

Economic and Social Affects in the Culture and Arts Industries: The Case of Colombian Festivals

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Abstract

During 2012, the Colombian Ministry of Culture in partnership with EAN University, conducted a study on the economic, social and cultural impact of six Colombian festivals, managed to refine and strengthen a working methodology in an unprecedented way in Colombia, and perhaps internationally, highlighting that festivals like events, have huge economic implications as same as social and cultural. To analyse the management and sustainability strategies of festivals, the Modernization Model for Organizations (MMOGs) for cultural organizations was adapted. Using this method, the cultural and social value of events was analysed from multiple perspectives and ethnographic tools. As a result, it was concluded that cultural industries measured as services are the future level of foreign trade in the level of goods and services internationally, and to take advantage in this feature, remains important the government's support to the tourism sector, however, for self-reliance a sustainable management model is needed. Finally, in order to support an outreach strategy of the study, it was developed a virtual platform that interactively presents the most important results of the study, which complements the analytical paper. The article contains excerpts from the study by EAN University consultants in partnership with the Ministry of Culture.[1]

Keywords: Economic impact, Festivals in Colombia, Socio-cultural wealth, Community welfare, Cultural heritage.

Introduction

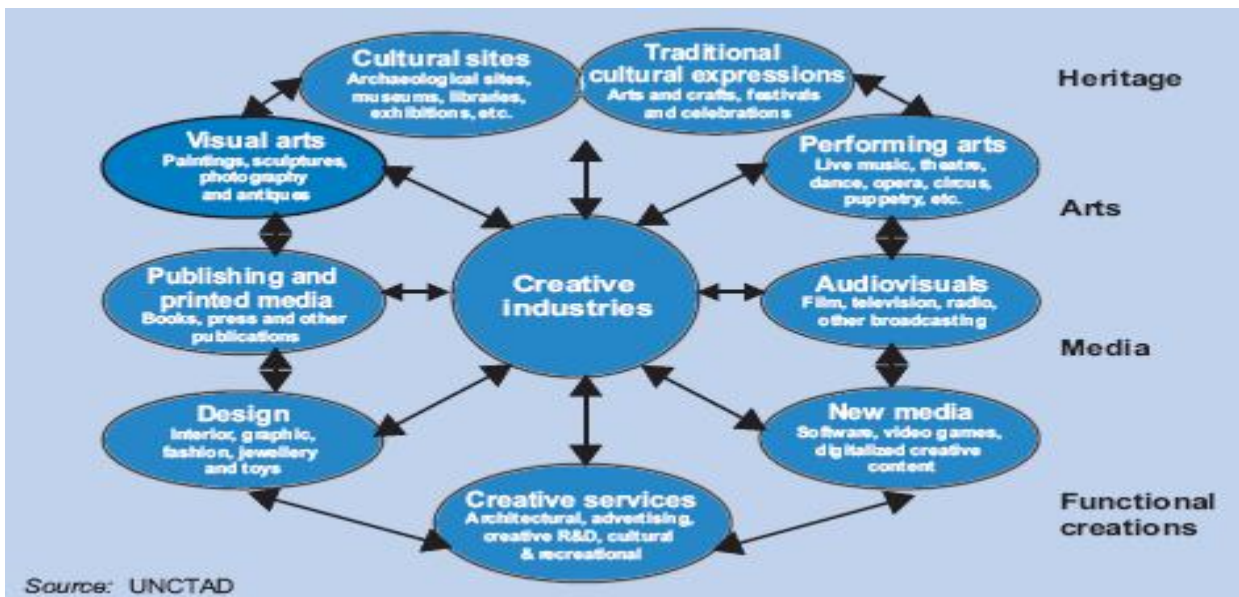
Due to the existing budget constraint in which festivals unfold, and the nature of these as cultural and social phenomena that involve a very strong economic factor, the valuation of it as an investment becomes a necessity, with an approach aimed to assess its effect on improving the community welfare, appraising such investment beyond the limits of the economic effects, as events of cultural, social and political importance, that need adjacently a well led management to ensure sustainability in the long term, fitting a forceful event of wellbeing by generating jobs and income for local and regional economies, as well as the projection of artists, and socio-cultural constructs that give sense of identity, belonging, diversity, participation and recognition, ensuring persistence in traditions, strengthening of associations and safeguarding the intangible cultural heritage from communities.

