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MASTER THESIS

THE FILM INDUSTRY AWARD SERIES - CORROBORATION OR COMPETITION?

COMPARISON OF THE VERDICTS FOR THE FOREIGN LANGUAGE PICTURES AWARDS

BY SEVEN PROMINENT ANGLO-SAXON EXPERT JURIES

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ABSTRACT

This paper extends existing research that compares the verdicts of seven juries bestowing annual cinematic achievement awards. The main question pertains to the level of consensus between them about the choice of winners and nominees, which is measured by the means of reliability analysis. Results of the tests in ten "major" categories were compared to the decisions of the panels in the foreign language films category, which was previously largely neglected by the literature. For these awards, lower values indicating agreement were found, as it was hypothesized, given the immense variety of cultural values represented in films produced in the global film market, what consequently might influence the assessment of quality. However, it was also discovered that these findings have to be interpreted with great caution due to imperfection of the measures employed. Conclusions were made regarding the particular performance of the juries compared to each other, on the basis how close they are to the consensus. Conversely to the study focused on the Anglo-Saxon productions, the American Academy bestowing the Oscars performed worst of the seven, and was closely followed by the British Academy (BAFTA). These results suggested an organizational bias in their judgments stemming from the qualifying procedures of titles eligible for a nomination and then the award in those two contests. Closest to the aggregated decisions appeared to be the Hollywood Foreign Press Association, the only jury in consideration composed of non-Americans. From the perspective of the field, this thesis adds to the knowledge on the proceedings of the prominent expert juries that through their award series assess and assign quality to the cultural products.

KEY-WORDS:

awards, juries, motion pictures, foreign movies, quality, consensus, the Oscars

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Accepting the Cecil B. DeMille Lifetime Achievement Award during the 1999 Golden Globes ceremony, Jack Nicholson reflected on his career and said:

"...and through this only one agent who has stayed with me, guided me, tolerated my tantrums, my behavior and so forth, never lost his calm... His name escapes me..."

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ABBREVIATIONS:

AFI	American Film Institute
AMPAS	Academy of Motion Picture Arts and Sciences
BAFTA	British Academy of Film and Television Arts
HFPA	Hollywood Foreign Press Association
IMDb	Internet Movie Database
LAFCA	Los Angeles Film Critics Association
MPAA	Motion Picture Association of America
NBoR	National Board of Review
NFR	National Film Registry
NSFC	National Society of Film Critics
NYFCC	New York Film Critics Circle

CHAPTER I INTRODUCTION

"Nobody knows" said Caves. But there are so many people that claim they do. There are many organizations with a long history and worldwide fame that with impressive authority name and honor the best achievements in many disciplines across cultural industries, motion pictures included. In numerous cases the public is familiar with their award series more than with the organization itself, and has hardly any idea what do their operations comprise on a daily basis. But, at least by some, they are given the credit for choosing the contributions of highest quality in a given year or competition. And the widely-commented desire of the artists to be recognized by these bodies gives them a credence of its own.

Although some would grumble, when it comes to movies, most of the eyes are on the United States. Already in the '90s the 80% of the repertoire in the European cinemas constituted of American productions (European Commission, 1994). It is the industry that involves large amounts of money, and firms that are vertically integrated media empires. It is a domain of businessmen and internationally recognized stars. Their awards are also internationally recognized: hundreds of millions of people worldwide watch the Annual Academy Awards of Merit. This paper adopts a reverse perspective. It focuses on the products of the global market of motion pictures that are honored by the Anglo-Saxon juries. The experts these panels are made of, watch foreign films closely enough to evaluate them and honor the best achievements.

What is more striking than the very phenomenon of the expert juries, is the considerable number of the panels that bestow annual awards in the film industry. That is especially visible in the US, where the artists and film-related professionals belong to an overwhelming number of both federal and local industry organizations, professional associations (guilds and others), societies of critics etc. The nature of film as a cultural product - an experience good the value of which is problematic to assess before, but also after consumption - justifies their existence (at least some of them) from the perspective of the audiences. The other kind of demand for it, the grave attention and significance that the movie business professionals apparently assign to the competitive evaluations and award ceremonies, most probably explains it as well. This points out to two functions of the awards: being a signal of quality to the consumers and a reward for the filmmaker for his/her achievement. But the announcement of the verdicts has more functions, one of them being the setting of artistic standards and pointing a "way forward", something for the other artists to aspire to. Perhaps this mechanism is quite straightforward when it comes to the domestic

productions. Over the years, the stakeholders in the American film market have created and sustained these organizations and their award panels, gave them credence, the status of experts, and incorporated their judgments into the functioning of their industry. All of these juries, however, include in their award series a category in which they consider and praise foreign productions. This one category in which practically everything, apart from the English-language pictures can be admitted, contains a vast variety of cultural products that apart from the cinematic form which pertains to the generally recognized technical workshop, carry numerous meanings inherent to the cultural background of the filmmakers. It can be said that this intangible substance is incommensurable on any scale, but they are indeed judged, and by juries that are in general unaccustomed with these values or traditions. In this light, the benchmark-setting function of the cinematic awards is twice as interesting.

Wherever there are winners and losers, any outcome will be questioned, and in case there is any kind of judge, jury or referee involved, their decisions will be scrutinized. Many people do not believe in the Oscars, some consider any type of awards-bestowing panels at all, to be manifestations of misguided concepts, and do not accept any type of experts to be entitled to any knowledge about quality. These opinions are often justified by the belief that their verdicts are corrupted. Similar accusations are voiced with regard to the American film academy (the AMPAS) quite often. Allegedly, they are partial to studio politics, interests of most powerful stakeholders, and local tastes. Dean K. Simonton, the author of the study that is the base and the model of this research, accepts as a reason for the juries' simultaneous existence, precisely the mutual control function of different panels that offer competing verdicts, free of the biases, agendas and politics that the others might be partial to. He mentions two works: C. MacColl (1993) and A. Holden (1993) who present an alternative version of the Academy Awards decision-making process, write secret histories about the behind-the-scenes workings of the organization. In this line of thinking, those who win the Awards are not the authors of the best work in the year's cinematic output, but the most skilled lobbyists. The generous amount of money the studios spend on Oscar-campaigns (most commonly labeled "For Your Consideration") to attract the voting members attention (cf. Deuchert, Adjamah & Pauly, 2005) only strengthens this intuition. In the model research for this paper, Simonton's (2004) narration leads to the impression (maybe also because of his results) that his study is conducted to find whether the Academy (and six other organizations¹) can be defended from these accusations. His question is, how consistent the verdicts of all these juries are, when recognizing what they separately consider quality filmmaking. Between seven different, mostly

¹ The Academy of Motion Pictures Arts and Sciences, The British Academy of Film and Television Arts, Hollywood Foreign Press Association, National Board of Review, The National Society of Film Critics, The Los Angeles Film Critics Association, and the The New York Film Critics Circle.

American, organizations and their award series that were chosen as subjects of the inquiry, he finds a strong consensus. This result would suggest that either no jury is under the pressure of unjust manipulations or (which is less probable) that the politics influence them all alike. Further findings put the American Academy closest to the "truth" about winners, by which the author understands the averaged, agreed upon verdicts. He also shows how the decisions of the AMPAS are the closest to what is considered to be of high quality by the critics contributing to and editing the movie guides, as well as what is honored by the Guilds (who bestow their own awards in their own professions).

This research has no such agenda. The choice of setting the focus on foreign-language productions at least to some extent diminishes the possible intervening of voting favors and politics. In the case of foreign movies, when peer-recognition is concerned, the members of both Academies do not vote for themselves or their immediate colleagues. Of course, they still can be partial to other influences, traditions, foreign artists' popularity and status, or even other juries choices, so the search for consensus is still justified. Following the standard-setting function of the award series, the level of agreement between the organizations reflects how broad is the collection of best quality work. If they all agree, there is only one standard (in a year) the other artists should be aspiring to. If they disagree a lot, there may be more than one road that leads to quality, as the organizations see it. How is that translated into the global market? Do the Anglo-Saxon organizations consider "the rest" to represent the same dispersion of quality in filmmaking as their own market? Do they impose the same frameworks of recognizing achievements on their foreign colleagues, or do their verdicts reflect the variety of the field they are considering? Although it cannot be assumed that it is a variety worth rewarding. That would be too farfetched of an assumption about content of quality in global film market. Still, these are the questions that make the comparison between the categories relevant. In what way do the juries' decisions reflect the world of cinematic arts.

Why would a cultural economist care about these issues? Because the announcement of the juries' decisions is one of the mechanisms that produces signals of quality to products that are characterized by great uncertainty (Caves, 2000; Wijnberg, 2003). How do these decisions come about, but also how come so many juries coexist, is interesting in itself. Furthermore, the verdicts, consequently, have great economic repercussions for the winners and losers, which will be explored in detail in the literature review section. "In a market characterized by a very large number of consumers, irregularly and infrequently choosing from a constantly changing menu of possibilities, widely available impartial information and advice would be expected to make a significant impact on demand" (King, 2007: 171). Another point that draws the attention of the researcher would be how do the audiences react faced with the striking abundance of expert opinions. Conferring honors seems to have become an industry in itself. More credibility problems are generated for the

consumers from what was supposed to aid their choices in the plethora of cultural products. Maybe soon a need will arise for experts fluent in the evaluation of expert panels that would point out which jury should be trusted. All these competing votes and awards also rise the question whether this diversity is not superfluous, and how does it reflect the nature of quality as they think of it. Considering a simplistic view of two extreme cases: in one, all experts agree what is quality in filmmaking. Then, to the limits of their expertise, all panels would choose the same, or almost the same, pictures to give awards to. More than one jury is then not really necessary. However, if there is no golden standard, competing opinions might be of use to consumers, but to a certain point. When there are numerous panels, each honoring different achievements, they stand as a proof that it is all in the end a matter of taste, and then the very existence of experts might be questioned from this principle. It seems that the adding of another awards series might display a diminishing marginal utility, from the standpoint of the audiences. Given the fact that all these panels function and have functioned for a long time, their choices must oscillate somewhere between competing views and an accordance. This can be empirically tested.

The model study (Simonton, 2004) comprises almost thirty years of ceremonies and looks into the rulings in ten major award categories that include best picture, acting, directing, screenplay, cinematography and musical contributions to a single film. It employs reliability analysis that measures the level of inter-panel agreement, but also has the capacity to point out organizations that differ the most from the aggregated decisions of the others, and measures every jury's contribution to the consensus - how close they are to it. In his results, no panel turned out to announce verdicts significantly different from the collective. The author concludes a considerable consensus between the seven mentioned organizations: The Academy of Motion Pictures Arts and Sciences (AMPAS, offering the Oscars), The British Academy of Film and Television Arts (BAFTA), Hollywood Foreign Press Association (HFPA, offering the Golden Globe Awards), The National Board of Review, The National Society of Film Critics, The Los Angeles Film Critics Association and The New York Film Critics Circle. Accepting this results leads to the conclusion that most probably other factors than the audience demand for expert opinion, must justify the existence of the large group of panels.

The study presented here, extends this investigation into the category of films in foreign, not English language. In all mentioned contests they are judged in their own, separate categories and many reasons contribute to the fact that they are specific. Difficult, but interesting to study. Since previously one of the conclusions of the model analysis suggested that the Awards of the American Academy are the closest to the shared opinion on cinematic achievements, the Oscars are a focus of this study as well. However, in spite of the as close as possible research set-up for the winners of the

foreign film categories, the results are expected to be reversed. The AMPAS is the only jury that restricts its competition to one film per country, excludes co-productions and imposes numerous measures that narrow down the list of possible candidates for nominations and awards. They are expected to be far from the consensus, if one exists, because of what is available to them, compared to the other juries that do not face such constraints. The measures of the general agreement in comparison to the results of the model study are hypothesized to be subject to one of the two countervailing factors.

It is possible that the consensus will be weaker, because of the large numbers and the immense diversity of the possible candidates that allows for many quality works to simultaneously receive distinction from different organizations. In the case of foreign language films, the cultural products are indeed cultural, not only because they are a part of the culture in its artistic domain, but they also represent different cultures in the anthropological sense. In the cultural-studies tradition of thinking, the symbols and identities that the motion pictures communicate are indeed different, but cannot be ranked on a scale that separates the better from the worse. Cultures are multiple, rich and by all means equal, and provided the artworks adhere to the judges' idea of excellence in filmmaking as a measure of the technical workshop, they would all deserve awards. However, not stressing the fact that not all judges and experts might agree with the cultural studies standpoint, the question of impressive filmmaking workshop is left open. Accepting that nothing certain can be concluded about quality as the characteristic of the artists' work, the size of its content in the global cinematic output, or its spread among cultures and nations, there might be no reason to expect that the choices of the seven juries will be less internally consistent when compared to the broad English-language market. Moreover, a different mechanism might be in place as a consequence of the overwhelming variety: the experts themselves may trust and follow each other, what leads to contagion effects (Pardoe and Simonton, 2008) and raises the odds of similar or identical decisions. The consensus might be then on a similar level to what was found in the case of the other ten categories (0.59-0.86 across ten categories, mean 0.739 - Simonton, 2004: 167). The results will show which of the two effects is more in place than the other. Therefore, the hypothesis that will be tested in this paper can be put as:

- H0: The verdicts on foreign language motion pictures awarded by the seven judging panels display a similar level of consensus, compared to the decisions on honors for films in the English language found by Simonton (2004).
- H1: The verdicts on foreign language motion pictures awarded by the seven judging panels display a lower level of consensus, compared to the decisions on honors for films in the English language found by Simonton (2004).

The sub-questions to this hypothesis regard the singular performance of the seven juries in the foreign film category. The verdicts of which organizations are most consistent with the decisions of the remaining six, and which one upsets the consensus. As mentioned earlier, in this comparison the American Academy will be treated with most attention, due to the restrictions their rules impose on the contestants competing for this award. Moreover, similarly to the model research that compares the panels to each other on the basis of how much their verdicts correlate with external factors (specialized honors or critics ratings), the extension of this study is concerned with the comparison of the award series with user ratings. For each of the seven groups of awarded titles, the means of the grades given by the users of Internet Movie Database were calculated. This allowed for the comparison between the panels, as well as between the nominated and awarded motion pictures.

From this point, this paper is structured as follows. Chapter two presents the existing literature on the success in the movie industry, received awards in particular. Researchers have developed various models aimed at discovering which product characteristics correlate with the verdicts, and whether these observations would allow for future predictions. Considerable attention was also devoted to the consequent effects the receiving of a statuette has on the winners. The third chapter describes in detail the proceedings of the Academy of Motion Picture Arts and Sciences as a judging panel and explains how their eligibility rules alone might influence the outcome of the research planned here. The model paper is summarized in the fourth chapter, which is essential for the full description of the methods used. This is followed by the section on research design. The fifth chapter presents the result of the study and discusses them in the light of the assumptions and the hypothesis. Chapter six contains the conclusion which summarizes the thesis and points out to further, still unanswered questions that could be considered in the future.

CHAPTER II LITERATURE REVIEW

The Motion Pictures in Academic Terms

There are two fundamental issues that define the film industry in the economic analysis. First of all, the work in the industry, from the gathering of the basic inputs to the delivery of films to the consumers, is divided into three branches: production, distribution and exhibition (Balio, 1979). At the production stage, creative artists are contracted and put together to work on an ensemble project, which results in the completion of the movie. An endeavor that might be more complex than it sounds when put in one sentence. This is also the part that requires highest financial investments. The following stages are more set on the economic exploitation of the product. Distribution thrives on the fact that once put together, a movie is a cultural good that is easily reproducible from the master copy (Schultze, 2003: 270). The process starts with ordering numerous copies of the movie, which is a cost-intensive process, especially when the traditional film rolls have to be produced. The digital era significantly diminished the fixed costs of the distributors (Culkin & Randle, 2003). Next, the copies are allocated in the movie theaters by contracts with the exhibitors and bookings of screens. Exhibition, the final stage, provides the public with the opportunity to view the product in cinemas. Tickets that are sold at the box office are a source of income for the professionals and artists in all three stages.

Initially, during the development period of the industry in the United States of America, all three branches were concentrated under one ownership in a few pioneering firms. This, however, created a situation of unfair competition, and blocked the entrance of newcomers. That is why in 1948 the Supreme Court of the US made a ruling that divorced exhibition from production and distribution. In this shape the motion picture industry functions until today (Balio, 1979).

Another important division that sets the discourse for both professionals and researchers, is a dichotomy not uncommon in the cultural sector, that marks the tension between art and commerce. Films are seen as products of dual nature, comprising the qualities of an art form, but are also treated as a commodity. The artists and craftsmen involved in the ensemble artistic effort are also stakeholders in the movie business that generates high profits. This dichotomy is even more highlighted in the international comparisons when the US market is considered against the subsidized European sector. It continues in the analysis of the industry's products dividing them into those that carry the artistic stamp and meaning, art house movies, and those that are mainly tools devoted to earning money: mainstream movies (Gemser et al., 2008; Zuckermann and Kim, 2003).

Within this logic also the firms in the industry are divided into majors and independents. The list of the American majors have surprisingly stayed quite consistent from the very settlement of the industry in California. The big studios (today, the Big Six: 20th Century Fox, Disney, Paramount, Sony Pictures Entertainment, Universal, and Warner Bros.) control undisputed majority of the film production in the US, are not and never have been violent competition to each other, and have created a culture of doing business in the sector that all the others are indeed independent of. Finally, in the Academy of Motion Picture Arts and Sciences that includes by invitation the elite of the industry professionals, there are branches not only assigned to those commonly recognized as artists (writers, actors, directors) but also "businessmen": producers, executives and public relation specialists (Levy, 1987).

