given and, specifically, whether the winners are men or women.
- To compare the above results and check whether the juries with a greater number of men give more awards to men and whether those composed of a greater proportion of women give more awards to women or whether a certain balance is observed.

For this purpose, and as a selection of the sample for analysis, we have taken as a reference the database of animation film festivals in Spain by Jurado-Martín and Benítez-Rojas (2022). According to this research, these events are a representative sample for the study of film festivals in Spain, as they include all events dedicated to animation. At the same time, it takes into account the consideration that “the animation industry in Spain is living its golden age” (Vallín, 2013, p. 1). Finally, it is an achievable sample for the research project. The study includes the following events (see Table 1): Curtas Festival do Imaxinario (Vilagarcía de Arousa, Galicia), Mecal. International Short and Animation Film Festival of Barcelona, Festival Cortoons (Gandía, Valencian Community), Weird Market. International Animation Film Market (Segovia), Prime the Animation! New Talent International Festival (Valencia), Animakom (Deba, Basque Country), Madrid Kame Film Festival, Animalcoi (Alcoy, Valencian Community), Stop Motion Barcelona Short Film Festival, A Coruña Animation Film Festival (Galicia), Animayo (Gran Canaria), Animac. Mostra

Internacional de Cinema d'Animació Film Festival of Catalonia, Animacam. International Online Animation Short Film Festival (Santiago de Compostela, Galicia) and Animario. Madrid International Festival of Contemporary Animation. Two of these festivals will not be analysed, as they are currently inactive (Stop Motion Barcelona Short Film Festival and Animacam. International Online Animation Short Film Festival from Santiago de Compostela).

In order to achieve the objectives, we used the content analysis method on the festivals' websites, although, in the case of the awards, and for those festivals not having their own website, it was necessary to rely on the distribution platforms where they were advertised, as well as on promotional publications (news in media). This analysis is both quantitative and qualitative since we collected data from the websites and then we carried out a qualitative assessment based on this data.

In addition to this method, the search for bibliographic resources for the theoretical framework was also employed, and the results section includes the data from the content analysis of the festivals' websites and, as a complement to the research, the information disseminated by the media.

As can be seen in the table, out of the 15 events, two are not active, two do not have a website, another two do not have their own website and another one was not working during the analysis period of this study. In other words, this approach confirms that the research had to go beyond the websites, taking the information disseminated and published as a source of information. This circumstance significantly increased the time of analysis.

GENERAL DATA	1ST ED.	Active	City	Month	Website
Curtas	1972	Yes	Villagarcía de Arousa	Oct	https://curtas.org/
Mecal	1998	Yes	Barcelona	Mar	https://mecalbcn.org/
Cartoons Gandía	2004	Yes	Gandía	Oct	http://www.cortoons.es/prova2017/
Weird Market/3D Wire Fest	2012	Yes	Segovia	Sep	https://weirdmarket.es/
Prime the animation	2012	Yes	Valencia	Oct	https://primetheanimation.upv.es/
Animakon Fest	2017	Yes	Bilbao	Jun	https://animakom.com/es
Animadeba	2019	Yes	Deba	Sep	https://www.animadeba.com/
Madrid Kame Fest	2020	Yes	Madrid	Dic	No tiene web: https://www.facebook.com/kamefilmfestival/
Animalcoi	2021	Yes	Alcoi	Jul	No tiene web
Stop Motion Barcelona Short FF	2016	No	Barcelona	Jun	si, caducada
Festival Animación a Coruña	2017	Yes	Coruña	Dic	https://www.cultura.gal/es/evento/71206/103/82477
Animayo	2006	Yes	Gran Canaria	May	https://www.animayo.com/
Animac	1997	Yes	Barcelona	Mar	https://www.animac.cat/
Animacam	2008	No	Santiago	Ene	https://animacam.tv/
Animario	2018	Yes	Madrid	Oct	https://www.mataderomadrid.org/convocatorias

Table 1: General data on animation film festivals in Spain (Jurado-Martín & Benítez-Rojas, 2022).

For data collection and analysis of the awards, the contest rules were analysed. The starting point was the websites themselves and, in their absence, the distribution platforms on which the festivals were advertised. With regard to the awards, the following data were collected: explicit mention of the awards in the contest rules, given value (cash, trophy, diploma, in-kind award and so forth), categories, and total number of awards, registration system and registration fee. The analysis showed that many categories were awarded, so it was decided to focus the study only on the three main awards of each festival. This allowed for a clearer and more manageable interpretation of the results.