In this document, the reader will find excerpts from the study by EAN University consultants in partnership with the Ministry of Culture of Colombia[1], using the paradigm presented above, to evaluate the case of Colombian festivals, highlighting the importance of these socio-cultural events as generators of wealth; the measure of the economic impact that they have in the regions that are taken as scenarios to its development; some characteristics of festivals; and finally, the social and cultural value in six festivals in Colombia.

Culture as an Industry that Generates Wealth

The importance of cultural industries comes from its ability to generate wealth from the knowledge of cultural human intellect, as during the current global financial crisis, cultural industries are still generating profits worldwide.

Figure 1. Creative and Cultural Industries Scheme



In a global context, the UNCTAD (2008) in its report of creative industries said that industries related to cultural activities "are among the most dynamic sectors of the world economy and provide new opportunities for high-growth for developing countries' development." According to the UNCTAD, while the world economy in 2008 showed the first signs of fatigue, and in fact world trade decreased twelve percent, transactions of creative goods and services continued to expand, reaching \$592 billion dollars. This reflects an annual growth rate of fourteen percent between 2002-2008. This means that cultural industries exported \$592 billion dollars in 2008, more than double the quantity achieved in 2002 (\$267 billion dollars).

According to the SELA (2011), "During this period, the participation of developed countries declined from 67.5% to 64.3%, and even China (the world's largest exporter) decreased from 21.7% to 20.5%. Thus, the involvement of other developing countries, excluding China, increased global exports of creative goods and services from 9.7% to 12.9%. In 2002, Latin America had 9.7% of their exports in creative goods and services out of all developing countries. This number dropped to 8.8% in 2008 due to a substantial decline in exports from Mexico".

In relation to Asia, SELA (2011) referring to the UNCTAD report on the creative industries, says that China led in creative industry exports. Among the countries of Latin America and Africa, Brazil and Mexico are the leading exporters of developing countries (excluding China). Other countries, such as India and Korea exported \$14.34 billion dollars and \$6.11 billion dollars respectively in 2008. According to figures from UNCTAD (2010), Latin America exported \$17.36 billion dollars in cultural goods and services in 2008. Four countries in the region exceeded one billion dollars in these exports: Brazil (\$7.55 billion dollars), Mexico (\$5.25 billion dollars), Argentina (\$1.55 billion dollars) and Colombia (\$1.09 billion dollars).

The OAS's (2007) American Committee on Culture states that culture is a strategic resource available in developing countries to meet the challenges of the new economic and social needs of the 21st century. In this regard, the considerations are generally summarised around the importance of cultural industries in LAC, as follows:

Cultural industries are some of the most dynamic sectors of the global economy.

- Culture is an available resource in the fight against inequality and poverty.
- Cultural industries provide employment options for indigenous peoples, women, youth and other vulnerable or marginalised groups.
- Culture plays an important role in the recreation of cities as safe spaces that instil a sense of responsibility and belonging in their people.
- Culture not only has economic potential for the creation of wealth but as a source of employment, income and foreign exchange for exports, but also as a catalyst for a more comprehensive, balanced and inclusive wealth and to create well-being.
- Cultural diversity is common heritage of humanity and should be cherished and preserved for the benefit of all. It is a source of exchange, innovation and creativity, as necessary for humankind as biodiversity is to nature.
- Cultural industries reinforce creative and intercultural identity at a national and regional level. It represents support to boost social action and act as a catalyst for human creativity [2].