Films are a product of an industry that can be called cultural or creative. Different approaches highlight various distinctive features of this sector, but movie production corresponds to them all alike. The products themselves, movies, are not typical consumer goods. They have primarily non-use value, convey social meaning, and would be considered as texts by Hesmondhalgh (2007: 12), experience goods by many other researchers (for example, Delmestri, Montanari & Usai, 2005). Philip Nelson (1970) first described the concept experience goods, the value of which is problematic to determine (or the information of the value is too expensive to obtain) prior to consumption. This term was adopted to the cultural production discourse. The suppliers in this specific sector are said to provide their consumers with experiences rather than products themselves. For some (Wijnberg, 2003, and others), cultural products fall under the label of yet another concept, the credence goods, another category that was developed by Michael R. Darby and Edi Karni. A credence good differs from the experience good in the sense that "the assessment of their value requires additional costly information" even after consumption (Darby & Karni, 1973: 69). Their examples include the removal of the appendix, the lack or presence of which in a human's body does not provide any tangible experience, but can be evaluated by a group of experts (doctors) informed about the possible risks and benefits in any case. "In effect, determining the quality of experience and credence goods becomes dependent on *what other people think*, before consumption (...), and in many cases even after consumption (if you read a good review after you disliked a movie)" (Kretschmer et al., 1999: 63).

Also, because of the fact that the production involves human creativity or ideas, the products are protected by the intellectual property laws, which is another distinctive feature (Towse, 2010: 17). The final version that is contained in the master copy is a sum of a large number of very specialized contributions. Simonton (2004, 2009) highlights the collaborative nature of filmmaking. This is not typical for all art forms, as for instance poetry is most often created by the work of one

person. Simonton argues that all these inputs, although integrated by the very nature of the creative process, can be disentangled from the final product and their quality evaluated separately from the overall success of a film.

The organization of the industry requires the work of creative artists who care about their products, and "humdrum inputs" - people who provide services they could just as well provide to workers in other sectors, but enjoy the high monetary rewards in the creative branch (Caves, 2000: 4). There is an observable oversupply (Kretschmer et al., 1999) when it comes to products offered. Moreover, like cultural production in general, the film industry is considered to be supply-driven. The artists produce before a buyer is found, even before it is certain that the work can be sold. David Puttnam (1997) observed that the main objective is to sell what was produced, not produce what can be sold, after discovering demand for it. There is also an oversupply of workforce in the sense that there are way more artists than the labor market can absorb (Levy, 1987). Ruth Towse (2001) calls this phenomenon the "very high excess supply of entrants". Large amounts of aspiring artists allows the art academies for selections of the better endowed and the employers to choose workers best suited to their needs dependent on the current project.

Not only the artists have no guarantee of finding a safe and well-paid job in their profession. The film industry is a business of high risk for all stakeholders involved. The uncertainty regarding the quality of products is another important ingredient of the very definition of cultural industries (Kretschmer et al., 1999). Richard Caves (2000) goes further in this logic, developing the "nobody knows" principle, where the uncertainty is spread further not only on consumers, but also on the producers, who are compelled to take risks and suffer sunk cost without any guarantee of high quality outcome. The costs, has to be emphasized, are very high, which is explained by the complexity of the production process. Several contributors have to be involved and paid. Not only labor, but also the physical inputs are generally very costly and there is no chance of recuperating the costs after the final product has failed in the market (Caves, 2000).

With the level of uncertainty comes the demand for information: "Film professionals, film critics, and cinemagoers partially compensate for the lack of first-hand information on any given movie by resorting to alternative experience and credence mechanisms. Among them, the track record of film participants in terms of skills, interpersonal traits, reliability, and past achievements elicits particular investors', experts' and spectators' interest, particularly in the light of uncertainties in the evolution of individual careers in the cinema industry" (Hadida, 2010: 48, after Faulkner & Anderson, 1987).

Audiences pay attention to signals, since the oversupply mentioned above, provides them with large numbers of choices among experience goods that cannot be truly evaluated before

consumption. The considerable marketing budgets, consumer research, professions of experts and critics, peer-reviewing, great value of and attention to word-of-mouth, gatekeeping function of some artistic schools and academies, practices of branding and labeling are, among others, the response to this demand. But also peers, professionals and experts look for, as well as contribute to the attribution of quality to certain titles. One type of this contribution is the conferment of the cinematic awards of merit.

In the past numerous scholars have looked into the functioning of the measures of success in the motion pictures, which is inferred from three separate domains. There is an economic scale which is concerned with a picture's revenue, or the box office performance, as well as earnings from video/DVD sales later in the product life cycle. Another determinant is the critical acclaim that comes from immediately published reviews, or expressed later in the movie guides and anthologies. Third of all come the awards bestowed by a vast range of organizations. Surprisingly, the three measures are not straightforwardly correlated, some have found a negative relationship among them (Simonton, 2009). They have been used in combinations or separately, in studies that use statistical models to determine the underlying conditions of a movie's success. This paper is focused particularly on the industry awards that are a specific practice of assigning quality, although the provenience of these honors is related to what was already mentioned: peers or critics, entities that are considered experts in their domain.

Successful Movies

Professionals seek methods that would make their odds for success better; formulas that would combat the uncertainty they face, and diminish the risks they have to take. Researchers, from their side, have many times treated the hits as dependent variables, searching for patterns among them, building statistical receipts that would allow for future predictions. This was applied to these motion pictures that are honored with awards or nominations by diverse juries (but mostly the AMPAS), as well as to those that were financially successful.

As for the later kind, Dellarocas, Zhang and Awad (2007: 25-26) provide an overview of the studies that look into the determinants of high box office performance of a film, grouping the papers by the independent variables that are included in the models. They distinguish the following factors: -Star power, which is a measure of the involvement of widely recognized artists, mostly actors, involved in a film project. Ravid (1999) applies to the hiring of a star the basic economic logic that since it is a substantial investment, the returns of it should be investigated. Between the star power and box office performance of a movie he finds no correlation (Ravid, 1999: 488; confirmed in

Walls, 2009). Simonton (2009: 402) stresses the issue of defining who in fact stars are, which has been treated differently by the authors employing this concept,

-Movie genre and MPAA rating: in other words, the target audience, since the ratings are applied to guide the audiences by signaling content inappropriate for children of different age (Motion Picture Association of America (mpaa.org) imposes admission restrictions by applying one of the 5-scale rating on each released production: G - general audiences, PG - parental guidance suggested, PG-13 - parents strongly cautioned, R - restricted and NC-17 - no one 17 or under admitted). Also genres are considered to draw in certain groups within the viewers,

-The Academy Awards, various financial consequences of which are discussed in a following section,

-Media advertising (for instance, the size of marketing budget, as in Prag & Casavant, 1994) although this data are not easily available for each movie project,

-Timing of release - premiering in the fourth quarter of the year was found to be a significant factor contributing to the chances of succeeding in the Oscars competition (Nelson et al., 2001; Levy 1987), however when the box office is concerned, the variable can be translated to the release around a major holiday (Terry, Butler & De'Armond, 2005; Einav, 2002), which is connected to the concept of leisure time,

-Distribution strategy: Sawhney and Eliashberg (1996) proposed a distinction between "wide" release which means that the market share of screens is great from the first week of screenings, as opposed to "platform" release, where at the beginning only selected cinemas exhibit the title and further decisions are taken on the basis of incoming reports. Strategy is also indicative of the type of firm handling the distribution (major or independent),

-Competition from other movies (Ainslie, Dreze & Zufryden 2003), and

-Professional critic reviews (for instance, King, 2007).

To this list other independent variables can be included:

-Film's production budget, which in many cases is confirmed to be a significant factor when it comes to financial success of a title (Ravid, 1999; Simonton, 2005; Hadida, 2010),

-Classification: whether the production is a sequel (Walls, 2009; Terry, Butler & De'Armond, 2005),

-Other awards, as well as nominations (for example, Gemser Leenders & Wijnberg, 2008).

Dean K. Simonton (2005) investigates the impact of the size of a film's budget on all three of sources of success (as mentioned earlier: the box office, critics and awards) that he sees as expressions of "cinematic creativity". Critical acclaim is measured in immediate reactions (reviews)

and consequential, ensemble ratings (in movie guides). The recognition by prize-granting bodies is based on seven different award series (bestowed by the British and American Academies, Hollywood Foreign Press Association, LA Film Critics Association, National Board of Review, NY Film Critics Circle and the National Society of Film Critics). The economic measures are split into first week earnings and total movie grosses. To the analysis Simonton adds his own (cf. Simonton, 2004a) concepts of four creative clusters based on the award categories: the dramatic cluster (nominations for direction, acting, screenplay and film editing), the visual cluster (cinematography, art direction, costume design and make-up), the technical cluster (visual and sound effects, sound mixing and editing) and the musical cluster (film score and song). These are composite measures which are said to have tangible diverse impacts on movie success (Simonton, 2005: 3). The results display a strong correlation between the film's budget and the money it makes (both in the sense of first-week measure and grosses). There is no correlation found with the Best Picture award, and a negative relationship is apparent with the critical evaluations (reviews and movie guides alike). It is clear that the answer to the initial question on whether the huge investments in production are cost effective, strongly depends on what is considered to be a picture's success. If the producers seek peer or critic recognition, the analysis suggests that injecting money is not a reliable method. In the case of securing high attendance and with that - the financial returns of investment, the results need to be treated with caution, as correlations were found, not causality, and a special sample was considered: the movies that received at least a nomination from any of the seven judging panels. It seems that high-budget productions that in the end brought no recognition were not considered; regardless of their earnings.

The analysis of the effects of the clusters confirms the results and leads to interesting conclusions. The budget has no impact on the dramatic cluster (that is linked to the artistic recognition by reviewers and peers, so the observed earlier zero/negative correlations are supported). However, in the other clusters, the correlations are weak to moderate. That can be most probably explained that the considerable budgets are invested mainly in these contributions to the final product. For instance, the special effects (which belong to the visual cluster) are in general expensive and have the power to bring wide audiences to the cinema (economic success) but they usually do not impress neither critics nor juries.

The study conducted by Gemster, Van Oostrum and Leenders (2007) looks closer at the relationship between critical acclaim and a film's economic performance within the Dutch movie industry. With setting up their research, the authors took into consideration the dichotomous division to art house and mainstream productions. Because it is assumed that art house films audiences are in fact influenced by the reviews they read, and on that they base their decision to buy

a cinema ticket, while those who prefer the mainstream sector use mainly other signals of quality (word-of-mouth, advertising etc.), the effects are expected to differ between these two groups. Indeed, the results show that critics are the influencers when it comes to independent productions, but for the blockbusters they have only a predictive effect on demand, they estimate the picture's earnings without pushing the public towards or away from a title. Interestingly, it is the size of the critical coverage an art house film receives that has a positive influence on the earnings of art house movies, not necessarily the amount of actual praise present in the content.

Allegre L. Hadida (2010) researches the track record of most important players in a movie production process and its influence on both economical performance and artistic recognition of films. By track record the author means "the tangible manifestation of the accumulative capability of project participants to induce consumer trial (commercial track record) and peer recognition (artistic track record)" (Hadida, 2010: 50). Industry awards are considered a very important part of this phenomenon. In other words, the models check for relationship between past success of the key stakeholders (producer, director and two lead actors) and future success of their ensemble projects. After acknowledging that strong track record of the players in question enables them to demand high fees and superstar compensation, a hypothesis about the budget of the movie being a predictor of its success in both fields, was added to the research design. This is confirmed for the commercial side: the size of the budget plays a role in the future economic success of the movie. The author also concludes that the most significant contributor to the movie's financial success is the lead actor (with a strong track record). The role of the producer also appeared as important in the results. This goes against "the *auteur* theory" developed in the European cinema environment that puts the director of a motion picture in the first and most important position with the power to shape a movie and spur its success (Hadida, 2010: 74).

What is worth emphasizing at this point is that even in the studies that are devoted to typically economic issues take into consideration the effects of the awards on a movies success. The prizes are indeed an integral part of the motion picture industry, both as business and as art. Next section is concerned with the studies specifically devoted to the titles that receive recognition from award-bestowing juries. Of all three measures of cinematic success, this one is the closest to the core topic of this paper.

The Anatomy of the Awards

As a sector, filmmaking is an example of a cultural industry infused with the spirit of competition. Reports from the ticket sales come in each day and the successful confirm their superiority over the

failures. Artists are constantly graded for their work by critics and judged by the audiences who make use of the new media to voice and compute their opinions (Dellarocas, Zhang & Awad, 2007; Krauss et al., 2008). The number of organizations, bodies and juries that bestow different awards is immense. The critics in the movie industry play a double role not only reviewing titles on a daily basis, but also handing out annual awards. This is practiced by the societies uniting critics from different regions in the United States, but the European critics also honor movies with their own prestigious FIPRESCI Award. Film festivals provide the platform for cultural, artistic and intellectual exchange, highlight the diversity in the sector and provide a supporting net to the students and newcomers, but an essential part of every festival are the screenings of the movies that are in competition, the jury's verdict and the award ceremony. Regional film festivals each year elect the best national film that is then sent to compete further with the products of other national industries. The fight for recognition seems to go on forever. This obsession, this need to be distinguished for the hoi polloi and entering the circle of a certain elite conditions the existence of multiple judging panels and juries. They are made up from the artist themselves that on daily basis judge and vote on the work of their colleagues and their own; journalists and critics, other experts, or the audiences. A cross-analysis of the rulings of seven of them is a main objective of this study.

Richard Caves (2000) sees the awards in the cultural industries as signals of quality for the consumers (that in effect bring economic rewards to the producers of awarded goods). That is why the consumers are faced with a challenge to decide who (if anyone) they give the credit of credibility. Some organizations in his view, promote excellence for the very sake of it, other count on boosting sales of the selected products. As he looks closer at the Academy Awards, his judgment is inconclusive as they are "sponsored by an industry-wide organization - The Academy of Motion Picture Arts and Sciences - present a veneer of objectivity that may or may not be penetrated by interested parties" (Caves, 2000: 196).

Gerda Gemser, Mark A. A. M. Leenders and Nachoem M. Wijnberg (2008) compare different types of awards in the motion picture industry on the basis of their effectiveness to attract consumers to the movie theaters. The theory that is put to test in their article starts, again, with the adoption of a dichotomous division in the American film industry to mainstream and independent productions proposed before in the literature. Here, the method of distinguishing this characteristic comprises the analysis of the initial screen allocation of a movie ("wide" or "platform" release, as proposed by Sawhney & Eliashberg, 1996) as well as the type (major-independent) distributor (after Zuckermann & Kim, 2003). These two types of movies consequently have different types of audiences, who respond to specific signals of quality. Results of numerous papers suggest that those who choose mainstream productions are more inclined to adhere to word-of-mouth and to

advertising, while the audience of art house films is more influenced by experts (critics) (for example, Eliashberg & Shugan, 1997; Gemser, Van Oostrum & Leenders, 2007). This findings are applied to the world of cinematic awards. Gemser et al. (2008) identified three types of awards based on the jury composition: those bestowed by peers, experts and consumers. They include thirteen panels and compare them on their awards' effectiveness to spur commercial success. This last variable that regards the film's performance, is measured in two dimensions: in ticket sales and the number of screens the title is exhibited on. Their hypotheses were that the source credibility of the awards responds to the same patterns discovered in the expert choices of audiences. Concretely: "in the case of mainstream films, awards of which the jury consists of other consumers will be more effective at increasing attendance than awards handed over by a jury of experts or peers" and that "expert-selected awards are the most effective in the independent film segment" (Gemser et al., 2008: 27). Only their second hypothesis finds confirmation in the results of regression that was the statistical tool of choice. When it comes to mainstream movies, no type of jury seems to have an effect significant above others. "Apparently, winning an Academy Award is not perceived by the mainstream movie-going public as a more credible cue than winning consumer-selected awards such as the MTV Movie Awards. Considering that the Academy Award is the mostly desired and most widely recognized prize of the film industry (...), this is in itself an interesting result" (Gemser et al., 2008).

According to the typology they adopt, the juries included in the model research and consequently in this paper, belong to peer-type juries (AMPAS, and BAFTA not included in the article), expert-type juries (LAFCA, NYFCC, HFPA, NSFC), and consumer-type juries (National Board of Review). In the model article, Simonton (2004) interprets the results with some attention to panels comprising critics or other group of film-related professionals. His analysis, yet, is never concerned with any type of box office performance. Moreover, where the foreign movies are involved, it would be immensely difficult to divide the sample of recognized productions according to the mainstream-independent dichotomy. Especially, without detailed knowledge of local film industries. The existence of Hollywood and the major, vertically integrated studios that control most of the movie production in that area, makes the case of American market readily transparent to trends and sources of financing, but it is a quite singular situation on the global map of filmmaking.

All the judging panels taken into consideration in various papers award cinematic achievements in a given year almost immediately after that year has come to an end. The contenders are then compared only with that years output. Whether the notion of quality is still attached to a film when a wider time frame is considered is not the organizations' concern in their award series. The question of long-term success was however the topic of the research papers summarized below.

Standing "the test of time" in the motion pictures can be understood as appearing on the list computing the best works in a decade, or in a century - which does indeed mean "of all time", since cinema was invented only in the end of 19th century. It is an important question for the studies on quality in general, as there is a possibility that immediate reactions of the experts might be conditioned by the temporary trends in force at the time (Ginsburgh & Weyers, 2008). It is the work that is "remembered" even after the current changes that is indicative of quality.

