

8.3 ABSTRACT

The main objective of this doctoral thesis is to address the socio-economic study of the production of Spanish animated short films between 2008-2018. As a methodology, a descriptive-correlational investigation was carried out through a bibliographic analysis of historic, business and legislative production, as well as a quantitative and qualitative examination with cross-sectional design on financing and public diffusion. Forty-two individualized semi-structured interviews and a mixed-type digital form, with dichotomous and evaluation questions, were applied as instruments with a sample of 31 professionals from various profiles and backgrounds in the sector. The presentation of the results was made through quantitative tables, and descriptive statistics were shown, using graphs to observe the financial trends and the impact of the respective public promotion catalogs and reception spaces in the indicated period. Then, in the same way, scatter plots were used to relate variables. The results were that the professionalization of animation in its short form in Spain is still uncertain and precarious. A total of 17 animated short films have obtained both grants given by the ICAA “cortometraje sobre proyecto” and “cortometraje realizado” between 2008-2018. Only 7 obtained the two grants from the same state agency, and the respective aid to regional production at the same time. During this period, the amount of public money received, was around € 10,000-20,000, representing 27.8% of the total. Only nine individuals or companies have been able to make at least three animated short films with public funds in the mentioned decade. Of the 13 regional catalogs for the promotion of active short films, there is an uneven level of development, organization, and scope, with CURTS producing the highest number of animated short films in its programme, but with Kimuak and Madrid in Corto offering a higher impact index. There have been, as far as it is known, 43 specific festivals in animation in Spain, of which there were only 24 still active in 2018. The conclusions confirm that several forms of animated short film production are possible, although few creators maintain their activity regularly as filmmakers, there is no significant relationship between the financial, marketing and public distribution dimensions of animated short films. The public film production system, in the field of the short film industry, is gradually acquiring a market perspective.