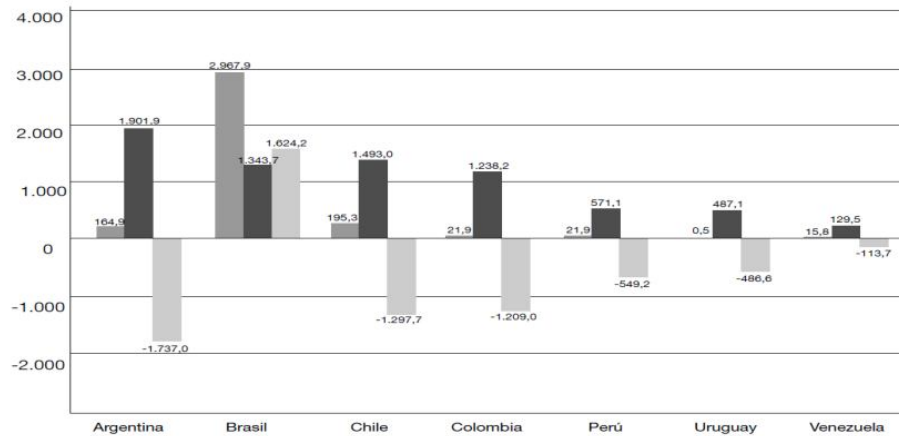
Table 1: Creative goods and services: exports by economic groups and countries 2002-2008

CUADRO 1 BIENES Y SERVICIOS CREATIVOS: EXPORTACIONES POR GRUPOS ECONOMICOS Y PAISES 2002-2008 (US\$ Millones)							
Grupo Económico y País	Bienes		Servicios		Total		Crec. Anual %
	2002	2008	2002	2008	2002	2008	
MUNDO	204.948	406.992	62.227	185.087	267.175	592.079	14.2
PAISES DESARROLLADOS	127.903	227.103	52.457	153.414	180.360	380.517	13.3
PAISES EN DESARROLLO	75.835	179.211	7.860	21.182	83.695	197.393	15.4
CHINA	56.085	113.231	1.799	2.885	57.885	121.116	13.1
INDIA		9.450		4.894		14.344	
COREA	3.243	4.272	185	1.838	3.428	6.110	10.1
AMERICA LATINA Y EL CARIBE	5.535	9.016	2.568	8.352	8.103	17.368	13.6
Brazil	742	1.222	1.754	6.331	2.496	7.553	20.3
México	3.797	5.167	400	87	4.197	5.254	3.8
Argentina	181	295	209	1.263	390	1.558	26.0
Colombia	313	748	61	344	374	1.092	20.0
República Dominicana		481				481	
Chile	183	227	39	111	222	338	7.3
Perú	124	263	4	4	124	267	13.6
Costa Rica		109	4	3	4	112	74.3
Guatemala	24	105	2	4	26	109	27.0
El Salvador	28	98	1	1	29	99	22.7
Ecuador	23	47	32	47	55	94	9.3
Venezuela (R.B.)		16	40	77	40	93	1.2
Bolivia (E.P.)	70	89	1	2	71	91	4.2
Uruguay	53	52			50	52	0.1
Paraguay		24	15	20	15	44	19.6
Jamaica		4	9	39	9	43	29.8
Barbados		26	1		1	26	72.1
Trinidad y Tobago		17				17	
Honduras				12		12	
Nicaragua		11				11	
Guyana		2		7		9	
Panamá		7				7	
Bahamas		6				6	

Source: SELA, 2011.

Trade in cultural industries, taken as the export of goods and services between 2002 and 2008, shows that exports from the cultural industries in the same period grew by 14% worldwide, 13.3% in developed countries and 15.4% in developing countries. The country with the most economic goods and services exports of cultural industries was Brazil (\$7.55 billion dollars) and Mexico (5.25 billion dollars). However, the countries with the highest growth in terms of this trade were Costa Rica (74.3%), Barbados (72.1%), Jamaica (29.8%), Guatemala (22%), while Colombia and Argentina increased by 20% and 26% respectively.

Figure 2: Exports, imports and balance of trade of cultural assets. Breakdown of South American countries - Year 2006 - FOB million.



Source: Rey, 2009.