In the first paper on this subject, Victor Ginsburgh (2003) explores the relationship between immediate artistic recognition (Oscars) as well as financial success, and the survival of the film in cinematic history (the research is concerned also with music and publishing industries, but these sections are of no relevance at the moment). The indicators of standing the test of time include the 100 Greatest American Movies of All Time list by the American Film Institute, a hundred titles elected by film reviewers the *Mr. Showbiz Critics Pics*, and also a critic's, Leonard Maltin's, list of *The 100 Must-See Films of the 20th Century*. After comparing the lists of Academy Award winners (between the years 1950-1980) to the three lists that represent the long-term recognition, the results suggest that the overlap is not high enough to consider the Oscars as a stamp of time survival. An equation estimating the relationship between the inclusion in the three lists and the economic success (measured by rental fees) showed that films chosen by the critics bring higher revenue, but the effect is not dependent on the number of lists the title figures on. Figuring in only one of the compilations yielded comparable coefficients to appearing in all three. "The prizes awarded shortly after the production of an artwork or rankings that result from competitions are correlated with economic success and may even influence or predict it, but are often poor predictors of true aesthetic quality or survival of the work" (Ginsburgh, 2003: 100).

In another work (Ginsburgh & Weyers, 2008), four award series are compared to each other on the grounds of how much do their verdicts correlate with the long-term recognition. The four panels (the Academy, the Hollywood Foreign Press Association, National Board of Review and the New York Film Critics Circle) the rulings of which were measured, are also in focus of the core research of this paper. The results found in the the previous study that have suggested no correlation between the immediate awards and the lists naming best pictures from the perspective of time, were confirmed here. Out of the four, the AMPAS still performed best: "other organizations missed the best movie in more than half of the years" (Ginsburgh & Weyers, 2008: 192). The Academy missed the best movie in 18 out of 31 researched years, the NY Critics Circle 21 times, and HFPA with the National Board of Review equally missed 26 times. When all of the nominees are considered, the overlap between the two lists is, however, bigger. The authors also find that box office performance cannot better predict the inclusion in the three "100 best" lists. The consumers choose less

accurately than the Academy, but perform better than the other panels.

Similar questions were asked by Michael Patrick Allen and Anne E. Lincoln (2004) who take into consideration those motion pictures that "stood the test of time", by which they mean being included in (again) the list of 100 Greatest American Films of All Time by the American Film Institute or in the National Film Registry. These are both federal institutions, created with the involvement of the Congress of the United States of America. (The titles selected to appear in the National Film Registry are chosen by the librarian of Congress, the staff of Motion Picture Division of the Library of Congress and the National Film Preservation Board). In their theoretical basis Allen and Lincoln follow Pierre Bourdieu and his idea of cultural consecration - in other words securing a place in the history of culture for generations. This process can be contemporaneous or retrospective. The researchers set up a model that, to put it shortly, assesses whether the first predicts the other: whether the retrospective cultural consecration bestowed by the AFI and those involved in the selection to the National Film Registry, is conditioned by the immediate recognition. To the later they include major nominations in the Academy Awards (at least three), box office performance (the top 10 titles), awards from the New York Film Critics Circle, recognition in the best movies of the year list by *The New York Times*, being "discussed at length" in film anthologies, and the number of English books published about the director of the movies. The two examples of cultural consecration are treated separately in the logistic regression models. As for the AFI, although all of the variables (except of the film's age) yielded positive and significant effects when tested separately, in the final model where everything is considered, the most significant predictor of the retrospective consecration is the top box office performance, large number of books written about the director, large number of entries in the anthologies, as well as the Academy Award nominations for best director and best musical director. In the case of entering the National Film Registry, conversely, the age of the film proved to have an effect across the different models applied. Other than that, the results were quite similar pointing out to the books, anthologies, the Academy (this time it was the nomination for best screenplay that was observably important) and the Circle, as those in possession of a determining power over the inclusion in the Registry.

It is clear that the literature regarding the awards in the film industry focuses primarily on the Oscars bestowed by the American Academy (AMPAS). In the scholarly tradition they seem to be considered the most important and most researchable. The predominance of the Academy Awards-related subjects, can be easily compared to the level of interest the cultural economists gave to the Queen Elisabeth music competition in the papers related to judgments in artistic contests. Three studies have been devoted to the jury in charge of the contest as an example of a competition

between artists judged by experts. Renato G. Flores and Victor Ginsburgh (1996) have found an organization-related bias that interferes with the workings of the jury. Because their analysis shows that those who perform later in the competition, have greater chances to win, the authors ask whether the final ranking is indeed fair. Herbert Glejser and Bruno Heyndels (2001) have continued the previous work on judging biases in the classical music tournament and concluded other factors that statistics have shown to have an impact on winning (Soviet Union provenance, choice of a recently composed piece) or loosing (being a woman, performing a popular concerto). Finally, Victor Ginsburgh and Jan C. Van Ours (2003) took another step further, looking not only on the process of developing the ranking, but also examining the impact of win on the performer's later success as a performer (measured by presence in catalogues and critics ratings). Success following an award is a subject that has been explored also in the literature on cinematic awards. "A key question raised by this increasingly important method of decision-making [juries' verdicts] is whether experts' opinions reflect true quality or fundamentals, or whether they influence economic outcomes independently of their value as a signal of quality" (Ginsburgh & Van Ours, 2003: 289).

All of these papers looked into the proceedings of a quality-assessing panel, not delving into the complex question about quality itself. This thesis is also in a sense devoted to learning something about the contests themselves, rather than about the winners to which the quality stamps are attributed to, and their significant characteristics. Here, many coexisting juries are the point of interest. Yet, the Academy of Motion Picture Arts and Sciences is a special focus of the study. That is because, similarly to the Queen Elisabeth Contest, an organizational bias is expected to influence the results of the analysis. Concretely, the uniqueness of the procedure of submitting titles for the Academy's consideration that is required of the competing nations, leads to the limitation of options for the voting experts. That, in turn, is expected to make their verdicts less consistent with the other juries' awards. The extensive academic literature concerning the American Academy Awards is then a great advantage.

In his book, Emmanuel Levy (1987) brings an extensive historical overview of the inception and proceedings of the Academy, as well as the specifics of film-judging procedures and the functioning of their Awards in the global movie industry. He illustrates his points with anecdotes, quotes and examples that serve as small, but powerful case studies, and also reaches for a considerable number of descriptive statistical data that highlight diverse patterns. Over three chapters the author discusses and analyzes Oscar-winning films and roles (winners of Best Picture and Best Performance categories, unfortunately not in the foreign competition). He also reports on what in the spirit of cultural economics research would be a similar to the the artists' life cycles studies: at which point not only in the actor's/actress' life, but also in his/her career comes the

verdict and the statuette. For instance, women receive the awards at a much younger age than their male colleagues: 38% of awarded actresses, but only 3% of awarded actors were younger than 30 at the moment of accepting the Award (Levy, 1987: 95-98). The further sections look into such topics as the effect the award has on the winner's career (although without economic research on, say, the change in a person's wage), ties and multiple awards, and the amount of nominations that lead to a win. Levy is quoted by many later researchers (for instance, Allen & Lincoln, 2004; Kaplan, 2006; Gemser et al., 2008) in their studies on different aspects of the Oscars, as an expert, and also when they justify their choice of this particular award. In his work, he points out to the great impact the ceremonies had on the film industry, but also on global culture. "The Oscar Award has changed the entire operation of the film industry through its pervasive influence on every aspect of it: the production companies, film artists and craftsmen, film critics and filmgoers" (1987: 329).

An example of a study devoted to the analysis of the proceedings of the AMPAS is the research done by Victor Ginsburgh and Sheila Weyers (2008), which was also mentioned earlier. In their model, the measurements are to assess if the judges votes are consistent. Specifically, whether the awards in other categories (namely: direction, screenplay, lead actor, costume design and film editing) that honor contributions to the picture (its attributes) are consistent with the overall, Best Picture Oscar. Each of the specialized prizes are assigned a different, specific value (a weight), equal to the coefficient yielded by previously calculated regression. An Oscar for direction has the most influence (2.342), followed by screenplay (1.157), costumes (1.059), male lead (0.668) and editing (0.614). Those values are assigned respectively when the movie has received an award in any of those five categories, and then summed to produce a score that ranks the nominees. The highest scoring films on that scale have indeed received the award in the Best Picture category (252 times, out of 270 movies included in the sample). "The remarkable results are, first, that even if they make overall judgments, experts (here the members of the Academy of Motion Picture Arts and Sciences) implicitly use a weighting scheme of individual properties to determine the overall value, and, second, that such implicit weights can be recovered using simple econometrics" (Ginsburgh & Weyers, 2008: 187). What the authors have observed is a mechanism of assigning quality to the picture through its properties: an idea greatly explored in the scientific tradition of thinking about quality. For instance, Roger de Piles graded four attributes of each painting - its composition, drawing, color and expression. These scores were, however, never aggregated to receive a holistic grade for a work of art. Their influence on overall quality of the painting was also not explicitly described as unequal, while in the case of the Oscar-model, receiving a statuette for direction adds exactly 2.342 to the score, almost twice as much as the screenplay award, 1.157 (Ginsburgh & Weyers, 2008). Success in the properties chosen for movies (the five contributions awarded in the

separate categories) determines the overall success of the complete work of art, compared to the immediate competition (fellow nominees in the best Picture category). Simonton's (2004a) idea of creative clusters which also reflects the influence of inputs on the overall success of a film (inputs which are grouped into composite measures, called clusters) is similar to this model. However, it is important to appreciate the difference in optics. While Ginsburgh and Weyers (2008) conclude something about the workings of the jury, Simonton (2004a) concludes something about the coming about of a motion picture in its final shape. For him it is the artistic stamp of the artists collected in a cluster on the final product, that makes it more appealing to different kinds of jurors (experts, critics and audiences), not that the contributions are judged separately.

On a number of occasions, the success of a movie or an artist in the "Oscar-race" was coded as the dependent variable in intricate regression models. Similarly to research on predicting the box office performance, the independent variables included and proven to have effect on wins, vary in different conducted studies.

David Kaplan (2006) uses logistic regression to predict the winners of Oscars in the Best Picture category. His model includes an ample number of variables: nominations in other categories, honors from Hollywood Foreign Press Association (Golden Globes) and Guilds, film genre and release date, previous awards and nominations for the film's director, length of the movie in minutes, whether the movie was an adaptation and whether it was released after 1977. Most significant effects were yielded by two variables: the award for the film's director presented by the Director's Guild of America and one of the genre variables, namely a strong positive effect was discovered when the movie was an epic and a biopic at the same time.

Iain Pardoe and Dean K. Simonton (2008) treat the selection of a winner from the nominees in four categories (Best Picture, Best Direction, Best Performance by an Actor and Actress in a Leading Role) as a discrete choice problem. Their research includes a variety of variables based on previous recognition, by which it is understood the awards for key players in a movie for their previous projects as well as other recognition granted to the movies in question by different bodies earlier in the year (Golden Globe and Guild awards). The authors report on a number of variables that when included worsened the predictive effect. These included: the winners age, the rating, genre, release date of the film and critics opinion in the sense of review and critic-organizations-bestowed awards. As opposed to the Golden Globes that are accepted as useful predictors for the Oscars, and the Guild Awards for wins in best direction category. Their most interesting conclusion is the discovery that the predictive power of various variables changed and evolved over time (their sample comprises winners and nominees between the years 1938-2006).

Krauss, Nann, Simon, Fischbach and Gloor (2008) link the Internet "buzz" to movies'

success. They assume that the communication patterns of the users of the Internet Movie Database forums can predict the Academy Awards nominations and the box office performance. They use special software to map on-line discussions and for content analysis. The intensity, positivity (amount of positive feedback) and time factors are measured in two sections of the forums - "Oscar Buzz" and "Previews and Reviews" for the two research objectives respectively. In both cases they have found correlations, but not causality. The discussions of the imdb.com users are indicators for Academy Awards nominations, however without any specifics regarding the category the film will be recognized in. As for the box office performance, it was noticed that the effect goes only one way, meaning that "while not every movie being successful at the box office is actively discussed in the community, every movie which generates high positive buzz on IMDb appears high in the box office charts" (Krauss et al., 2008: 9-10). The discussions therefore predict the high popularity of the movie at the theaters, but nothing can be said about their power to influence consumer choices.

Economic Aspects of Achievement Awards

Winning an awards has without doubt economic consequences for all stakeholders involved. Recognition commonly influences the artists' future career possibilities (Nelson et al., 2001, mentions also an article in *The Wall Street Journal* where the monetary gains for the winners are estimated). Awards have immediate effects on those who pay to see the honored product and those who profit most from this decision. Two studies show the economic aspect of the Academy Awards, one studies the American Theatre Wing's Tony Award that is a sign of recognition in the world of Broadway theaters.

Nelson, Donihue, Waldman and Wheaton (2001) measure the average revenue per screen and the market share of screens a movie is shown upon in the weeks preceding and succeeding the announcements of the Academy's verdict. Specifically they track 131 nominees in the major categories (best picture and acting) in the years 1978-1987 and 131 non-nominated movies from the the chart of 50 top-earning pictures in *Variety*. The effects of nominations are tested against the wins, since the cinematic competition is treated like a two-faze tournament. The authors find evidence that the most important categories (for best picture and leading actors) not only increase the movie's earnings, but also the time it is exhibited (the movie's survival). An effect that is not observed in the case of supporting actor and actress. "Our results indicate that a nomination or award for the "top" prizes, such as best picture and actress/actor, generally has a positive impact on a film's probability of survival, its market share of screens, and the average revenue per screen, while a nomination or award for "lesser" prizes, such as best supporting actor/actress, has little if

any impact on these variables" (Nelson et al., 2001: 15). The models included a control variable - the movie release date - which proved to have an immense influence on the size of the effects. Their analysis goes as far as to estimate the specific monetary worth of the win and nomination, the "predicted payoff". It is reported that the film that is released in the fourth quarter of the year and is honored by the AMPAS in the Best Picture category, can earn as much as \$17,489,153 more for the nomination and even \$23,860,527 more, if it gets the award. As well as \$4,511,640 and \$6,308,783 for respectively nomination and win in the best actor/actress categories (Nelson et al., 2001: 12). These numbers are indeed smaller if the release date falls earlier in the year.

Deuchert, Adjamah and Pauly (2005) find similar results, departing from the observation that producers and studio executives inject sizable amount of money and effort into promoting their films to the voting Academy members. The economic returns of this investment are investigated through the observation of weekly box office reports and running time of a given film. This study is based on the previous example (Nelson et al., 2001) and extends it by the amendment of sampling, measurements and more flexible approach. Also, the awards for actors are treated separately from the awards for the actresses. The first of their conclusions is that the statistically significant and positive effects on the economic returns are at place mainly due to the nominations. The effects of winning the statuettes turned out to be not significant. "A possible explanation for this finding would be that people take the Oscar nominations and awards as a signal, but they go to the movies more often so that they pick not only the winner but also the other nominees (even if they might regard the award-winning movie as the best)" (Deuchert et al., 2005: 172). They also find that nominations in different categories differ also in the financial effects they provoke: some influence more the weekly revenue, some the number of weeks a movie is screened. Finally, the effects of Best Picture and Best Performance by an Actor in a Leading Role are the strongest.

Melissa Boyle and Lesley Chiou (2009) bring this type of research to the world of the American Broadway theaters. This study is brought here as an example that these types of inquiries are set in various industries, performing arts included. The assumptions are the same as in the case of motion pictures. Awards have a signaling function and help choose the better quality plays from the large supply of products of uncertain quality. "Consumers view the nominations and wins as a signal of a show's quality. Like many forms of live entertainment, Broadway productions are experience goods; consumers do not know whether they will enjoy a production until after they have seen it. Consequently, consumers face high uncertainty when deciding whether to attend a production, and they may rely on signals of a show's quality either through word-of-mouth or awards" (Boyle & Chiou, 2009: 50). Last, but not least, it is assumed that the awards bring financial gains to those who are honored. In this article this logic is taken further with a hypothesis that

through shaping the demand and hence the revenue of certain productions, the Awards influence the supply. Those types of plays that are said not to win the Tonys will be produced less, and the development of these particular genres might be held back by these rulings. The results indeed suggest that the announcement of the nominees has an impact on the demand. Nominations and Awards rise the attendance in a pattern that corresponds with progression driven by information cascades and is consistent with the bandwagon effect theory. Also, after the awards ceremony, those who were nominated, but did not in the end receive the award, are penalized. The demand for those plays drops. "In contrast to awards in the movie theater industry (...), we find that the effect of winning a Tony Award is particularly long-lived" (Boyle & Chiou, 2009: 51). Even so, the estimated additional earnings: \$61,000 for the winners, and additionally \$16,000 as the effect of a nomination (Boyle & Chiou, 2009: 66) are much lower than the estimates found by Nelson et al. (2001: 12) in the case of the Academy Awards that reach roughly \$17.5 million for the award and almost \$24 million for being among the nominees (the film industry press usually signals \$10-\$40 million).

Figure 1. summarizes the research on the Academy Awards, listing the findings in three categories. First column contains what was found to correlate with the AMPAS decisions, in the studies that looked for patterns among the winners that would allow for future predictions. Second list contains references to studies that looked into the consequences of winning an Award. Some of them measured the financial gains for the producers of the honored title, others asked whether the Oscars correlated with the long term recognition. Finally, in the historical overview Levy (1987) mentions various effects the Academy Awards have on the American motion picture industry - these are mentioned in the last column of the figure.