In order to determine whether the award winners were men or women, the data collected for this sample were those corresponding to the role of director in the three main awards. This is not a preliminary study, but is considered a pre-test for a more extensive research. For this reason, the subject of the study was limited to film directors. Depending on the results obtained, the study may be extended to other roles in the production crew. For this project, however, it was considered sufficient to assess a trend and to evaluate its future extension.

The information gathered is as follows: category name, film title and director's name; number of male winners with the total of the three categories, the same for female winners and the sum of both; audience award, with the film title and the director's name.

For the analysis of the composition of the juries in terms of the number of male and female representatives, the following data were collected and analysed: assessment of whether the jury is made up of experts, whether their profiles are published on the contest website, whether there is parity in the composition of the jury, the number of men and women and the overall number.

Finally, the gender-related data obtained from the awards and the jury were collated and compared.

Results

In general, these events include films from all over the world, which means that they are international in nature. The number of events is small because only the specialised ones have been considered, excluding those having a section for animation, but not specialising in it. It can be seen that these are fairly recent events, as half of them are less than a decade old.

Categories of awards given by animation film festivals in Spain

With regard to the awards, there was a wide dispersion of data, and it was often necessary to consult the distribution platforms to obtain the necessary information. All festivals explicitly mention that awards are given, except for Prime The Animation that, although it does not mention it, also gives awards. In general, the awards do not have a monetary value, but rather trophies and/or diplomas are given. Only six festivals give cash awards:

Curtas, Animalcoi, A Coruña Animation Fest, Animayo, Animacam and Animario. In addition, Stop Motion Barcelona Short Film Festival gave in kind awards² in the past. Another relevant feature is the large number of categories that are awarded. Understandably, if no investment in cash awards is required, a lot of awards can be given (See Table 2). Furthermore, this helps producers and filmmakers by recognizing the quality of their work within the industry. Another remarkable aspect is that these events prefer the registration system to be carried out directly through a platform, rather than managing it directly and thus simplifying the organisation of this part of the event. There are only three active cases involving direct coordination.

FESTIVAL	Awards mentioned in festival rules	Type of award:	Category and no. of awards	Registration system	Avg. fee
Curtas	YES	€ 3,132 and a trophy	F, S, D, VC, Y, A, up to 16	Platforms	€ 7
Mecal	YES	Trophy/diploma	Up to 15	Platforms and excep. postal	€ 7.5
Cartoons Gandia	YES	Trophy/diploma	Up to 9	Platform and own website	Free
Weird Market/3D Wire Fest	YES	Trophy/diploma	Up to 5	FFW	Free
Prime the animation	--	Trophy/diploma	Up to 3 (*)	Platform	Free
Animakon Fest	YES	Trophy/diploma	M, 8 approx.	Platform, Fhome and FFW	--
Animadeba	YES	Trophy/diploma	Up to 4	FFW Platform	Free
Madrid Kame Fest	YES	Trophy/diploma	Up to 23	FFW Platform	--
Animalcoi	YES	€ 5,400	Up to 3	FFW Platform	Free
Stop Motion Barcelona Short FF	YES	Trophy/diploma and in kind	Up to 2	FFW Platform	Free
A Coruña Animation Fest	YES	€ 500 and a trophy or diploma	Up to 4	Festhome Platform and website	Free
Animayo	YES	€ 3,000 and a trophy or diploma	Up to 16	Own website	Free
Animac	YES	Trophy/diploma	Up to 3	Own website	Free
Animacam	YES	€ 5,000	Up to 2	Own website	Free
Animario	YES	€ 5,000	Up to 2	Website (**)	Free

Abbreviations: F = Feature film; S = Short film; D = Documentary; Y = Young; A = Audience; VD: Video Creation; VC: Video Clip; M = Miscellaneous; ND: no data; Fhome: Fest Home; Ffw: Filmfreeway. (*): Unclear from what is described in the contest rules. (**): Cinemateca website, difficult to find through platform systems and no own website. On a grey background the inactive festivals.

Table 2. Information on awards and registration system for animation film festivals in Spain. Source: Own elaboration.

Article: Male jurors, male awards?