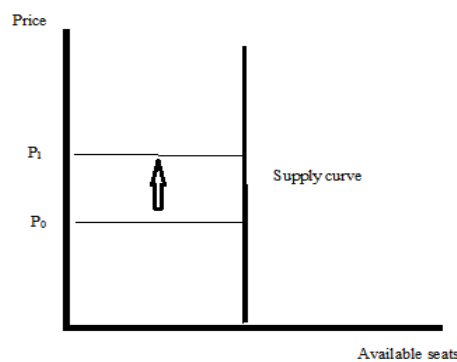
However, this type of trade in Latin America is still very underdeveloped. As seen in graph No.1, exports relative to cultural industries are still very few. During 2006, exports, except in the case of Brazil, were well below the level of imports. For Colombia, the trade deficit was U.S. \$1.2 billion dollars and in Argentina of \$1.73 billion dollars. The country that has the most cultural industry development is Brazil, as during the same year they exported \$2,967 billion dollars and they only imported about \$1,343 billion dollars.

The Supply and Demand Measurement Model of Festivals

As for the supply of festivals, at least two features make the supply curve inelastic in the short term. This means that the amount of presentations given at the festival varies little with respect to the variations in the price charged for them. This is explained in the first step as the availability of festival activities is limited by the number of available seats and stages to celebrate the event. Secondly, the supply in the short term is fixed due to the limited number of presentations or events specified in a schedule that is fixed well in advance.

It is true, however, that in the long term, supply could increase and move to the right, due to investment in new infrastructure to increase the availability of seats. Or by increasing the schedule of events.

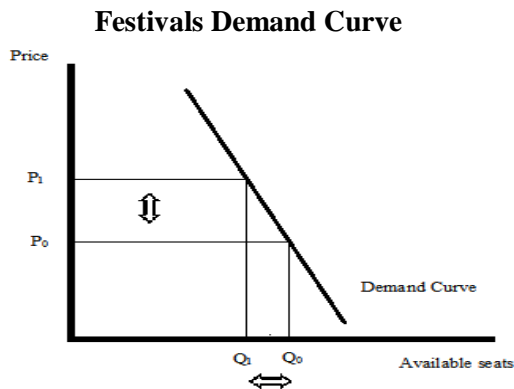
Festivals supply curve



Like any good in the economy, demand for festivals has an inverse relationship between price and public attendance. However, studies generally show that this relationship is not proportional. If the admission price of the festival activities increases, public attendance usually falls less than proportionally. This is due to the type of product offered at a festival: specialized, quality, minority, often irreplaceable, leading to the acceptance that there is a lower sensitivity to changes in price.

As for the relationship between public attendance and the income of consumers, it is evident that a positive relationship exists. This means that in the long run, the greater availability of funds for each participant will mean attendance at events will be higher.

Additionally, it is important to consider a situation in which there is no entrance fee for cultural events (free festivals). In this case, the demand curve will behave differently as the price will be equal to zero and attendance will be much like individuals interested in attending, given the availability of seats and seating.



Finally, there are factors that can affect the supply and demand for festivals. These include public promotion of the festival, which is usually done through direct funding such as donations and sponsorship from various private companies. This source of funding can reduce the selling price of the tickets to the festival and allow better public coverage. Furthermore, additional funding may be used to increase the quantity and quality of events or may be invested in the expansion and improvement of infrastructure for the implementation of activities.

Two additional phenomena that affect demand in the long term are the increase in people's income or the reduction in support costs. In terms of supply, we can identify cost reduction and organizational processes and the reduction of restrictions such as tax or legal requirements.

The Economic Impact of Festivals

The development of a festival can generate positive economic impacts on the economy of the area or municipality where it is carried out.

Also related, are the increases in the income of the economic agents in the region and the generation of new jobs. There are three types of effects that yield cash flows arising from the economic activity of a festival: Direct Effects, Indirect Effects and Induced Effects.