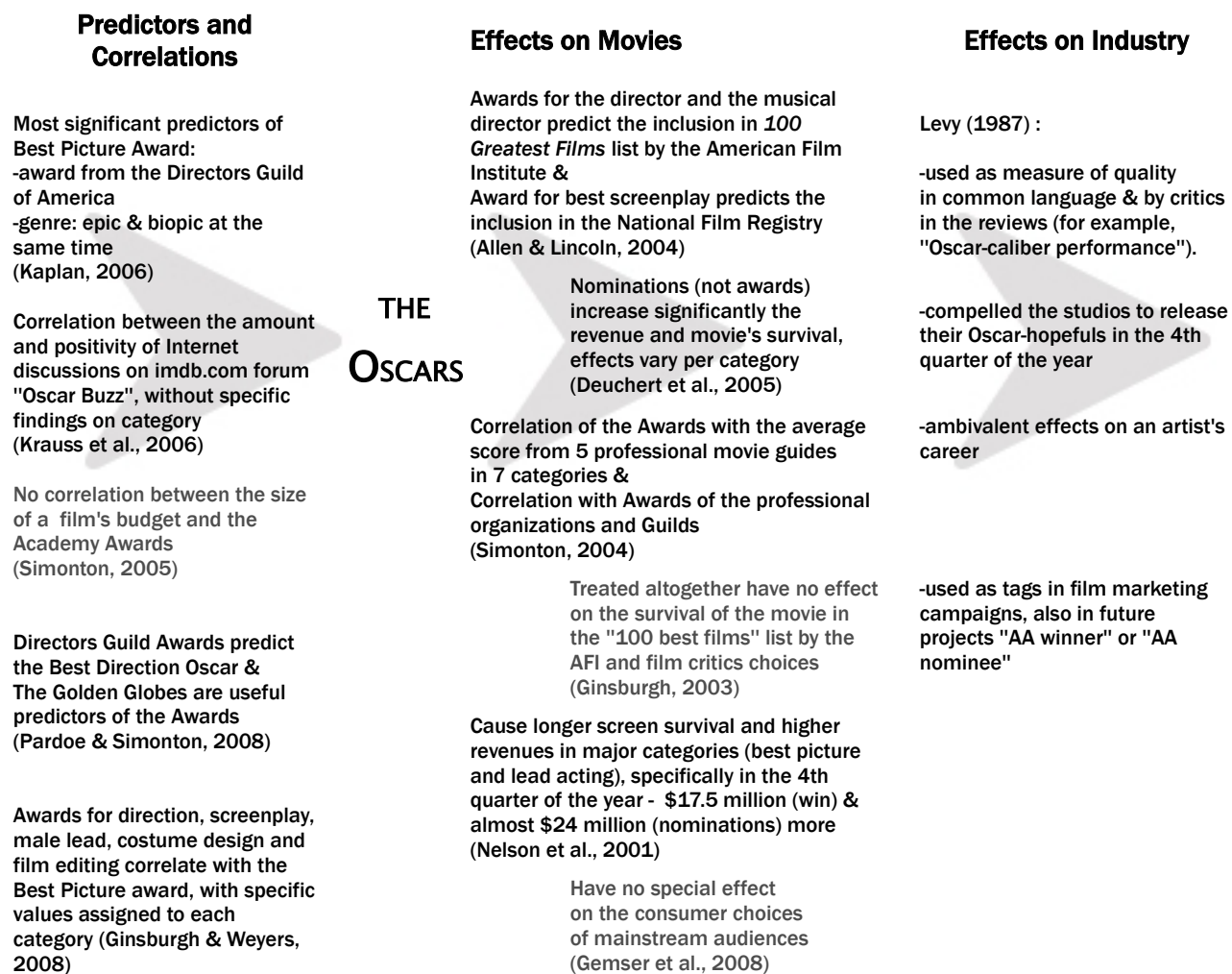


Figure 1.

Research on the Oscars. Conditions Influencing Win/Nomination. Effects of the Awards on the Picture & the Industry.

The research planned here, is concerned with the comparison of the verdicts of different juries that set their mission to a very similar goal: to honor the annual best achievements in filmmaking. In this respect, the study lies in the cultural economics line of investigating the workings of expert opinion and the proceedings of the judging panels that assess quality and recognize the best efforts of artists. The juries that assign quality to motion pictures on annual basis are numerous. The choice of the seven that are considered here was dictated by the model study (Simonton, 2004). But the American Academy deserves some special attention.

CHAPTER III

THE OSCARS AS A FOCUS OF THIS THESIS

In this paper, the verdicts of seven different juries are analyzed, but among those who present honors to filmmakers, the Academy of Motion Picture Arts and Sciences deserve a special focus for several reasons.

First of all, because of the immense popularity of the Oscars themselves. By many they are considered to be the most demanded and most gratifying award a movie professional can receive. The prestige of the Academy has made it a powerful gatekeeper in the American industry, but their awards are also internationally recognized as stamps of quality in filmmaking (for example, Deuchert et al., 2005; Levy: 1987). Those acknowledged by the Academy members use this fact in the promotion of their work, distinguishing themselves as Academy Award Winners or Nominees. The ceremony is watched annually by a hundreds of millions of TV viewers worldwide (Pardoe & Simonton, 2008). Levy (1987: 330) does not hesitate to point out the Awards' "gradual acceptance as an *institutionalized* measure of quality. The Oscar has become such an integral part of the film world that many professional critics are evaluating the various merits of films (acting, writing, directing) in terms of the Oscar. For better or for worse, the Oscar has become a legitimate yardstick of film excellence". As many significant parts of culture, the Academy Awards found their place in common speech, when those who want to praise an artistic effort of a film crew member, calls his/her work "Oscar-caliber" and its various versions. Studies have shown that receiving an Oscar is correlated better reviews by critics and experts in many important artistic clusters (Simonton, 2004a). The impact of wins and nominations on a film's earnings (Nelson et al., 2001; Ginsburgh, 2003; Deuchert et al., 2005) as well as on the course of an artist's career (Levy, 1987) has been described in various research papers and articles. The Awards also hold the position of the ultimate sign of recognition of the previous year's best cinematic achievements, as they close the award season with a ceremony scheduled annually as late as at late February the following year. The organization behind the choices of winners and nominees is the oldest among the seven considered - their statuettes have been handed out to the winners for over 80 years now. All of these factors also lead to the quite straightforward fact that there is a considerable amount of information available on the organization itself, its history, its procedures and rules and the previous winners and nominees, especially compared to the other six that are used in this study. It makes it then available for comparisons and tests, and by all means an interesting organization to study.

As it was already mentioned, when it comes to research on the recognition of quality in the motion picture industry, there are three measurements of success: box office performance (money earned, so a sign of audience appreciation), critics evaluations (immediate reviews and movie guides or anthologies) and diverse awards. Researchers who look into the functioning and effects of the awards, focus specifically on the Oscars. Receiving this award was also treated as a strong quality signal in the uncertain world of cultural products as well as an economic issue that is very relevant to the industry.

A very important factor for this choice was also the article that will be used as the model study for this paper. Dean K. Simonton (2004) who in his work answers at least four different research questions, has put the Academy at the first place, when setting up hypotheses and interpreting the results. For the type of research that is proposed here, which involves (unlike the model study) foreign, not the American productions, the AMPAS deserves a special spot even more. That is because their rules construct a procedure for voting and awarding movies in the Best Foreign Language Film category incomparable to any other jury. The titles that are to be considered for this honor have to be first submitted to the Academy with strict regard to every formality, out of which the eligibility of only one title per country is the most striking one. The consequences of that rule are described in detail in the paragraphs below, and their influence on the expected results are explored throughout the entire paper.

The Academy of Motion Picture Arts and Sciences

The Academy was an idea of Louis B. Mayer (the head of Metro-Goldwyn-Mayer studios) that reached its fruition in 1927 in Los Angeles. The membership from the very beginning was by invitation only (as it still is until today) and it is for life. It is and was, therefore, a club for the chosen, yet a labor organization, the predecessor of guilds for the creative artists, that was supposed to represent them in conflicts with their employers - the studio bosses, then again, founded by and involving many studio executives. All of this captures a glimpse of the contested nature of this organization. "From the very start, the idea was to create an association of Hollywood's creative elite" (Levy, 1987: 3). The evaluation of achievement and contribution to the industry that are sufficient to earn the invitation is arbitrary, left to the Board of Governors, however their own awards do set a standard, as it is custom that every nominee is asked to join the AMPAS. An example of a member of the Academy that invited due to prominent services to the motion picture industry, rather than a nomination, could be Steve Jobs, the founder of Pixar Animation Studios. Today, the total membership is reported to amount to over 6,000 artists and movie professionals.

The organization has always been divided into branches reflecting the division of labor in the industry. At first, there were five: producers, writers, directors, actors and technicians (Levy, 1987). Today there are as much as fifteen branches: "actors, animators and short film makers, art directors and costume designers, cinematographers, composers and songwriters, documentary filmmakers, directors, executives, film editors, makeup artists and hairstylists, producers, public relations specialists, sound artists and engineers, visual effects experts and writers". Each branch has three representatives in the Board of Governors (except for the youngest branch comprising make-up artists and hair stylists, who have one). The Board votes on most important issues, directing the Academy's policy and development (oscars.org).

The composition and structure of the Academy's membership has been criticized and mentioned as a factor leading to voting biases. First of all, because the membership is for life, there is a generation bias, the mean age of the members being relatively high. It was questioned whether people who are considered conservative traditionalists because of their age, are exactly suited to judge films that reflect the newest technological and artistic trends. Although, the organization itself seems to be striving to correct that bias. Quite recently, it has been widely commented in the industry press that the 178 members invited this June (2011), specifically represent mostly the younger generation of people involved in moviemaking (Kroll, 2011). It was also questioned whether those who retired from the industry should be entitled to vote for the best achievements in filmmaking. Moreover, there is a gender bias, as many branches include predominantly male artists and professionals. Finally, the size of the acting branch was pointed out to be disproportionate compared to the others. Since all members submit their vote on one of the five nominees, and each vote counts equally, it can be stated that the actors have as a profession, more power over who wins an Oscar (Levy: 1987).

Apart from bestowing the annual Academy Awards, the organization supports young and aspiring filmmakers, by handing out the Student Academy Awards, as well as awarding fellowships. The Academy's Science and Technology Council (founded in 2003) is devoted to research and development of digital technology that quite visibly causes a revolution transforming all three parts of the industry (production, distribution and exhibition) similar to the one caused by the inception of sound in films. The AMPAS is also occupied with preservation of fragile film rolls, has an extensive archive of absolutely exceptional historical importance, and runs the Margaret Herrick Library. Their newest project, currently held back by the recession, is the Academy Museum of Motion Pictures (oscars.org).

The Awards

Levy (1987) emphasizes that the recognition of a year's best achievements was only one of the goals set for the Academy by its founders - among the development of the art and the industry, as well as the well-being of all people involved in it. Nevertheless, it is the most well-known and recognized function of the institution globally. Each element of the process leading to what happens in the Kodak Theater during ceremonies has evolved over the years. Even the statuette was not always known as "the Oscar" and legends surround the history of naming the award. Recently, the Awards are presented to those, whose work in the previous year was deemed of highest quality in up to 25 categories, but those (along with the Academy's branches) developed through decades, as the division of labor and the amount of different artistic inputs evolved. Each year it is up to the Board of Governors to decide on the set of categories and the number of expected nominees (for instance, last year there were only three titles allowed in the animation category, or the most disputed issue in the last years - the number of nominees for the Best Picture Oscar that changed from five to ten and now to anywhere in between). The numerous categories exist because it is indeed possible to separate all these different contributions and based on the final product, judge their merit, on the canvas of the entire collective effort that is filmmaking. Best fit to do that are of course experts with experience in individual categories that come from respective Academy branches. These are allowed to point out five nominees (by voting) that are then considered by the entire membership for the final verdict. This means that only film editors are involved in naming the nominees for Best Film Editing Award, and so on. The exceptions include: "the Best Picture category, for which nominees are selected by the entire membership, and the Best Foreign Language films, which are nominated by a committee of members drawn from all branches" (oscars.org). Since the foreign language pictures are the most important focus of this paper, the procedure concerning their evaluation is described in detail below.

The Best Foreign Language Film Award

Each year the AMPAS publishes special rules for films and film professionals to enter the contest. There are special guidelines for a foreign production to be eligible. First of all, a foreign language movie is defined by the dialogue-track that has to be "predominantly non-English" which probably translated to 51% or more. It also has to be feature-length (which excludes shorts) and produced outside of the United States of America. The second condition pertains to the dates between which a movie must be exhibited in the country of origin to qualify for that year's ceremony. After all, the awards are handed out annually and honoring the best achievements "of the year" is one of their

objectives. In each year's rulebook the dates are explicit, so that there is no risk of confusion. It has to be emphasized that it is the release of the movie (the first exhibition) that is decisive, not the dates of production, filming etc. Specifications under which the exhibition of a movie is a "commercial, theatrical screening" are even more detailed. It is necessary for a film to be promoted and advertised as custom in the industry and to "be first publicly exhibited for at least seven consecutive days in a commercial motion picture theater for the profit of the producer and exhibitor" (AMPAS, 2010: 15). "First" meaning that it cannot be shown through the Internet or on television prior to the cinema premiere. This is then followed by a list of very specific technical guidelines regarding the tangible film print or digital media, as well as audio and sound configurations. English subtitles are of course required, yet the picture is not obliged to be exhibited on the US territory at any time. If it is, however, in Los Angeles County and for at least 7 days, it is also eligible to compete in all of the other categories targeted at artists and professionals involved in the film's production. Multiple nominations for foreign movies do happen, the closest and most recent example being perhaps "Biutiful" (2010, Mexico, dir. by A. González Iñárritu) - a nominee in the Best Foreign Language Film category, as well as in the Best Actor in a Leading Role (Javier Bardem). Finally, the country submitting the title must certify that its citizens or residents had sufficient "creative control" over the motion picture. Not surprisingly, the AMPAS has the final power to decide over a film's eligibility.

Throughout the years, many movies have been excluded from the Academy's list for not fulfilling these conditions: arriving too late (the submission period closes early, this year's rulebook (AMPAS, 2010: 16) named an August date), containing too much dialogue in English, having been screened in other circumstances before opening in cinemas. An example of failing to meet the last of the mentioned requirements might be the 1994 competition from which Krzysztof Kieślowski's "Three colors: Red" was disqualified. The controversial decision of the Academy was described in the "Time" magazine: "Red was shot in Geneva, with a mostly Swiss cast, yet when the Swiss submitted the film for a foreign-language Oscar, the word came down that Red was ineligible -- guilty, apparently, of insufficient Swissness" (Corliss, 1994). On the other hand, an Argentinian movie "A Place in the World" (1992, dir. by A. Aristarain) was accepted to the foreign language film submissions list as an Uruguayan entry and even nominated for an Oscar. Only then the AMPAS Board of Governors have decided that the film cannot represent Uruguay and removed it from the ballot (<http://www.imdb.com/title/tt0104774/trivia>).

The fact that most motion pictures, especially in Europe, are co-productions has been raised as a point that the Academy rules should take into consideration to better fit the actual production in the foreign film markets, if they want to judge its merit properly. The current Executive Director of

the AMPAS, Bruce Davis (2008) in the Academy Report addresses this issue: "precisely because the whole point of the competition in the Foreign Language category is a tournament of nations, the rules impose a requirement that the pictures submitted have actually been shaped largely by natives or residents of the submitting nation. (We deliberately leave a fair amount of slack in that requirement.) To those who have been stolidly pointing out for a quarter-century or so that overseas production is sometimes very international these days, we counter-point that we're quite aware of that, and that it's fine with us when a picture can't compete because of its multi-nationality". The Academy has no reason to change the eligibility rules of their own contest as well as the underlying philosophy of the competition. Some might disagree, but most will accept it, assigning a movie's "national identity" in way they see fit. It is however the lack of specificity in the regulations that might seem problematic. Filmmakers from different countries who have produced a movie by joined effort are left to wonder how far will this "fair amount of slack" go in any given case. In his text, Davis (2008) responds to one more controversy about the Best Foreign Language Film. A specificity of this category is that it does not in fact comprise the whole non-English language movies. Its name suggest so and that is why the controversy appears among those who would expect all titles produced during one year to be considered. That, as it is explained, is not only unfeasible (the numbers go into thousands each year), but was never the Academy's intention. Each country is invited to submit one title for the competition. Davis compares it to a sport championship, where, indeed, not entire populations compete, but selected delegates (best athletes) for the glory of a nation. Adopting a slightly condescending tone, one more reason for this solution is given: "And besides, we want the nominated films to be from five different countries, so we can make more nations feel good about their film artists" (Davis, 2008).

What is in fact an important implication for any research on the nominees and winners of this prize is that with these regulations, a double selection procedure is put in place. The first selection takes place at the national level: from all titles produced by any given country the national equivalent of the AMPAS chooses the best one that meets the formal requirements. This body is described in the guidelines for participants as "one organization, jury or committee that should include artists and/or craftspeople from the field of motion pictures" (AMPAS, 2010: 16). They are the ones obliged to provide all the requested information to the Academy on behalf of the filmmakers. Quality then is assessed in two separate stages against different competition and by two different juries. Indeed, in every case an amount of local recognition and most probably nation-level awards are always a given; an assumption rather than a question.