FESTIVAL	Main award	Second award	Third award	Total			Audience award	Difference Audience/ Jury
				M	F	Total		
Curtas	BP: <i>The sadness</i> , Rob Jabbaz	Special: <i>The Spine Of Night</i> , Phillip Gelatt and Morgan Galen King	BP Latin American: <i>Nocturna, la noche del hombre grande</i> , Gonzalo Calzada	4	0	4	<i>Jacinto</i> , by Javi Camino	No
Mecal	A. Grand Award: <i>Souvenir Souvenir</i> , Bastien Dubois	<i>Mon ami qui brille dans la nuit</i> , Grégoire de Bernouis, Jawed Boudaoud, Simon Cadilhac, Hélène Ledevin	<i>Todo es culpa de la sal</i> , María Cristina Pérez	3	2	5	El Periódico audience award: <i>The Vibrant Village</i> , Weronika Jurkiewicz A. audience award: <i>Normal</i> , Julie Caty	Yes
Cartoons Gandia	BP Spanish-language: <i>Leopoldo El del bar</i> , Diego Porral	BP 1 to 4 minutes: <i>Bar Stories</i> , Sebastian Wolf, Tinka Stock	BP 4 to 20 minutes: <i>Loop</i> Pablo Polledri	3	1	4		--
Weird Market/3D Wire Fest	BS Intern.: <i>Souvenir souvenir</i> , Bastien Dubois	BS European: <i>Sve te senzacije u mom trbuhu</i> , Marko Djeska	BP National: <i>Homeless home</i> , Alberto Vázquez	3	0	3	<i>Loop</i> , Pablo Polledri	No
Prime The animation	BS International: <i>Radiotherapy at the Yellow Hill</i> , Noemi Valentiny	BS Experimental: <i>Les Mécanorganes</i> , Libéral Martin	BS Young producers: <i>A Roadside Story</i> , Kamo Nattapol	1	2	3	<i>Umbrellas</i> , Álvaro Robles, José Prats	No
Animakon Fest	Grand Award International contest: <i>Blue Fear</i> , Marie Jacotey, Lola Halifa-Legrand	International contest: <i>Just a Guy</i> , Shoko Hara	Special mention International contest: <i>Precious Dirección</i> , Paul Mas	1	3	4	<i>Ni vu, ni connu</i> , Léon Moh-Cah	Yes
Animadeba	<i>Mouse</i> , Noah Mauchly	<i>Precious</i> , Paul Mas	Special mention: <i>Homeless Home</i> , Alberto Vázquez	3	0	3	<i>Precious</i> , Paul Mas	No
Madrid Kame Fest	<i>Ghost: A Love Story</i> , Arun Alexander Singh	<i>The Chair</i> , Ronnie Cramer	Best medium length-film: <i>Menu for Tomorrow</i> , Woody Kazuhiro Kiuchi.	3	0	3		--
Animalcoi	<i>Paradise Lost</i> , Alex van der Aa	<i>Témpelis</i> , Joel Abad i Pérez, and six other people	Animalcoi-Solitium: <i>Muedra</i> , César Díaz	7	2	9		
A Coruña Animation Fest	Étreintes, Justine Vuylsteker	BS Children's section: <i>Una pequeña historia (Latitude du printemps)</i> , Sylvain Cuvillier, and five other people.	Special award Spanish cinema blog: <i>Rutina: La prohibición</i> , Samuel Ortí Martí	2	6	8	<i>Metamorphosis</i> , Carla Pereira Docampo and Juanfran Jacinto	Yes
Animayo	Audience Grand Award: <i>Pearl Diver</i> , Margrethe Danielsen	Best student short film <i>Pearl Diver</i> , Margrethe Danielsen	Best Stop motion <i>Pearl Diver</i> , Margrethe Danielsen	0	3	3		--
Animac	Animac honorary award: Joanna Quinn	Animation Master d'Animac: Adam Elliot	Lifetime achievement award: Carles Porta	2	1	3		--
Animario (2020)	Animario to BS Inter., <i>Bach-Hông</i> , Elsa Duhamel	Animario-Plaza Río 2: <i>Las Alturas</i> , Alejandro Salgado	Animario-Plaza Río 2 Challenge: <i>Yo, en cinco minutos, me arreglo</i> , Lady Escándalos and Grapebours, Daniel Encinas	2	2	4		--
Total				34	22	56		

Table 3. Awards given by animation film festivals in Spain. Source: Own elaboration. Abbreviations: A: Animation; S: Short film; B: Best; BS: Best Short film; BP: Best Picture; F: Film. Stop Motion Barcelona Short FF and Animacam removed for being inactive.

Awards given by animation film festivals in Spain

The analysis of the awards has focused on the figure of the director in the three most important awards of each festival. Some films are co-produced, resulting in more directors (56) than films (39), of whom 34 (60%) are men and 22 (40%) are women.