Direct Effects

Direct effects are those from which the local economy benefits by the costs incurred by the organization for mounting the festival. This expense can be identified through the analysis of the accounting budget of the organizing entity of the event. The costs identified are classified into categories such as salaries, administration expenses, purchases and leases of goods and services, etc.

However, not all festival spending remains in the municipality or local economy. The best way, but a way that is not always feasible, is to establish the destination of festival spending between suppliers from the local economy and those from outside the municipality. Apart from the latter classification, taking only spending from local suppliers can establish the economic impact on the local economy.

$$\begin{aligned}
 & \text{Direct Economic Impact} \\
 & = \text{Total expenditure for organizing the festival} \\
 & * \% \text{ of Expenditure incurred by local suppliers}
 \end{aligned}$$

Another aspect of direct effects has to do with the jobs generated by the organization of the festival. By performing an analysis of the organizational structure of the event we can determine the number of jobs created by the event. Normally, only a few people are dedicated full-time throughout the year to the management and organization of the event.

The most usual situation is that there is a large group of people who work part-time in the weeks leading up to the festival, and others that work after the closing. In any case, it is appropriate to distinguish between full-time and part-time jobs, and whether they are permanent or temporary.

Indirect Effects

Indirect effects can be defined as attendees' expenditure as a result of their consumption during the festival. These charges are made in sectors such as food, lodging, transportation, etc. Normally, these effects are estimated through audience surveys at the event, in which questions about the level of expenditure incurred on various activities related to the event are asked. However, there are two considerations to make here. Firstly, to determine the indirect impact on the local economy, participants are asked their place of residence. This can distinguish between the local public, whose spending is not taken into account in the calculation, and the non-locals, where spending is taken into account. This is because the local public that spend on the activities of the festival is simply a reallocation of demand within the municipality. This cannot be interpreted as a regional economic loss if the event is not held.

Moreover, the festival is not always the only reason for the attendance of the population to the place where the festival is being held. From a methodological point of view, and in order to make a more strict, appropriate and realistic calculation, methods have been adopted in which out-of-town attendees are asked if the festival is the main reason for their trip, whether it is one of the reasons to visit the region, or if the festival did not influence their decision to travel. This is taken into consideration and a differentiated weighting is given to the spending of the type of attendee according to their motivation.

Based on the two previous considerations, the estimation of the indirect economic impact on the public can be defined as the number of non-local workers whose main or one of their main motivations is to attend the festival. For those who attend the festival as the main reason, the weight is given 100%, for those whom the festival is one of the reasons, a weighting of 50% is assigned, and for those who attend the festival without it being the reason for their visit, a weight of 0% is assigned. In this way:

$$NLP = PT * \%NonLocal * \{(1 * \%MainReason) + (0.5 * \%OneMotive) + (0 * \%NoMotive)\}$$

Where:

NLP = Indirect Economic Impact on the public estimate

PT = Total Public Attendance

% Non Local = % Non-local attendees

% Main Reason = % Attendees whose main reason for the visit was the festival

% One Motive = % Attendees where the festival was one of the reasons for their visit

% No Motive = % Attendees where the festival wasn't the main reason for their visit

Having identified the NLP, we proceed to the calculation of the indirect effect on the economy of the region where the event takes place, differentiating expenditure by participants in different activities such as: Event tickets; Accommodation; Food and drink; Activities related to tourism (Entertainment); Transportation (within the municipality); Shopping.

With the following equation we can calculate the indirect economic impact on each economic activity_j (IEI):

$$IEI_j = \sum_{i=0}^{N=morethan \$100.000 COP} (NLP * \%Assistants_i * Avgexpenditure_i * Avgnumberofdays)$$

Where:

$$i (costRange) = \begin{cases} \$0 \text{ to } \$20.000 \text{ ColombianPesos (COP)} \\ \$20.000 \text{ to } \$50.000 \text{ COP} \\ \$50.000 \text{ to } \$100.000 \text{ COP} \\ morethan \$100.000 \text{ COP} \end{cases}$$