As for the voting and selection procedure, there is a specific mechanism installed by the Academy in its regulations in order to determine the winner for this specific category. After the

movie has been submitted and accepted to the contest, it is screened by those members of the Academy who belong to the "Foreign Language Film Award Committee(s)", since there is no explicit "foreign branch" of the AMPAS (as there is in the case of actors, directors and other professions involved in movie making). The work of the Committee(s) leads to the selection (by voting with a secret ballot) of five titles that receive the official nomination for the Academy Award. The winner is chosen by another vote to which all active and life Academy members are invited (today the number exceeds 6,000 of artists and movie professionals) under the condition that they have attended screenings of all five nominees (oscars.org).

The procedure that proceeds the Academy's voting is what makes the case of the Oscars specific and the effect will be expected to be reflected in the research results. Like in the model research (Simonton, 2004) the key question pertains to the comparison of the verdicts coming from different expert juries. While the other organizations are free to nominate and award any foreign production their members become acquainted with, the only pile from which the Academy members can choose, are the submissions that made the list. These, as it was explained, are very specific movies. The productions have to comply to various technical criteria and follow strictly the rules of providing the AMPAS with copies. Moreover, the judging panels the Academy is compared with, are free to recognize co-productions and several movies coming from a given country. The films sent by the local organizations to California, might well not be the ones that are deemed of highest quality in the current year, but the most suited to make it to the shortlist.

The British Academy

As the AMPAS equivalent in the Great Britain, the British Academy of Film and Television Arts offers significantly more information on their history, membership and awards than the later bodies. BAFTA came to existence in 1958 when the British Film Academy (founded in 1947) merged with the Guild of Television Producers and Directors (founded in 1953), under the name Society of Film and Television Arts. HRH Prince Phillip the Duke of Edinburgh was its first president, starting a tradition that the presidency of the organization is in the hands of the British royalty. Since 2010, HRH Prince William of Wales is the current president of BAFTA. The mission of the organization mentions the support and promotion of the moving image industry (film, television, video games) as well as inspiring and shaping tastes by honoring achievements. It is also a charity. Today, "some 6,500 industry practitioners" belong to the British Academy (bafta.org). All members take part in voting for the winners of the annual Awards, however the procedure itself is reversed (in comparison to the American Academy). There are three rounds of voting, and to the first two,

everyone is invited. They result in the naming of five nominees. Then only the experts are entitled to elect the winners (chapter voting). By experts (members of the chapters), the rules mean these members of the Academy, who have experience in a specific field (for instance, in film editing). There are no restrictions (no chapters) when it comes to the third round voting in the six main categories: Best Picture, Leading and Supporting Actor, Leading and Supporting Actress, Film Not In The English Language. Here, everyone is given credit for possessing the right amount of expertise. From that rules there are many further exceptions.

What is special about the Film Not In The English Language, according to the voting rulebook, is that there is no second round: "Only members of the Film Not in the English Language Chapter vote for this category in Round One. Chapter members have up to five votes and the results of this vote are returned as the Nominations. There is no vote in Round Two. All members vote for the winner in Round Three" (BAFTA, 2010: 13). From that it has to be concluded that when it comes to the category that is of most interest to this paper - the voting procedure is the same in both Academies. It is also equally unknown who are specifically the members of the Academies that form the foreign Chapters or Committees. The category has evolved through the years. At the very beginning, foreign movies could be nominated along with the English-language ones, the only distinction was made between British and other films. In 1983 the first award for Best Foreign Language Film was handed out (to a French movie called "Christ Stopped at Eboli" dir. by F. Rosi), and since 1989 the category is called Film Not In The English Language. The number of nominees also changed, from four in the 1983-2000 period, to five like it is today; with some very few exceptions where only 3 or as much as 6 movies were nominated (bafta.org). As it was mentioned, the inception of the foreign movie category occurred in 1983, two years after the sample time frame starts. It was, however, the presence of foreign productions in the nominations for Best Film (any language) in 1981 and 1982 that was decisive for not removing the two years from the sample altogether. In 1982 "Chariots of Fire" (dir. by D. Puttnam) even won the award: a film that already was in the sample, as it was considered a foreign production by the HFPA and received a Best Foreign Film Golden Globe in the same year.

History of Winners and Nominees of Best Foreign Language Film Oscar

Best Foreign Language Film functions as a regular category in the AMPAS ceremonies since 1956. Not including the time frame before that, when foreign language pictures received special or honorary awards, 55-year history of the category contains exactly 55 winners and 274 nominees

(without the case of first nominated and then disqualified Uruguay). Looking first at the nominations: 204 of those went to Europe, to 27 different countries in that continent. Eleven different Asian countries got 35 nominations in total, countries from the Americas (8) received overall 27 nominations, and the last 8 nominations are divided between 3 different African countries. Similarly, the winners come mostly from Europe: 47 statuettes, followed by Africans (3 wins) and states in the Americas (3 wins as well) and Asia places last with only 2 Oscars. The hegemony of Europe is caused mostly by two countries: Italy and France. Italian movies received the most (10) awards, and have been nominated 27 times. 9 Oscars went to French filmmakers that have made the final five 36 times (that is more than the total of all Asian countries!). Table 1.1 shows the full list of most frequent winners and nominees.

Nb	Country	TotIW	TotIN				
1	Italy	10	27				
2	France	9	36	Nb	Country	TotIW	TotIN
3	Spain	4	19	27	Yugoslavia	0	6
4	Sweden	3	15	28	Belgium	0	5
5	USSR	3	9	29	Greece	0	5
6	Denmark	3	8	30	Brazil	0	4
7	Netherlands	3	7	31	Norway	0	4
8	Germany	2	9	32	India	0	3
9	Czechoslovakia	2	6	33	China	0	2
10	Argentina	2	6	34	Hong Kong	0	2
11	Switzerland	2	5	35	United Kingdom	0	2
12	Japan	1	11	36	Cuba	0	1
13	Germany (West)	1	8	37	Finland	0	1
14	Hungary	1	8	38	Georgia	0	1
15	Russia	1	5	39	Germany (East)	0	1
16	Algeria	1	5	40	Iceland	0	1
17	Canada	1	5	41	Iran	0	1
18	Czech Republic	1	3	42	Kazakhstan	0	1
19	Taiwan	1	3	43	Macedonia	0	1
20	Austria	1	3	44	Nepal	0	1
21	South Africa	1	2	45	Nicaragua	0	1
22	Bosnia & Herz	1	1	46	Palestine	0	1
23	Ivory Coast	1	1	47	Peru	0	1
24	Israel	0	9	48	Puerto Rico	0	1
25	Poland	0	8	49	Vietnam	0	1
26	Mexico	0	8		TOTAL	55	274

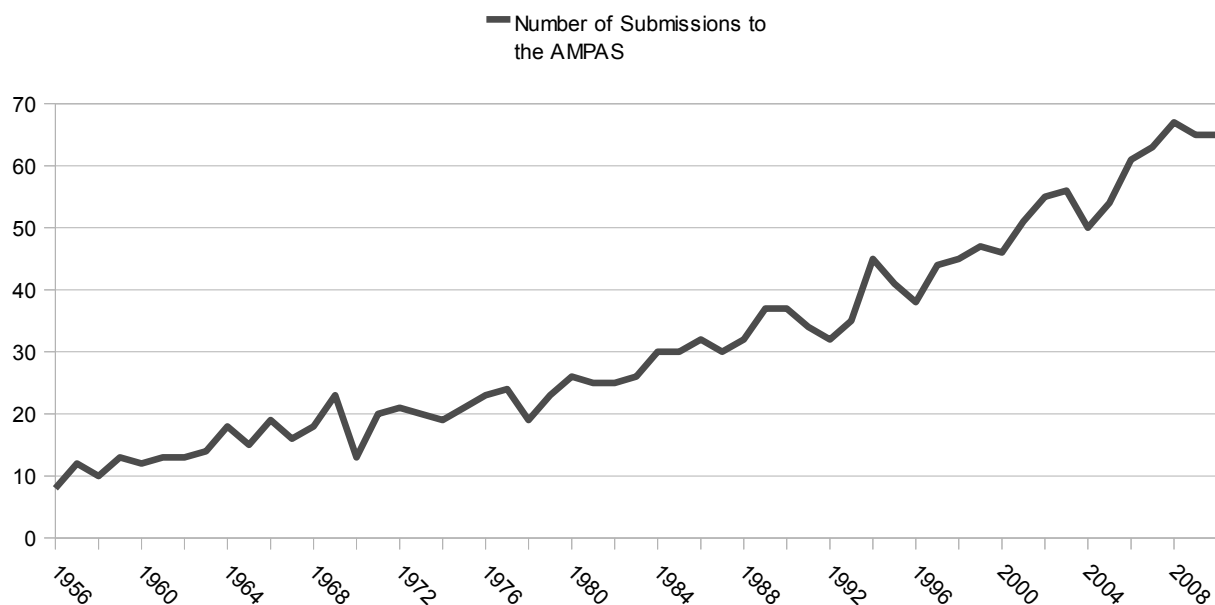
Table 1.1

Most Frequent Winners and Nominees of the Oscar in the Best Foreign Language Film Category, by Country.

The Participants

This section discusses the evolution of the awards with which the American Academy honors foreign films. What used to be an exceptional, irregular, honorary prize for the chosen, is now an open competition that draws filmmakers from all over the world: over one hundred different states have joined in the history on of the Best Foreign Language Film category. Some of those have submitted a title only once and did not even earn a nomination, others are recognized regulars. The fact of appearing on the AMPAS list of Oscar-hopefuls cannot be seen as a direct measure for the state of the global motion picture industry in any sense, rather the research objective is to learn something about the contest itself. The observed trends can indicate what should be researched further about procedure of electing the nominees and winners.

Number of Titles Submitted for the AMPAS Consideration by Year (1956-2010)



Graph 1.

The number of submissions to the AMPAS for the Oscar in the Best Foreign Language Film Category across 54 years.

Graph 1. shows the number of titles submitted each year by individual countries for the AMPAS consideration for the nomination, and then the Award in the Best Foreign Language Film category. Although the Academy started rewarding outstanding cinematic achievements in 1929, it was in 1956 that the first winner in that category was chosen from five nominees, and those were chosen from a list of submissions (8 that year: Italy (won), Denmark, France, West Germany, Japan (the other nominees), Philippines, Spain and Sweden).

In the years before that, foreign language pictures did not have their own category, although

eight titles (but only three different countries and only six different directors) were awarded during the 1947-1955 ceremonies with a variety of honors and titles. In 1947 a "Special Award" went to Italy for "Shoeshine" (dir. by V. de Sica). In 1948 the French film "Monsieur Vincent" (dir. by V. de Paul) and in 1949 Italian "The Bicycle Thief" (dir. by V. de Sica) were recognized by the Academy's Board of Governors and received a "Special Foreign Language Film Award". In 1950 a French/Italian co-production "The Walls of Malapaga" (dir. by R. Clement) received a statuette, similarly to "Roshomon" (Japan, dir. by A. Kurosawa) in 1951. After that, in 1952 an "Honorary Foreign Language Film Award" was granted to "Forbidden Games" (France, dir. by R. Clement). No foreign movie was mentioned in the 1953 ceremony. In 1954 and 1955 Japanese filmmakers received an Oscar for, respectively, "The Gate to Hell" (dir. by T. Kinugasa) and "Samurai, the Legend of Musashi" (dir. by H. Inagaki).

Last year (2010) 65 countries have sent their movies to enter the American competition. That is more than 8 times the amount considered at the humble beginnings of this category (as mentioned before, 8 submissions in 1956). Between those two dates the number of participating countries was growing, and peaked at 67 in 2008. When the number of entries and the passing time are treated as variables, the analysis shows that the relationship is clearly linear; with the Pearson's correlation coefficient yielding very high value ($r=.962$). The total number of different countries that produced an Oscar-candidate at least once is not straightforward, as the geo-political shape of the world changed over the years. Entities like Czechoslovakia, USSR, Yugoslavia, West and East Germany do not exist anymore, many others have appeared on the maps (and have produced films in the national motion picture industry) fairly recently. It is safe to say that the database records 107 participants in total, out of which 102 are present on the maps in 2010 (without the five listed above). The important issues arise when it comes to reporting which countries sent their films for the AMPAS consideration (or won) most regularly. In this respect, French filmmakers did not skip a single year and participated in the "Oscar race" exactly 55 times. They are closely followed by the Italians (54 titles), Japanese (53) and Spanish (52). Table 1.2 shows the full list. It is clear that if a reliable method of summing up the entries was developed, countries like Germany, Serbia and Russia would have classified in the top positions as well. However, it is not possible to decide beyond doubt which part of films that have been produced in the USSR should or should not be assigned to the republics that became independent after 1991. The same applies to the countries of former Yugoslavia. Simple adding up values might lead to double counting like in the case of Germany that can account for 20 titles submitted after the unification, but before that happened, Western Germany produced 28 Oscar-candidates and the German Democratic Republic - 5. Yet, in the years 1974, 1977, 1980 and 1983 both countries sent their films to the Academy. That is of

course only part of the discussion, the rest would comprise the ethnic and nationalistic conditions that would question any type of allocation of films to a flag, or any cultural product for that matter.

Number of submissions	Country		
55	France		
54	Italy		
53	Japan	Number of submissions	Country
52	Spain	9	United Kingdom
49	Sweden	8	Lebanon
48	Denmark	8	Luxemburg
46	Hungary	8	Serbia
45	India	8	Uruguay
43	Israel	8	Vietnam
43	Mexico	7	Bangladesh
42	Poland	7	Estonia
41	Netherlands	7	South Africa
38	Brazil	6	Kazakhstan
38	Yugoslavia	6	Morocco
37	Argentina	5	Albania
37	Switzerland	5	Australia
36	Canada	5	East Germany
36	Taiwan	5	Kyrgyzstan
35	Belgium	4	Afghanistan
33	Austria	4	Bolivia
32	Norway	4	Iraq
31	Iceland	4	Nepal
30	Greece	4	Palestine
28	Egypt	4	Ukraine
28	West Germany	3	Armenia
27	Hongkong	3	Azerbaijan
27	Portugal	3	Dominican Republic
26	Romania	3	Latvia
24	China	3	Lithuania
24	USSR	3	Nicaragua
23	Czechoslovakia	3	Singapore
22	Finland	2	Belarus
22	Philippines	2	Costa Rica
22	South Korea	2	Ecuador
21	Bulgaria	2	Kuwait
20	Germany	2	Mongolia
19	Colombia	2	Pakistan
19	Venezuela	2	Sri Lanka
18	Croatia	2	Tunisia
18	Russia	1	Bhutan
17	Cuba	1	Burkina Faso
17	Czech Republic	1	Cambodia
17	Iran	1	Cameroon
17	Peru	1	Chad
17	Thailand	1	Congo DR
17	Turkey	1	Ethiopia
15	Algeria	1	Fiji
15	Chile	1	Greenland
14	Slovakia	1	Guatemala
14	Slovenia	1	Ireland
13	Indonesia	1	Ivory Coast
11	Puerto Rico	1	Jordan
10	Bosnia & Herzg	1	Malaysia

Table 1.2

Countries Most Frequently Sending Their Representing Films for the AMPAS Consideration, in the Years 1956-2010

There is a number of countries that have sent their candidate for an Academy Award only once or twice in the span of the 55 years: films from 16 different countries made the AMPAS list only once and additional 8 appeared on it two times. An interesting and important observation can be made regarding those motion picture industries that do not participate in the American awards regularly. There is no significant pattern of them joining only recently. Many of them have joined, in a manner that, without any background information seems quite random, in the previous decades and then never again. For instance Pakistan (in 1959 and 1963), Mongolia (in 1972 and 1978), Ivory Coast (in 1976), or Cameroon (in 1980). What we can observe in the steadily growing number of submissions is not many newcomers joining in, rather countries sending in their propositions to the Academy more regularly. That could lead to the conclusion that in fact we do not see anything like emerging motion picture industries in countries that did not produce movies before a certain date, or not even a gradual raise in the popularity of the American contest that would lead to the increased number of competing titles. Rather it seems that the trend is better explained by the increase in production which allows more countries to join on regular basis, send a title that they find representative and of high quality every or almost every year. If this is assumed to be true, there are consequences for the selection process in many film competitions that honor foreign productions, the Academy Awards included. The assumption is that where there are more choices to be considered, with the amount of time and expertise quite constant, the selection procedure changes. The verdicts change as well, as the juries that are allowed to nominate more than one title from a given country, will do so more often, when there is more to choose from. These effects might lead to the lowering of the consensus between the seven researched organizations, what would lead to the confirmation of the H1 hypothesis.

CHAPTER IV METHODS

The Model Research

In his article Dean K. Simonton (2004) investigates a wide variety of issues concerning the judgment of merit in the motion picture industry. Many topics in this field are largely neglected by the literature, although some experts and industry professionals point out to interesting research questions. This entire broad study that considers many factors and mechanisms cannot be replicated here, rather this paper is focused on looking into one aspect of the competition between movies. And, unlike the previous studies, it is not concerned with the products of the Anglo-Saxon industry, but on foreign language productions (that win in, mostly, American competitions).

At the core of Simonton's research lies the question how do awards given out by different juries recognized as experts in the movie industry correlate with each other (so is there a consensus among those who seek quality in motion pictures), and how do they perform - compared to each other - when faced with other indications of cinematic success.

The juries that are taken into consideration are: the Academy of Motion Picture Arts and Sciences, Hollywood Foreign Press Association, British Academy of Film and Television Arts, New York Film Critics Circle, National Board of Review, National Society of Film Critics and Los Angeles Film Critics Association. These are seven organizations that in the American (and British) film industry have a long-standing reputation of being gatekeepers, and the awards they present filmmakers with are deemed stamps of quality. The author gives more reasons for choosing these for his research: all of these bodies have existed and awarded motion pictures in a numerous corresponding categories for more than twenty five years which is not only a source of reputation, but also an factor that demarcates the time frame of the sample. Moreover, they are focused on feature-length, narrative films that are product of the English-speaking film industry - a range of titles targeted and favored by other experts and organizations what consequently provides more opportunities for comparison, and in general makes more information available, which facilitates research.