Analysing the awards received, it can be seen that in eight (61.54%) out of thirteen festivals more awards were given to men, only in four (30.77%) cases more awards were given to women, and there was a tie in one case (7.7%) (See Table 3).

If we compare the figures for the jury and the audience awards, the latter, in those contests including this category, have been awarded 70% to men and 30% to women.

FESTIVAL	Expert jury	Juror's profile	Parity in juries (M/F)	Parity awards in			Relationship between juries and awards
				M	F	Total	
Curtas	--	--	--	4	0	4	--
Mecal	Yes	Yes	8/10	3	2	5	Imbalance: Jury with a greater female presence. More awards given to men
Cartoons Gandia	--	--	--	3	1	4	--
Weird Market/3D Wire Fest	Yes	Yes	1/3	3	0	3	Imbalance: Jury with a greater female presence. More awards given to men
Prime The animation	--	--	--	1	2	3	--
Animakon Fest	Yes	Yes, incomplete information	2/7	1	3	4	Imbalance: Jury with a greater female presence. More awards given to women
Animadeba	--	--	--	3	0	3	--
Madrid Kame Fest	Yes	--	--	3	0	3	--
Animalcoi	Yes	--	--	7	2	9	--
A Coruña Animation Fest	Yes	--	1/3	2	6	8	Imbalance: Jury with a greater female presence. More awards given to women
Animayo	Yes	Yes	3/2	0	3	3	Imbalance: Jury with a greater male presence. More awards given to women
Animac	No	No	N/A (*)	2	1	3	--
Animario (2020)	Yes	No	4/4	2	2	4	Balance: parity
TOTAL			19/29	34	22	56	

Abbreviations: M: Male; F: Female; (*) Actually, these are not awards, but recognition/homage.

Table 4. Relationship between juries and awards given by animation film festivals in Spain. Source: Own elaboration.

In other words, although there is an imbalance between the awards given to men and women, the audience tends to give more awards to male directors.

Jurors' profile in Spanish animation film festivals and their relationship with the awards

Film festival rules usually mention that an expert jury is responsible for evaluating the films. This is evidenced by eight of the festivals (61.54%), compared to those for which this information could not be determined (7.7%) or those which do not mention the jury at all in their rules (30.77%). However, this statement is not supported by the inclusion of the jurors' profiles on their websites, where only 30.77% of the cases include a brief biographical sketch of the committee, compared to those which have no information at all about jurors (53.85%) and those for which this information could not be determined (15.38%) (See Table 4).

Considering those festivals where all the information on juries and awards is available, only in six out of the thirteen festivals analysed, we observe that two juries with a greater proportion of women gave more awards to men, and only one jury with a greater female presence gave more awards to women. There were two juries with a greater number of men who gave more awards to women; and one gender-balanced jury having parity of awards. These results show a balance because men were given more awards by women and women were given more awards by men.

With regard to the composition of juries, and from a gender perspective, it can be seen that juries are mainly made up of women (60.42%) compared to men (39.58%). These figures contrast with those relating to the award-winners, where 61.54% of the festivals gave awards to films made by men. This shows an imbalance in which, although there is a greater female presence on juries, most awards are still given to men.

Discussion

Film festivals have become cultural institutions of reference for the culture and film industry. These events provide an added value to the film industry, which in turn is due to professionals and the interested audience (Narváez, 2019; Vívar Navas, 2016; Peirano, 2020; Peirano and Vallejo, 2021). For this reason, these events represent an activity that provides quality productions. This means that film festivals must also be subjected to an analysis that evaluates their actions. One of the most important ones is carried out by jury committees, which are corporately responsible for the annual catalogue of quality films in a given area or theme. Therefore, they seek diversity in their jury members in terms of geography, career, gender, age, etc. in order to guarantee their legitimacy (Mathieu and Bertelsen, 2011). According to the literature, no film is technically perfect, nor are juries completely impartial, and therefore "they have to live up to the public's, the media's and the film industries' perceptions of what is fair, balanced and representative" (Mathieu and Bertelsen, p. 19).

Nevertheless, despite this unquestionable work, animation film festivals in Spain do not usually offer information on the composition of their juries on their website, and if

they do, it is superficial and incomplete. Only 30.77% of the cases include a brief biographical sketch of the committee, compared to those which have no information at all about jurors (53.85%) and those for which this information could not be determined (15.38%). It could be thought that, although juries are considered important, in practice they are not treated as such, but rather as a front for the filmmakers. Several alternatives to this circumstance are also possible: from the assumption that there is a qualified jury for the sake of the good reputation of the festival itself, to the festival organiser's insecurity in revealing the identity of the jurors for various reasons, the possible absence of a qualified jury, or even the complete absence of a qualified jury at all, which would constitute fraud.