NLP = Public Non-local

% Assistants= Percentage of participants attending for spending range

Avg expenditure = average daily expenditure per person

Avg number of days = average number of days that attendees attended the festival

Finally, the total indirect impact calculation is calculated by adding the results of the impact on each of the economic activities (j).

$$\text{Total indirect impact} = \sum_{j=1}^{N=6} \text{IEI}_j$$

Where:

$$j \text{ (Economic Activity)} = \begin{cases} 1 = \text{Event Tickets} \\ 2 = \text{Accommodation} \\ 3 = \text{Food and drink} \\ 4 = \text{Activities related to tourism (Entertainment)} \\ 5 = \text{Transportation (within the municipality)} \\ 6 = \text{Shopping} \end{cases}$$

IEI_j = indirect economic impact on economic activity

Induced Effects

Induced effects are derived from past expenditures through the multiplier effect, which reflects how direct and indirect spending has subsequently impacted on the economic fabric of the area. There are different ways to approach the analysis of the multiplier effect still common in cultural studies using input-output multipliers. This multiplier reflects the bilateral relations between all sectors of the economy by determining the effects of a variation of one over the other. This is a disaggregated analysis for different sectors, which observes the effects of changes in the regional economy. These effects will depend largely on the spending and purchase tendency from local suppliers. For this reason it is necessary to know in detail the information of local expenditures in each of the sectors of the economy.

Total Economic Impact

Finally, the Total Impact (TI) is defined as:

$$\text{TI} = \text{Direct Impact} + \text{Indirect Impact} + \text{Induced Impact}$$

The Importance of the Economy on Festivals

Festivals are perhaps one of the least taken into account aspects, when talking about the economy. Festivals not only act as cultural and social events but also as generators of income and employment in local economies. The knowledge of this impact by those who manage the festivals, is crucial when accessing public resources, which are given in the form of grants, and private financing which are obtained in the form of sponsorship.

Another important aspect of the economy, even for small festivals with little impact on their local regions, is the proper management of events.

Managers usually have few administrative and management tools, but good management of resources depends on the fact that festivals can be sustainable over time and that they can provide better reception for artists and the public attendees.

Finally, festivals are natural windows for artistic broadcasting and marketing. However, it is still rare to exploit the maximum potential of festivals in this sense, as market spaces are rarely implemented for the commercial meeting of artists and distribution agents. Given the above, the look that the economy has, especially with cultural events such as festivals, is one that should not be underestimated.

Characterization of the Economic, Social and Cultural Value in Six Festivals in Colombia

Festivals, in a context like Colombia, make up a permanent part of our reality. There are religious festivals, pagan festivals, and carnivals. There are all sorts of art, theatre, ethnic and gourmet festivals. There are craft fairs, publishing and book fairs, and music markets. Thousands of people get together and it brings together both small towns and big cities. And, of course, it impacts on the economy.

It is this latter aspect of the festival, from the understanding of economic science, which this chapter deals with. First, it addresses some particular economic characteristics of the festivals, and second, we describe the operation of supply and demand of these events, and finally, it addresses matters related to economic impacts generated by festivals on local economies.

Some Economic Characteristics of Festivals

Festivals have only been analysed for a few years in economic science. Some features lead us to understand particular phenomena, such as differentiating the behaviour of common goods and services in the economy [3].

Festivals are an example of what the economy has identified as activities that lead to the Baumol effect. The production costs of a festival, ranging from intensive labour productivity to the use of artistic labour, increases in relative terms compared to the rest of the economy over time. In addition, workmanship is also very difficult to replace with technology, as sometimes, it is desirable to replace it with equipment, as this may go against the quality of the products featured in the festival. This makes covering these costs, which grow with the rest of sectors that do implement technological improvements, to be an increasingly difficult task. The solution is usually found in higher ticket prices for events and significant public subsidies for sustaining these performances.

It has also been argued that festivals, as vehicles for the preservation and dissemination of cultural heritage, can generate positive externalities for the community. This is because they provide benefits to society and private individuals in addition to those that occur in the private transaction between supplier and demander. This and the Baumol Effect, are often taken as the main arguments for public intervention in financing festivals.