The sample contains 1,132 titles: with some exceptions, all that have received at least one award or one nomination from any of the juries mentioned above between the years 1975 and 2002. The exceptions are shorts, documentaries, animations and foreign productions. "For the most part, such films are not evaluated as extensively or in the same manner as other films. For instance, documentaries cannot win screenplay awards, nor can animations win cinematography awards"

(Simonton, 2004: 166). It is in fact true that these four types of films have their own specific categories in many award series and are not considered (do not appear as nominees, for example) in the acting or even technical fields; or (as in the case of foreign language films) do so very rarely.

This is by no means a random sample of movies that could be representative of the entire population of American (or other) movies. Simonton acknowledges that. The movies that were chosen for this research were selected specifically because they were special, not incidental, their artistic quality was confirmed by a jury (or juries) and they were worthy of awards. That is why the methods used in the article lead to results based on the comparison of the effect sizes rather than finding patterns that could be later inferred on a larger population. Regression, author mentions, is not used also because the size of the sample alone makes the reported coefficients highly significant. "In other words, the movies constituted a "significant sample" in which the descriptive statistics (effect sizes) have inherent value independent of any generalization" (Simonton, 2004: 167).

Moving towards the summary of the research questions and results in the discussed article; first of all, aligning with the previous Oscar-related studies, Simonton (2004) includes a research question pertaining to the predictive function of the awards. Here, unlike in those works that inquiry about the correlations between prizes and a production's earnings in theaters (box office performance) or DVD/home video sales, here the cinematic success that the awards are expected to predict, is the high rating given by critics and published in movie guides. Five different sources are taken into consideration, all edited by different authors who are professional movie critics. The methods they employ are nevertheless similar: each movie receives a rating expressed by a number of "stars" that ranges from five (best) to one (worst). Hence, the mean rating was calculated from scores that were coded on a five point scale (if a title did not appear in one of the movie guides, it was assigned a missing value). Basing on previous research (Boor, 1990, 1992) which suggests that the number of stars is just "a function of the awards" a film has received, Simonton extends his own research on different award series to test which one of them has the most significant prediction effect (measuring the seven juries against each other).

The correlations show a pattern according to which, in a number of categories that, as it is assumed, contribute most to the general rating of the film (best picture, direction, supporting actor and actress, screenplay and art direction) it is the AMPAS that is the most accurate predictor of high critics' evaluations. The Oscar winners correlated most with the reported grades, compared to the winners of other industry prizes, although the gap between them is not large. The disparities are bigger when the coefficients are compared with the critics awards. As for the honors for best male and female leading roles, the highest correlation with the amount of movie guide stars was observed

in the case of the award given out by BAFTA. Very little correlation was observed between movie-guide scores and the Academy Awards in some more "technical" categories, like visual effects or make up. "This probably merely reflects the fact that these categories contribute very little to the cinematic success of most films" (Simonton, 2004: 168). Table 2.1 presents the correlations as reported in the model article (Simonton, 2004: 169). The highest coefficients per category are marked with bold font.

	AMPAS	HFPA	BAFTA	NYFCC	NboR	NSFC	LA FCA
Picture	.43	.41	.40	.26	.22	.23	.26
Direction	.44	.39	.37	.24	.20	.24	.22
Screenplay	.49	.40	.41	.20	.18	.18	.23
Male Lead	.29	.24	.31	.17	.15	.14	.17
Female Lead	.22	.09	.25	.11	.11	.11	.10
Supp. Actor	.30	.22	.26	.15	.13	.12	.13
Supp. Actress	.24	.14	.18	.11	.10	.14	.17
Cinematogr.	.24	-	.26	.14	-	.11	.17
Art Direction	.21	-	.20	-	.03	-	.08
Costumes	.12	-	.15	-	-	-	-
Makeup	.03	-	.19	-	-	-	-
Score	.18	.09	.26	-	-	-	-
Song	-.10	-.21	-	-	-	-	-
Film Editing	.36	-	.35	-	-	-	-
Sound	.20	-	.26	-	-	-	-
Visual Effects	.04	-	.09	-	-	-	-

Table 2.1

Correlations Between the Awards of 7 juries and the movie-guide grades across 16 Categories. (Simonton, 2004: 169).

This particular research question, although interesting, lies far from the core of interest of this study, focused on the recipients of the award for the best foreign production. Information on ratings for this group of movies would have been forced to come from different sources in their respective countries, hence their reliability and especially comparability might be questioned. The coding of variables would not straightforward, even if possible, and the results would not be similar enough to Simonton's case to offer any kind of comparison with the award categories he had considered. That is why the prediction effects will be left out in this paper, also for the sake of clarity and brevity.

Secondly, Simonton reflects upon the specific nature of the collaboration of many artists that makes a film come about. The nature of the awards presented each year not only by many organizations (including guilds) but also in different categories points to the fact that although various specialists contribute to make one holistic work of art, their particular work can be separated and it is judged separately. The same movie can contain one epic and one mediocre performance by different actors and at the same time include innovative special effects. That is why the Academy of Motion Picture Arts and Sciences (but also many other bodies) honor not only the best film of the year but also artists and professionals of many specializations (who then, as it is

custom, during the acceptance speech thank every other member of the crew - awarded or not). This possibility to indeed unravel the "Motley crew" effect (Caves, 2000) was confirmed by the observation that many different movies are awarded during one ceremony, instead of the best film sweeping all prizes: "Although Oscars are awarded in more than a dozen major categories, it is rare for any picture to receive more than a handful. In the 2003 Academy Awards ceremony, as an example, Oscars were conferred on *The Pianist*, *The Hours*, *Adaptation*, *Hable con ella*, *Road to Perdition*, *Lord of the Rings: The Two Towers*, *Frida*, *8 Mile*, as well as *Chicago*, the year's best picture with five additional Oscars" (Simonton, 2004: 163-4). The movies that did receive statuettes in numerous categories are rare and hold a special place in the history of the Academy Awards. So far the record has been 11 awards for a single title (out of about 24 in total, but only some 17 are eligible to one non-animated, non-documentary, English-language feature film).

The research that follows this observations in Simonton's (2004) article is mostly focused on the correlation between awards given by organizations that comprise various movie professionals (like the AMPAS) or critics, journalists etc. with those given by experts in a specific field, peers (like guilds whose members are of one particular profession). Simonton calls them "specialized awards". This separation of two types of experts that stems from the division of work in a movie production, leads to another research question investigated by Simonton (2004). The effects of receiving an Academy Award are weighed against the fact of receiving a nomination. The AMPAS voting procedure invites all active and life Academy members to vote on the five nominees, regardless of their profession or function in the motion picture industry. The nominees, however, are named prior to that only by the specific, corresponding branch of the Academy (that holds for the majority of the categories, all of those considered by Simonton in the article, but excluding, for instance, the one that is most important to this paper as a whole - the Best Foreign Language Film). That means that only those who belong to the directors branch can take part in the choosing of nominees for Best Achievement in Direction Oscar etc. Hence, the hypothesis is that the first choice is more informed and accurate than the next one, since members with less or little expertise have the right to vote in the final round. This is vividly visible in the technical categories, where it seems logical that only sound technicians are in fact experts fit to judge a movie's sound mixing and sound editing (those are two separate categories that not rarely award two different pictures) while, say, make-up artists would know less about the subject. "Therefore, it is conceivable that Oscar nominations are more indicative of true cinematic accomplishment in a particular category than are the Oscars themselves. The awards might even worsen the correspondence between the honors and genuine merit, like sprinkling extra salt in an otherwise perfect dish" (Simonton, 2004: 165). This definition of a hypothesis highlights the differences in the expertise between the voting members of

the AMPAS, however might cause some confusion. What is then meant by "true cinematic accomplishment" and "genuine merit"? How can a researcher measure it and compare the expert choices against this value; especially following the logic that only the people closest to the actual work have the greatest expertise (which puts an academic-oriented outsider far behind any kind of member of the Academy)? With these dilemmas, there is a risk of entering the ongoing discussion about real quality in artistic work that is a part of cultural economics, but not a focus of neither this nor Simonton's research.

What is really done in the article, consists of two parts. Firstly, the correlation between the Oscars and a composite measure of other prizes honoring achievements in filmmaking that was before calculated for the winners, was repeated for the nominees, and once more when winners were assigned a higher score (2) than the nominees without an award (1). Results have shown that although awards themselves correlate lower with the recognition by other organizations than the nominations themselves, the highest level of agreement between juries was observed when nominations + wins were considered (Simonton, 2004: 168-169). From that Simonton concludes that receiving an Oscar, so the situation when the entire body of the Academy chooses the winner, is "more indicative of merit" than when the recognition is signaled by the specific, corresponding branch (meaning just receiving a nomination). Second part of the study on the effects of collaborative nature of filmmaking and the evaluation of specific inputs, is a closer look on the winners of guild awards; namely: the Directors Guild of America, the Screen Actors Guild, the Writers Guild of America, the Art Directors Guild, the American Association of Cinematographers, the Costume Designers Guild and for music - the Grammys. In this respect of the comparison between different industry awards with the professional, peer expertise, Oscars again correlated very highly. Especially in the categories that are valued the most - direction, screenplay, cinematography and art direction. In the case of acting, the Oscars tied with the Golden Globes (awards of the HFPA). In the other fields - costume design, score and song, the Academy Awards did not have the highest correlation, but were reportedly close to the highest correlating prizes, and scored much higher than the honors given out by critics organizations (Simonton, 2004: 168).

The main research question, the one concerned with the investigation of agreement and similarities between the decisions of seven different merit-awarding juries, is the most important in the perspective of this paper, as it points out to the main research objective. The research done by Simonton (2004) in ten categories (best film, screenplay, direction, acting, cinematography and music) will be repeated for the best foreign language productions and the results will be compared.

In the model research article, first, an assumption is made, following other experts and basing on previous research, that the awards given out to artist are in fact indicators of creativity

and achievement. So whatever these juries decide, does matter in filmmaking - both as art and as industry. This places the research in the field of assessment of creativity and emphasizes the relevance of the study. Although, for a cultural economist, the functioning of expert opinion and jury decisions is interesting in itself. Secondly, to look for agreement between the organizations, it is necessary to assume that the chosen seven seek the same things in movies - which is excellence, quality, best effort, merit or achievement, as vague as these terms are. The notion that the very reason for all these different panels to exist, is precisely the fact that they give credit to other qualities in motion pictures, is never explored in Simonton's article, probably because of the lack of evidence that it truly is so. It is, however, noted that the included organizations are in fact independent of each other. That is, there is a neglectable overlap between their lists of members. If different juries were made up in large parts of the same people, high correlations between their choices would not prove a lot in the end. Yet, this is not the case, as the winners in different award series are chosen by the aggregated opinions of industry professionals, peers, journalists (and foreign journalists), as well as critics from different parts of the country. What lies at the genesis of the research question is the doubt voiced by some insiders and/or commentators regarding the objectivity of the juries, especially the AMPAS. The research is also in a sense meant to test the accusation that their choices are biased and corrupted. If that was true for any of the organizations, then instead of honoring "merit" (like everyone else), they would give their awards to otherwise undeserving stakeholders. Their statuettes would indicate no true achievement, as quality signals they would be worthless, and the jury as a whole would be assigned undeserved authority. And then, that would be apparent in the reliability measures employed in the study. Because of this suspicion, the different juries do not claim to honor different kinds of achievements, rather they offer an alternative, competing judgment. "In fact, the New York Film Critics Circle awards were begun in 1935 precisely as an antidote to the Academy Awards, which the New York City critics thought were excessively swayed by Hollywood local tastes and studio politics" (Simonton, 2004: 164). That is why comparing them to each other might expose inconsistencies (that may be a result of alleged unfair practices). As old and common, and well-known these accusations are, Simonton's publication is the first one that aims at answering these claims in a systematic way.

His results are consistent and quite compelling. The first finding is the pattern that suggest a general consensus among the seven juries in the ten considered categories. The reliability measures (Cronbach's alpha) yielded composites over 0.7 in eight categories, the outliers being cinematography (0.66) and film score (0.59). Then, more sets of scores are reported for modified samples: when a single award series has been deleted. The mechanism behind the statistical test goes as follows: when one jury is removed from consideration and the value of alpha raises

significantly, that means that particularly their choices were not consistent with the other judging panels (without them, the rest correlates stronger) and therefore, questions can be raised why it is so (other objectives or tastes, biases, corruption, etc). However, if upon the removal of a certain prize from the sample the composite drops, that would suggest that the choices made by that jury are most consistent with the overall, averaged opinion what quality in filmmaking is, while others disagree more often (and hence their reliability measure is low). With that, for all of the seven juries, the second effect was observed in the ten categories; what strengthens the conclusion about the existing consensus. The value of alpha was elevated only in two cases: in the best score category, when Los Angeles Film Critics association was omitted (from 0.59 to 0.63), and in the best song category, when BAFTA was removed from the sample (from 0.86 to 0.91). As far as the Academy Awards are concerned, the omission of the Oscars resulted in the lowest scores, which means that they have an advantage over the six alternatives - in seven categories. The AMPAS and the HFPA (Golden Globes) have tied in the best male supporting actor category (alpha dropped from 0.74 to 0.66 for both adjusted samples). Two other categories where the AMPAS did not show the choices closest to the consensus, were best cinematography (from general 0.66 to 0.58 after removing the Academy, but 0.57 after removing BAFTA) and best score (from 0.59 to 0.47, but even less, 0.41 without the Golden Globes). In the most important category - best picture - excluding the Oscars resulted in the lowering of the reliability score from 0.76 to 0.67, which is the only score below 0.7 in that category (removing any other jury didn't cause that amount of disagreement). Table 2.2 is reproduced from the original research (Simonton, 2004: 167). The columns present the overall agreement and, further on, the alphas with single measures removed from the analysis. The lowest scores (within rows) that signify greatest decrements to the overall consensus are highlighted in bold in the table. In cases when the measure was elevated by a removal of a panel, the figures are underlined.

category	α							
	overall	AMPAS	HFPA	BAFTA	NYFCC	NBoR	NSFC	LAFCA
Picture	.76	.67	.71	.71	.73	.74	.76	.75
Direction	.78	.71	.72	.77	.77	.77	.77	.76
Screenplay	.73	.66	.67	.71	.70	-	.72	.70
Male Lead	.76	.67	.74	.73	.73	.76	.75	.72
Female Lead	.77	.69	.75	.75	.74	.75	.76	.74
Supp. Actor	.74	.66	.66	.73	.70	.73	.72	.72
Supp. Actress	.74	.65	.68	.73	.72	.74	.71	.69
Cinematogr.	.66	.58	-	.57	.64	-	.67	.57
Score	.59	.47	.41	.49	-	-	-	<u>.63</u>
Song	.86	.72	.75	<u>.91</u>	-	-	-	-

Table 2.2
Simonton (2004: 167). Results of Reliability Analysis on the verdicts of 7 juries across 10 Categories

The results of the analysis lead to a conclusion that none of the juries makes considerably specific choices, the members of the organizations generally agree which movies and singular contributions to them are the best in a year. The values of Cronbach's alphas was elevated only twice in seventy tests. Seeing how consistent are the Oscars with the general consensus of different kinds of experts, there is no reason to believe that the choices of Academy members are not dictated by recognition of excellence, but by some kind of political considerations.

Research Design

In order for the results of this study to be compared with Simonton's (2004) research, it is necessary to adopt the setup and methods employed in his article. As it was mentioned before, it is not fully necessary to follow his assumption that the awards signify true merit and objective high quality. In the cultural economics path of research, it is possible to take an even further step backwards and investigate how do different juries define and assign what they understand as achievement, without giving them the credit of dealing with objective truth. For Simonton, a situation in which a given title is recognized by all seven juries, is a sign of that film possessing award worthy qualities, a straightforward sign that the film is "good". Here, this implication seems unnecessary.

The focus is also laid on movies that win best foreign language awards. Most juries honor them separately, the seven included by Simonton definitely do. This category is in many ways specific. First of all, there is the question of cultural discount experienced by those who are to evaluate them (for example, Lee, 2009). But the juries are not only less familiar with the intrinsic values carried by the art form that films indeed are, but are also less aware of the surrounding circumstances, issues and messages the filmmakers are striving to convey. Even more so, they are not as fluent in the foreign film markets as they are with their own. As it was shown in the previous chapter - with more than 100 countries participating in the "Oscar race", the size and scope of global film production is without doubt partial to the juries time and attention constraints. In most simple words, there are simply more international movies in total, than there are English-language ones in a year. Furthermore, there is less information on them readily available in forms of reviews, peer opinions, audiences reactions etc. than in the domestic market, where film-related professionals most probably keep up to date with their own trade. This might result in two factors that will have countervailing effects on the measures employed by Simonton (2004) in his research. The objective of this study is not only to compare the foreign film awards against other categories, but also to discover which of these effects is more in place than the other.