Respecting the limitations of this study – only animation films festivals in the case of Spain – and given the paradox that two juries with a higher proportion of women gave more awards to men, and that two juries with a greater male presence gave more awards to women, there is a strong intuition that the problem is not so much the composition of the jury, but rather the low female presence in the most important roles in the film production process. “In general, the higher the occupational position [in film production], the lower the presence of women and vice versa” (Arranz et al., 2007, p. 49). Thus, future studies should adopt a more critical approach on how the foundations of the industry in Spain make it difficult for women to get management jobs and have a chance to win these awards.

Conclusion

The initial assumption is that if juries are mainly made up of men, awards will be given mainly to men. This is complemented with two other assumptions: if the jury is composed of women, then more women should be awarded, or at least a certain balance should be observed in the list of winners; and finally, if both are satisfied, the last assumption is that for the awards to be given fairly, jury committees should be gender-balanced. In order to address these assumptions, several objectives have been set regarding the composition of the jury, the main awards and the relationship between them.

The study sample was limited to animation film festivals in Spain and the director's role in the three main awards of each event. This is not a preliminary study, but a pre-test for more extensive research. In the future, it may be considered to extend it to other roles of the production team in order to estimate a broader trend. These events are a representative sample for this study in this country, as it includes all events specialising in animation, at a time when this industry is experiencing its golden age in Spain (Vallín, 2013) and, finally, it is also an affordable sample for the research project.

In view of the few studies on juries and their role in film contests, I wish to emphasise the fact that information about juries is not properly disseminated, neither in the festival rules nor on their own web pages, where it is necessary to include, in addition to the juror's identity, a brief biographical sketch or career profile, which would increase transparency to the awarding process and reinforce the cultural value of the event.

Regarding the objectives, it has been noted that juries are mainly made up of women (60.42%) compared to men (39.58%). These figures contrast with those relating to the award-winners, where 61.54% of the festivals gave awards to films made by men. This shows an imbalance in which, although there is a greater female presence on juries, most awards are still given to men.

In relation to the assumptions, no evidence was found that juries with a greater male proportion give more awards to men. The assumption that juries composed of women give more awards to women or seek a balance is also rejected. Finally, the assumption that in order for the awards to be given fairly, committees should be gender-balanced is not confirmed either, as the results of the analysis show that regardless of the number of men and women on a jury, men have often been given more awards.

In conclusion, if most of the films to be evaluated by a jury are directed by men, even if the jury is gender-balanced, it is unlikely to find gender parity in the awards. Consequently, the problem of gender inequality does not lie in the award-giving process, but rather in the system foundations, in the selection of films to be evaluated by the jury, in the industry itself, and in this specific case, in the limited possibilities for women to have access to director roles. Therefore, the initial question is not answered but reveals a deeper problem. Researchers propose questions and hypotheses and try to prove them using the scientific method. If the hypothesis is not as expected, this should not be a reason to reject the hypothesis or the object of the study, but rather to reflect on it and perhaps formulate a new study question. A hypothesis should never be forced to prove the study right. For instance, clinical studies will not always be successful in finding a cure for cancer, but every negative result opens a new door in a different direction.

In this case, the firm conclusion I reveal is that the issue of jury composition at film festivals cannot be solved when the root of the problem lies in the film industry itself. There can be no gender balance, or any other kind of diversity, if the industry itself lacks it. This study has focused only on animation film festivals in Spain, but it is an incentive for further research to extend the topic to other formats, professional profiles and countries. In this way, it will be possible to confirm or reject trends with other countries regarding inequalities in the film industry. In short, to work constructively towards real equality.

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Notes

- 1 No-Do (Noticiarios y Documentales) was created by the Vicesecretaría de Educación Popular in 1942, as a service for broadcasting news and reports filmed in Spain and abroad. It had the exclusive right to produce news, and it was made compulsory for it to be shown in all cinemas. It was maintained until 1975 with the arrival of democracy. Source: Filmoteca Española del Ministerio de Cultura del Gobierno de España. Link: <https://shorturl.at/boerv>
- 2 In kind prizes in film are tangible or intangible goods, services, or products that replace cash prizes. They are common in film festivals and competitions. They are intended to provide resources for the production of new films and to support the development of the industry. These can be technical equipment, services such as studio time, post-production, editing; products such as editing software, licenses for the use of technology; training grants, etc.

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