Table N.2 Monetary effect of festivals

Festival	Direct effects by Festival (USD)	Total expenditure per day (USD)	Total expenditure (USD)
Pasillo Music and Dance Festival - Aguadas	\$ 79.712,42	\$ 596.951,72	For 5,12 days: \$3.002.094,18
National Meeting of the Bands - Sincelejo	\$ 83.415,36	\$ 288.269,58	During 2.3 days: \$638.666,22
UIS International Piano Festival - Bucaramanga	\$ 69.012,00	\$ 52.415,00	For 3,08 days: \$367.242
Gastronomy Congress - Popayán, Cauca	\$ 197.267,00	\$ 921.859,00	For 3,08 days: \$4.920.358
San Pacho Fair - Pretoria, Chocó	\$ 255.297,00	N.A.	During 9.3 days: N.A.
The Group of San Martin - Meta	\$ 45.600,40	\$ 245.940,00	For 3,08 days: \$715.512

Source: Compiled from Gonzalez et AL, 2012; Authors Calculations.

To contribute to this purpose, the Ministry of Culture in partnership with Universidad EAN, developed a six festival study in 2012.

Using a methodological approach that addresses events and festivals as economic and cultural spaces for participation, social inclusion, and consolidation of collective identity and strengthening of communities, we studied the festivals named in Table 2.

The methodology to measure indirect income in this study was taken from financial outlays from the public at the festivals mentioned above. This was done by taking the following information:

- Accommodation
- Food and Drink
- Internal Transport
- Entertainment and tickets to events
- Shopping

As in table N.2, the direct economic effects of such events do not really matter. However, festivals like the San Pacho Fair generated a turnover of \$255,297 US dollars and the Gastronomy Congress in Popayan food generated \$197,267 US dollars.

In relation to the indirect effects, the most significant figures are: The total effects of the Pasillo Music and Dance Festival were 3 million US dollars; the festival of National Meeting of the Bands in Sincelejo achieved a number of indirect effects of \$ 638,000 US dollars. For the Gastronomic Congress of Popayan, the indirect effects amounted to \$ 4.9 million US dollar, while the festival of The Group of San Martin produced a figure of 715,000 US dollars.

On the other hand, despite the rise of the San Pacho Fair in Choco, Pretoria's total population is barely 130,000 people and if it is true then most of the community turns to the streets. It is hard to think that the city has the capacity and infrastructure to accommodate about 50,000 additional people. It is accepted and known by the public and local experts the lack of reliable figures on attendance at the Festival. For this reason it was not possible to talk of the significance on the large number of people. Given the above data, the information on the indirect impact will not be calculated in this work in order to avoid false and overstated economic assessments of which can be misused.

Despite the lack of organization and in many cases the lack of statistical figures and lack of appropriate management models to cultural industries, outcomes were positive for the festivals which are of great importance in Colombia \$ 475,007.89 US dollars. If we take the indirect effects, the figure was \$9.6 million US dollars for regular regions of international tourism where the economic performance is more than significant.

Conclusions

- Cultural industries measured as services are the future level of foreign trade in the level of goods and services internationally.
- With the support the Colombian government has given to the tourism sector, the supply of cultural activities will be of great support to the industry value chain.
- Colombia, in having a large number of festivals as shown by the figures, will generate an economic impact to the economies that host these events.
- However, the self-sustainability of the cultural events in Colombia is still very precarious given the lack of a sustainable management model.
- The sale and export of services of this nature, do not need large terrestrial infrastructure developments that raise the price. Instead, it requires significant value added to the level of educational training of businesspeople in the sector.
- Cultural industries allow a more efficient and sustainable way to make use of the culture of a region, while improving the quality of life of the community.

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- [2]See: SELA 2011.
- [3]Based on the analysis presented by the author María Devesa Fernandez in the paper "The Economic Impact of Cultural Festivals. The case of the International Film Festival of Valladolid".