First of all, because there is more to choose from, the most straightforward effect would cause the alpha composites to be lower. Different juries award different movies, because of their quantity and because of what is available to them. Without specified knowledge on the selection process (and, as the section below will show, there is not much information available on it, in some organizations it is even purposely kept secret) there are no grounds on which it can be assumed that the specific juries spend equal amount of time in assessing the products of foreign markets. In the case of the Academy Awards the most disagreements could be hypothesized. That is specifically because of the submission procedure that allows only one movie per country into the list out of

which the nominees will be later named by the Committee(s). The situation in which a single country makes more than one award-worthy picture in a year cannot be rejected. For example if France (safest bet, given the amount of awards and nominations for French productions in the past) sends one title to the Academy, the other organizations still can honor other French productions. Especially because of the short deadlines for sending in movies to the AMPAS - August, last year (AMPAS, 2010: 16). After that date the French (or any other nation) are still able to exhibit other productions, maybe even better than the already submitted one. The other juries are also free to honor co-productions without any proof of one country holding the entirety of "artistic control" over the picture. Because of the submission-system in place, similar expectations are attached to the BAFTA choices. For all these reasons, the amount of agreement between the institutions is expected to be lower than in the case of other categories.

However, because nothing certain can be said about objective quality of the films (English- or other-language) or the percentage amount of quality in the respective industries in a given year, the same outcome might be expected, as in the model study. If seven juries reach an observable consensus over ten categories, the same could happen in the awards for non-English productions. Further, the considerable amount of potential candidates and the time constraints of the juries might lead to an opposite effect due to "contagion effects" (mentioned in Pardoe & Simonton 2008). The experts themselves might be inclined to consider the titles that were noticed by their peers. Just like the audiences, the judges might not be completely free from following the respected stamps of quality bestowed by other organizations. There is no reason to believe that they would purposely chose different parts or segments of the global market to mark their disparity from the other awards series, since (as the model research of Dean Simonton shows) do not do that for the other, "major" categories; even if they do consider other juries to be competition. If this is true, the values of Cronbach's alphas are expected to be similar to the ones in the model study (0.59-0.86 across ten categories, mean 0.739 - Simonton, 2004: 167).

The sample includes 364 titles of foreign-language movies awarded or nominated for an award in the best foreign picture category (not in any other category) by the same organizations used in the model study. The time frame is modified to stay focused on most recent trends. That is why 2010 is the first award year taken into consideration and the database reaches thirty years in the past (the model research included 28 years). Because the dates of the ceremonies differ significantly, as do the times frames for eligibility of the contestants, the data collection was governed not by years, but by titles of the picture. Therefore, even if a film was awarded one of the prizes in one year, and another one in the proceeding award season, both of the honors were counted, although it would not

appear twice on a year's report of the merits awarded. It is the recognized quality of the particular movie that comes first, not the judging period of time. Especially, since there is no straightforward causal relationship assumed. No jury is expected to predict the rulings of the other in a direct way. If it was so, the sequence of recognizing the winners would definitely play a role, but in this case, no special focus is set on that effect. The existence of the contagion effects mentioned before can be easily observed through correlations, without untangling who might have influenced who. This is because the risk that any relationship observed there might be spurious, is very high. There are many more juries than those included here (also national and regional awards exist), there are also many more factors at play, like the status of filmmakers involved (previously recognized international superstar directors, actors, crew members etc.) and many more still unknown or underresearched. Here, the reachable objective is to follow a motion picture's path in the seven points during the awards season or seasons, to observe something about the juries themselves. Also, in case of numerous co-productions, when added to the database, only the first listed country was noted. But because the focus was laid on titles, with attention to varying linguistic versions, the risk of double counting (in a case when the same movie is awarded, just the countries of origin are named in another sequence) is very low. That is how the data-set was developed and based on these records, the statistical tests will be counted. The information on winners and nominees came from the official websites of the seven organizations that keep a neat and complete year-by-year archives of the recipients of the awards they bestow on filmmakers. In case of any doubt or missing data (on country of origin, directors, or the alternative versions of titles) the Internet Movie Database (imdb.com) was consulted, as the most reliable database that is the first choice in numerous research papers focused on the motion picture industry. For a complete list of titles included in the sample, see Appendix 1.

The section below contains some further information about the juries of experts, their prizes and their voting panels. It also includes statements that the organizations themselves use to describe what do they award during their ceremonies and a short focus on the way they recognize and have recognized foreign filmmakers.

"The Oscars reward the previous year's greatest cinema achievements as determined by some of the world's most accomplished motion picture artists and professionals" and "Awards are presented for outstanding individual or collective efforts" come from the official site of the Academy of Motion Pictures Arts and Sciences (oscars.org). The Academy Awards are a particular focus of this study precisely because of their qualifying procedure. That is why the oldest of all seven organizations has been described in detail in a special section and there is no need to repeat

the information here. Similarly to the British Academy of Film and Television Arts, the history of which was already outlined. For the sake of this section, suffice it to say that the film-oriented award ceremony (among four others focused on television, television crafts, video games, and children) hosted by the BAFTA is described with: "the Orange British Academy Film Awards reward the best work of any nationality seen on British cinema screens during the preceding year". Similarly in the voting rulebook (Orange British Academy Film Awards Rules and Guidelines 2010-2011) the statuettes are given out "to recognise, honour and reward individuals for outstanding achievement in feature films released theatrically in the UK within the awards year". Like the American Academy, the BAFTA judges the titles that were submitted for their consideration, however without the restrictions that are typical only for the AMPAS.

As for the third jury, the members of the Hollywood Foreign Press Association "recognize outstanding achievements by conferring annual Awards of Merit, (Golden Globe® Awards)". Since its inception in the early 1940s, the HFPA is a very visible signal of how important the foreign markets are and always have been to the filmmakers in Hollywood. In 2011 on their members list figure 93 names, from almost 50 countries. Apart from conferring the Awards, the organization donates to entertainment-related charities (golgglobes.org). The category oriented at foreign productions has been a part of the ceremonies since 1965 and has (only with small exceptions) always contained the winner and four other nominees. In recognizing specifically non-Anglo-Saxon productions, the foreign journalists could be expected to have special kind of expertise. But it is impossible to assume they would be closer to any kind of "truth" without knowing how to define it - what is in the end true achievement in filmmaking. It is, however, possible to see them as a different type of jury and check whether their choices differ in a significant way from the English-speaking colleagues and film professionals.

"Each December, LAFCA members vote on the year's Achievement Awards, honoring screen excellence on both sides of the camera" - states the Los Angeles Film Critics Association. According to their website, 53 critics belong to these organization (lafca.net). Only one title (the winner) is announced in each category, although since 2003 recognition has been given also to the "Runner-Up", also in the case of foreign movies. However, since this tradition lasts only 7 years, it cannot be added to the research. Occasionally it has occurred that two movies tied in the position of winners, then they were both counted in the sample.

New York Film Critics Circle was founded in 1935. It gathers 26 journalists who write movie reviews for New-York-based publications. Their annual awards include fourteen categories, plus Special Awards. As it was already mentioned in summary of Simonton's (2004) article, and confirmed by the organization itself, the "Circle's awards are often viewed as harbingers of the

Oscar nominations, which are announced each February. The Circle's awards are also viewed - perhaps more accurately - as a principled alternative to the Oscars, honoring esthetic merit in a forum that is immune to commercial and political pressures" (nyfcc.com). Also, only one title is honored by this organization. It has to be mentioned that in the years 1988 and 1986 no foreign production was awarded.

Founded in 1909 by New York cinema owners and distributors, the National Board of Review of Motion Pictures is another body that guards the quality in motion pictures. Apart from that, its mission is also to offer educational seminars and grants to young filmmakers. Sixteen names are mentioned as the Board's members and leaders. First awards have been given in 1930 in two categories: top ten films and top ten foreign films. As they describe, the "nonprofit organization celebrates the distinctive voice of the individual artist, honoring excellence and supporting freedom of expression in film" (nbrmp.org).

Lastly, the National Society of Film Critics (founded 1961) is a collective of 61 reviewers from all over United States. Membership in this organization is only obtained through an election. It represents the American film criticism and takes active part in the discussions surrounding the motion picture industry. "The Society regularly meets early in January to vote on the Society's awards for the finest film achievements of the year" (nationalsocietyoffilmcritics.com). The award for foreign-language pictures has been a category in this series only since 1990, and it has to be mentioned that when a foreign film wins the top prize (best picture) no further prize for non-English language production is awarded in that year. Nevertheless, the foreign winners of the main competition have been included in the sample. The number of voting members are disclosed for the most recent awards ceremony (2010) along with the voting mechanism (each member assigns 3 points to the best candidate, 2 to second best and 1 to the one he/she sees in the third place). The number of points that each of the 2010 winners (and the two closest runner-ups) received is also available on the website. It is therefore possible to see how close some of them have come to winning the award. For instance, in the Best Actor category, Jesse Eisenberg received 30 points for his performance in "Social Network", while Colin Firth came only one point short (29) for his role in "The King's Speech". This detailed information is nevertheless available only for the most recent verdicts of the Society.

To summarize, the juries emphasize on "achievements" (AMPAS, BAFTA, HFPA, NSFC) or "excellence" (LAFCC, NBOR), or "merit" (NYFCC), when they choose filmmakers worthy of their awards. With that, the assumption that numerous organizations that evaluate film efforts annually, exist to offer alternative, competing views on who achieved certain qualities that they all generally agree on (rather than explicitly looking for different characteristics) is adopted to this study.

Only the Academies include on their public websites the eligibility rules for candidate movies and their membership voting procedure. The National Society of Film Critics gives some information on that. For the rest, it is assumed that the winners are elected in a democratic process, meaning that every member can vote and the votes are counted as equal. Perhaps it is not too farfetched of an assumption, given the considerably smaller number of members these organizations comprise, compared to the Academies. It is also only the American Academy (AMPAS) that has the restriction for foreign movies that forbids two titles coming from the same country compete in the same year, which is probably the most important reason to pay greater attention to whatever can be observed about this particular expert panel in the results.

CHAPTER V RESULTS

Table 3.1 shows the values of Cronbach's alpha composites that were the results of the tests. This measure is most commonly used in scale reliability. It is based on the variances of the included items and their inter-item covariances. It is calculated by the equation:

$$\alpha = \frac{N^2 \overline{Cov}}{\sum s_{item}^2 + \sum Cov_{item}}$$

The top of the fraction is the number of items squared times the mean covariance between the items. In the bottom there are two sums: of all the item variances and covariances (Field, 2005: 667-668). In the first ten rows Table 3.1 includes Dean Simonton's results as reported in his article (2004: 167). These numbers are compared to the values that were yielded in similar analysis for the winners (and then nominees) of the best foreign picture honors.

D. K. Simonton, 2004									
category	α								
	overall	AMPAS	HFPA	BAFTA	NYFCC	NBoR	NSFC	LAFCA	
Picture	.76	.67	.71	.71	.73	.74	.76	.75	
Direction	.78	.71	.72	.77	.77	.77	.77	.76	
Screenplay	.73	.66	.67	.71	.70	-	.72	.70	
Male Lead	.76	.67	.74	.73	.73	.76	.75	.72	
Female Lead	.77	.69	.75	.75	.74	.75	.76	.74	
Supp. Actor	.74	.66	.66	.73	.70	.73	.72	.72	
Supp. Actress	.74	.65	.68	.73	.72	.74	.71	.69	
Cinematogr.	.66	.58	-	.57	.64	-	.67	.57	
Score	.59	.47	.41	.49	-	-	-	.63	
Song	.86	.72	.75	.91	-	-	-	-	
Foreign Films									
sample	α								
	overall	AMPAS	HFPA	BAFTA	NYFCC	NBoR	NSFC	LAFCA	FEST
7 winners	.552	.542	.492	.534	.473	.506	.564	.471	
6 winners	.562	.544	.486	.546	.511	.497	-	.515	
Festival Comp.	.338	.285	.216	.280	.256	.228		.233	.583

Table 3.1

Values of Cronbach's Alpha. Reliability Analysis on the verdicts of 7 juries across 10 Categories (Simonton, 2004: 167) and in the Foreign Language Film Category over 3 samples.

Overall, it is clear that the values are lower than in any other category. This suggests that the consensus between the seven organizations is much weaker when it comes to foreign-language motion pictures. When only the variables that code the winners of all seven contests are included (it is assumed that this was the statistical receipt in the model article) the alpha composite ($\alpha=.55$) is lower than in any other category reported by Simonton. Contrary to the results in other categories, excluding the Academy Awards did not cause the alpha to drop most significantly ($\alpha=.54$). The effect is in fact reverse, the exclusion of other juries (all of them except National Society of Film Critics) showed lower values: BAFTA ($\alpha=.53$), National Board of Review ($\alpha=.51$), HFPA Golden Globe awards ($\alpha=.49$), New York Film Critics Circle ($\alpha=.473$), and finally Los Angeles Film Critics Association ($\alpha=.471$) all seem to be closer to the general consensus than the Oscars. The National Society of Film Critics was the only organization the exclusion of which caused the alpha to rise (from overall $\alpha=.55$, to $\alpha=.64$). They are the "odd" panel; without them, the others agree more. This is most probably caused by the fact that they have only started awarding foreign pictures in 1990. The data-set is therefore incomplete compared to the other juries and the results reflect that. That is why the tests were repeated for a modified sample - with the NSFC excluded. Not only the dummy variable (win-no award) is taken out of the matrix, but also all movies that received an award from that organization, but nothing from any other jury are scrapped, as if the Society was never taken into consideration. That reduced the sample only by 5 titles, leaving it at 349 counts². With that effect fixed, more conclusions follow. The results are presented in the next row of the table (marked "6 winners").

Compared to the test done on seven variables, the value for overall consensus is stronger by merely a fraction (from $\alpha=.55$ to $\alpha=.56$). No jury seems to be producing considerably different decisions, since all the values in the following columns are lower than the overall alpha. The Academies (both AMPAS: $\alpha=.544$ and BAFTA: $\alpha=.546$) are almost tied as the organizations the exclusion of which caused the lowest drop in the alpha values. Their input in keeping the overall decisions close to the shared general opinion is therefore not nearly as great as in the case of other award categories. What did change with the removal of NSFC is this: while in the previous tests the critics organizations (namely the NY Film Critics Circle and the LA Film Critics Association) seemed to give awards most consistently with the other juries (and when they were removed, the alphas plunged most), in the "6-winners" row they are outperformed by Hollywood Foreign Press Association ($\alpha=.486$). Hence, the nature of the general consensus might have been slightly shifted when the National Society of Film Critics was not a part of the sample.

2 The films excluded: "Moolaade" (Senegal, 2004, dir by O. Sembene), "Head-On" (Germany, 2004, dir. by F. Akin), "Ariel" (Finland, 1988, dir. by A. Kaurismaki), "Taste of Cherry" (Iran, 1997, dir by A. Kiarostami), "Autumn Tale" (France, 1998, dir by E. Rohmer).

As expected, the Academy Awards do not demarcate the shared view on best achievement in foreign filmmaking, as they did in the other categories, where "the decrements to the reliability were usually the largest for the Oscar items" (Simonton, 2004: 167). It is possible that this reversed result, this sudden lack of expertise can be explained by their selection process of the foreign candidates. Each country is allowed to submit only one title for the AMPAS consideration and they must do so mid-year, complying with all of the Academy's rules that are prone to exclude co-productions and other films based on technicalities. The list of entries in fact limits the judging possibilities of the AMPAS members, as it might omit that year's productions that are deemed to be of high quality by the other juries throughout the award season. Even if any kind of contagion effects could be observed between the judging panels, the Academy simply would have no ability to give in to them, if the movie worthy of prizes was the second, other picture produced in a country that year, not the submitted Oscar-candidate. More importantly, even if the experts who are members of the Foreign Language Film Award Committee(s) would notice a motion picture worth the honor they bestow, they can only give it the Oscar statuette if it is on the Academy's list. Still, the effect is not prevailing. The experts behind the Oscars are never in any way off with their choices, in no case far from the consensus (which, has to be emphasized, is weak anyway in this category). If it was the case, the value of alpha would rise upon their removal, which never happened.

The closest to the general opinion (which Dean Simonton would probably call "true merit") in the foreign film contests appeared to be the foreigners themselves. The Hollywood Foreign Press Association is the only jury comprising only non-Americans. In the "6-winners" row, the reliability decreases most when their awards, the Golden Globes, are removed. This observation might point out to their special expertise in this field (foreign productions). At the same time, Simonton's research shows, they are not exactly far from the overall judging in the other categories, so we are not looking at a trade-off. They are not in any case only a specialized jury that has little knowledge of the American industry.

When the two effects proposed in the hypothesis are considered, it can be concluded that the first one of the expected factors is more present than the second. Bigger amount of titles and their internal differentiation that results from their various cultural origins, makes the juries' verdicts less consistent, their agreement is lower and internal reliability of their choices reflects that. The elected winners are more spread across the movie production map of the world. The H1 hypothesis, that the verdicts on foreign language motion pictures awarded by the seven judging panels display a lower level of consensus, compared to the values found by in the model study, is then confirmed.

The foreign language picture is not the only category that upsets the experts' agreement on

quality in filmmaking. In Simonton's results (2004) the category that honors music composers (the film score) shows also low alpha values across the seven award series. This observation is not described in detail in the model article, as the score is considered a peripheral award category (not as much as foreign pictures, but of considerably less impact than Best Picture, for instance), however it does show that the results produced by the analysis for the non-English motion pictures are not unprecedented. The lack of consensus is not an unusual thing in other, non-major categories as well.

The test was repeated for the nominees in the foreign language film category. Only four juries were included in that analysis, the ones that publish a comparable shortlist each year. Five, with small variations, titles are announced as nominees by both Academies (AMPAS and BAFTA), by the Hollywood Foreign Press Association and by National Board of Review (the annual Top Five Foreign Movies). The other juries either do not consider other productions other than the winners themselves (the NY Film Critics Circle and the already previously excluded National Society of Film Critics) or announce only one runner-up (the LA Film Critics Association), and therefore they were excluded from this test. In each case, it is counted that the movie that in the end has received the award, was also a nominee before that final verdict. In the (dummy) variable that measured nominations (0 for no and 1 for yes) all the winners were assigned a 1 value as well as their fellow contenders. The sample was still the same as in the case of the previous ("6-winners") test and still contained the 359 different titles that were at least nominated once by one of the seven organizations (criteria proposed by and adopted here from Simonton (2004) and his own research on the major award categories). It was assumed that because more titles from what is considered the world's top in quality moviemaking were included, and given the already moderate consensus regarding the awards themselves, that the reliability analysis will yield higher results than in the case of the winners alone. The consensus was expected to be stronger, because of the assumption that the final decision regarding the winner is a critical one. Juries might recognize similar achievements, just give their statuettes to different filmmakers in the end. Those who are awarded by one of the panels, might make "only" the shortlist in the other, and regardless of the fact how big of an achievement that is already (selected from hundreds of propositions, submissions and candidates), the previous test involving only winners might not reflect the true nature of the consensus between the experts.

The statistical test produced quite surprising results. The value of Cronbach's alpha was very low ($\alpha=.032$). That result would suggest virtually no agreement between the studied organizations. Since the test disproved without doubt the previously made assumptions, questions were made

about the statistical tool that produced such unexpected results over the same sample. A factor that could explain the lack of reliability when the nominees were included (in spite of a moderate consensus when the considered variables were the winners of seven/six movie contests) was the sensitivity of the measure to the number of included cases. In other words, the same sample in the six award-winners variables (that were tested in the section above) included a large number of cases that received a value of 0 across the board. They did not receive any award from any of the considered organizations, however their inclusion in the sample was explained by nomination(s) only. In the end, the panels agreed a lot on the films they did not award, rather than on those they have actually honored, and that resulted in the elevated alpha.

To confirm the "6-winners" test was repeated on a modified sample. This time not all titles recognized by a mere nomination for an award were counted in, but only those which on the span of the researched 30 years received a statuette from at least one of the judging panels. This diminished the sample size to only 109 titles. From that the Cronbach's alpha was calculated as previously, and the results were compelling. The value was negative ($\alpha = -.267$). This is not an acceptable result in reliability analysis. It only occurs when the mean covariances between the variables are negative to begin with. In general a negative covariance reflects a situation (if two variables considered) that the high values of one of the variables (above the mean) receive a low score (below the mean) in the other variable (Field, 2005). In the case of dummy variables (receiving or not a film achievement award) as it is in this paper, it can only mean that 1s are paired with 0s for two juries selected (the mean for the winners-only data-set is 0.7). The conclusion is straightforward: scoring 1 in one of the variables, and 0 in the other, means nothing less than receiving an award from one organization, but not from the other. No clearer way to describe a lack of consensus. Their decisions differ.

To finalize the conclusion about the effect the number of included titles had on the value of Cronbach's alpha, the "6-winners" test was repeated again, this time on a different sample that comprised only the years between 2001 and 2010. There are 124 titles who were winners or nominees in the six targeted contests, and the value of the alpha composite for that time frame is lower than for the 30-year sample ($\alpha = .407$). However, if all the titles that were during that period submitted for the American Academy's consideration, yet had not received any award or nomination are included, the sample grows almost five times (661 titles). The alpha turns out to be larger as well ($\alpha = .534$) although no awards were added in the variables that the juries could actually agree on. Indeed, the formula defining the measure also suggests that Cronbach's alpha is sensitive to the size of the sample, since N^2 is in the top of the fraction. Hence, in simple mathematical terms - the bigger the sample, the higher the outcome. Table 2.2 presents the changes in the alpha coefficients over different tests and over different samples.

	Sample	Coefficient α
	349 titles	
1981–2010 winners and nominees of 6 contests	when tested for winners	▶ .562
	when tested for nominees	▶ .032
	109 titles	▶ -.267
1981–2010 only winners of 6 contests	(when tested for winners)	
	124 titles	▶ .407
2001–2010 winners and nominees of 6 contests	(when tested for winners)	
	661 titles	▶ .534
2001–2010 winners and nominees of 6 contests	and Oscar–submissions	
	(when tested for winners)	

Table 3.2
Changes in Coefficients Alpha Across Four Different Samples.

This observation begs also the question how the results of the model study can be seen in this light. Simonton's (2004) sample includes 1,132 titles that received an award or nomination in as many as 10 different categories. Even though limited to the American market (with probably scarce exceptions) the variety of the titles is still immense, since very different movies receive different nominations, as the author himself acknowledges in the introduction (Simonton, 2004: 164). For instance, the animations are excluded as a category, because as a genre, they are quite incapable of receiving honors in other categories, like cinematography, make-up, costumes, but also the voice artists responsible for the dubbing of animated characters are not commonly nominated in the acting categories, and so on. But animated movies most probably are indeed a part of the model sample, since all of the nominees in the music awards (score and song) are considered. In this respect, the animated films are recognized regularly. Composers known for their work for children-targeted motion pictures hold considerable records for multiple wins, like the Disney maestro, Alan Menken (8 Oscars, 19 nominations) or Randy Newman (2 wins, 20 nominations) and many others. The sample is then broadened by these pictures, even if all the bodies and the author himself fully agree that there is no chance they could score anywhere else in the included variables. This is only an example of how the choice for a broad research on ten different categories leads to a specific sample with a large number of differentiated titles included. In the end, the amount of titles the

juries agree not to award in a certain category grows as well, and in effect – elevates the alpha. To be fair, still a lot can be said about comparisons between different categories and about the modification of scores when the decisions of a single organization were omitted, since the same method was applied to achieve those values. That is also why, after applying comparable methods, the conclusions about the observed weaker consensus about the foreign movies (compared to other categories) is still valid. Only the (expressed in alpha values) level of actually shared decisions between the panels, when it comes to recognizing cinematic achievements, might bring up questions about the dependence of that score on the choice what to include in the sample.

Furthermore, in the light of this discovery, very little can be said about the actual level of corresponding verdicts, which is an unfortunate outcome for some of this paper's objectives. The questions about the simultaneous functioning of all these judging panels cannot be answered. The statistical measure is inappropriate to determine whether their views on quality are in fact competing or similar. Proper conclusion whether any of the organizations is in fact the "antidote to the Oscars" (like the New York Critics Film Circle announces) would require a different set-up with more appropriate sample. The levels of disparity between the juries are very low in this analysis, but the possibility that another research design would find an "odd" jury that with some regularity honors different titles, cannot be excluded. The observation of these effects seems to be clouded in the reliability analysis by the large amount of pictures that are not awarded. If the same five nominees would be taken into consideration in a hypothetical scenario, and one organization chooses movie "A", while another jury praises the movie "B", they still agree on three other movies they do not award. And on numerous others that they do not even nominate. Even if there is a panel that gives in to some alleged influences, this particular research set-up cannot disprove that accusation.

Possible Extensions of the Research

Following the result that suggests that the jury composed of non-Americans (the HFPA) appeared to be relatively closest to the general consensus on which foreign-language movies are worthy of awards, the research was extended to important European organizations that act as gatekeepers in the motion picture industry. Most prestigious movie honors on the Old Continent are given by festival juries. Specifically in Cannes, Berlin and Venice. A data set was constructed coding the verdicts that were announced at these three events in the same 30 years that were considered for the American (and British) panels (1981-2010). The sample included the titles that received at least one

of the following: Palm d'Or or the Grand Prix at the Cannes Film Festival, Golden Bear or the Jury Gran Prix (Silver Bear) at the Berlinale and the Golden Lion at the Venice Film Festival. Detailed data on the filmmakers recognized during these events came from the archives published on the official websites of the Cannes and Berlin Festivals, and for Venice - from the Internet Movie Database. Problematic implications for the planned analysis became apparent already during the data collection stage. In the period 1981-1989 and 1992-1994 no title was honored with the Grand Prix in Cannes, which lowered the number of valid records. Moreover, from the list of winners, 41 titles had to be excluded, as they were English-language productions: 16 from the Cannes sample, 17 from the Berlinale winners and 8 from the recipients of the Golden Lion in Venice, which makes the respective juries surprisingly consistent with the English-other language films award ratio. But it is also a sign that these festivals are not regional contests, they are popular among Anglo-Saxon filmmakers (including the Americans) who sent their award-hopeful productions to these events, and do win on numerous occasions (which also points out that there might be no prejudice against them on the Old Continent). After the data set was nevertheless completed (the sample reached 438 titles), it became clear that not a single movie won more than one of these prizes. A review of the films that were in competition for the highest jury prizes at the three festivals leads to the conclusion that these titles do not participate in more than one of these events. Therefore awarding them twice would be technically impossible. Therefore the European festivals could not provide a valid extension of the research, as the analysis would show no consensus among them whatsoever. However, when the results were combined into a composite measure comprising the awards of most important European film festivals together, the reliability test showed the following results (summarized in the "Festival Comp." row in Table 3.1). Compared with the winners of the same as previously six cinematic contests, the festival composite causes the value of Cronbach's alpha to drop, the general consensus is very weak ($\alpha=.338$). Deleting the single measures weakens it further, in the case of the English-language organizations (as it was also observed in the previous tests). Only the exclusion of the combined European panel brings the alpha back to the levels observed earlier ($\alpha=.583$). The level of agreement is slightly strengthened in comparison to the "6-winners" test ($\alpha=.56$) only because there are 77 new titles in this sample: those, who received highest honors from one of the three festival juries, but nothing from the six expert panels.

Another extension of the model study was based on the literature that emphasizes the participation of audiences in the process of assigning quality to motion pictures. Gemser et al. (2008) name three types of juries bestowing awards: those composed by peers, critics and consumers. To the later kind

the authors include the MTV Awards, the honors bestowed by the National Board of Review and the People's Choice Awards. Dellarocas, Zhang and Awad (2007) study the effects of on-line reviews on a film's box office performance. Finally, Krauss et al. (2008) correlate discussions on the Internet Movie Database (IMDb) forums with the financial success of a picture and its recognition by the AMPAS, in the Oscars.

The users registered on the IMDb website can also rate (once) each picture in the database on a ten-point scale (10 being best and 1 being worst). The on-line service publishes the weighed average of votes, number of user that have rated a title, and the demographic descriptive statistics regarding the judges that contributed to the rating. That judging panel is indeed specific for every movie, since it can be assumed that each user votes on some films they have seen, which is a very random selection in the scale of the database. The ratings are also quite volatile, since the evaluating process is continuously ongoing. The detailed procedures of calculating the score are not disclosed. "IMDb publishes weighted vote averages rather than raw data averages. Various filters are applied to the raw data in order to eliminate and reduce attempts at 'vote stuffing' by individuals more interested in changing the current rating of a movie than giving their true opinion of it" (imdb.com). As for the typical scores awarded to movies, it can be noted that the service publishes the list of 250 top-rated movies that received a minimum of 3,000 votes. Currently the best score is 9.2 ("Shawshank Redemption" and "The Godfather") and from that the grades range to 8.0, that is the *ex aequo* rating for the last sixty titles on the list. The mean rating calculated on the base of a random sample of 120 movies released in the years 1981-2010 (the detailed record and methods of obtaining the sample are explained in Appendix 2) was 5.7, with the standard deviation of 1.76.

The IMDb ratings were obtained for each foreign movie figuring in the 30-year sample. In the same manner employed in the model research (Simonton, 2004) the six judging-panels are compared against each other (National Society of Film Critics was excluded) by the mean values of the ratings all the movies they honored have obtained. The analysis also allows to measure the effects of winning versus a nomination, since these results can be spit (in the case of AMPAS, BAFTA, HFPA and NBoR). Nothing can be said about the effects of being recognized in general, since the sample does not contain movies that were not chosen by the juries. Therefore, even if it is possible that on of the "award effects" causes the IMDb grades of the foreign productions to rise along with the verdicts, it cannot be proved based on this sample, as it is not random, and there is nothing to compare these means to in a statistically accepted way. Also, there is no causality assumed. Neither the awards are expected to rise the ratings compared to the nominations, nor are the ratings a confirmation that the juries have made a choice consistent with the *vox populi*. Means are presented in the Table 3.3.

	Mean IMDb Rating					
	AMPAS	HFPA	BAFTA	NBoR	NYFCC	LAFCA
Winners	7.727	7.737	7.831	7.741	7.807	7.741
Nominees	7.390	7.458	7.567	7.532		
Total	7.458	7.513	7.625	7.577		

Table 3.3
The Mean IMDb ratings for the Winners, Nominees and Total Recognized Movies, by Six Juries.

The analysis allows for comparison between the seven organizations. First of all, it has to be mentioned that the disparities are not high. As far as the winners are considered, between the greatest and the lowest score there is only 0.104 difference. The highest ratings on average received the movies that were awarded by the British Academy (7.83 for the winners, 7.57 for the nominees, and 7.63 when all titles are considered). They are closely followed by New York Film Critics Circle and the Hollywood Foreign Press Association (or National Board of Review, when the nominees are considered). This would suggest that the type of the jury (provenance of the verdict) does not play a role when it comes to correlations with what the audiences see as movies worth high scores.

Conversely to the model study, but consistently with the previous tests on foreign productions, the Academy of Motion Pictures Arts and Sciences places last in the comparison. The foreign language movies that were chosen by them, scored the lowest average ratings (in the case of winners, nominees, and when all of them were considered together). Univariate analysis of variance was used to assess whether the differences between the means were statistically significant. The comparison involved the total scores of the four organizations that name also nominees in the foreign film category (the Academies, HFPA and NBoR), because in the other cases the small sample size alone lead to insignificant results. The only two samples that were proven to differ significantly (on .01 level of significance) were the awards of AMPAS and BAFTA. These were also the samples with, respectively, lowest and highest ratings means of all juries, the difference between their scores was then the greatest. The comparison between other groups was not significant (even at the 0.05 level). Lastly, the comparison shows that in every case the winners received on average a higher rating than the nominees, in a way consistent with the final decisions of the juries in question.

CHAPTER VI CONCLUSIONS

In the field of cultural economics, this paper contributes to the inquiries on quality-assessing juries that bestow awards upon the artists. It is concerned with the assessment of quality in the motion picture industry, with the focus on the assessment, rather than on quality itself. The multitude of coexisting organizations that each year honor achievements in filmmaking, raises questions about their perceptions of quality and ways to select good movies from the yearly output. The juries themselves do not provide their opinions on what precisely signifies success, and when announcing what do they honor with their statuettes, they use all use similar terms, like "achievement", "excellence" or "merit", as vague as these terms are. Therefore, it cannot be assumed that they deliberately are set to choose other values in the evaluated films; no preferences or priorities are explicitly set. One of the most probable explanations of the simultaneous existence of this amount of award series, is that they provide a control function and offer competing verdicts from the standpoints uninfluenced by tastes, traditions and politics. It is then possible to assess whether their verdicts really differ, or are their choices consistent.

Following the model study (Simonton, 2004), the list of researched judging-panels included the Academy of Motion Pictures Arts and Sciences, the British Academy of Film and Television Arts, the Hollywood Foreign Pres Association, the National Board of Review, the National Society of Film Critics, the Los Angeles Film Critics Association and the New York Film Critics Circle. The analysis showed that the statistical tools that were chosen to determine the level of consensus among them (the reliability analysis and the Cronbach's alpha) cannot legitimately shed a light on that question, due to the sensitivity of the measure to the size of the sample. It does allow, however, for comparisons between categories (most importantly the change caused by setting the focus on foreign films) and between the juries, since the same methods were applied. The values of alpha indicate which one of the seven organizations is closest to the consensus, and which verdicts differ most. Therefore, some conclusions were still made.

A particular focus of this paper was the foreign language film category within which the organizations honor movies not in the English language. This contest is a part of the award ceremonies hosted by all seven of the juries and has a long-standing tradition in the American film awards. It was assumed that the work of foreign filmmakers is free to some extent of some political and personal pressures, but has other distinctive features that make it an interesting category to study. The tested hypothesis was based on the comparison of the juries' agreement about the

verdicts in question to the numbers found in the model study, that suggested a strong consensus between the panels in ten "major" categories (best picture, directing, leading and supporting actor, leading and supporting actress, screenplay, cinematography, score and song). Two factors were hypothesized to be at play. One would place the results within the range of the figures found previously (0.59-0.86 across ten categories, mean 0.739 - Simonton, 2004: 167), since the amount and spread of quality in global filmmaking cannot be assumed with confidence to be proportionate to the amount of production output. Furthermore, the juries might be influenced by each other when choosing from a wide variety of titles, which may lead to contagion effects (Pardoe and Simonton, 2008) that strengthen the consensus. The H1 however, assumed that *the verdicts on foreign language motion pictures awarded by the seven judging panels display a similar level of consensus, compared to the decisions on honors for films in the English language found by Simonton (2004)*. The agreement was assumed to be weaker due to the immense number and considerable variety of productions completed worldwide each year. Movies that are products of different cultures carry an array of messages, symbols and identities that in the spirit of anthropology and cultural sciences cannot be ranked on a scale, just accepted as rich and individual. Even after applying some measures (that the juries or the experts within them, worked out for themselves) of quality in filmmaking as a craft, the variety of award-worthy titles might still prevail, setting the measure of consensus below what was found about the American productions. The verdicts would then reflect the world of cinematic production recognizing the greater, than in the solely English-speaking markets, diversity of values and messages the cinematic arts convey worldwide.

With attention to the shortcomings of the method that became apparent during research, the H1 hypothesis was accepted. The level of consensus among the seven juries in the foreign language film category was lower ($\alpha=.56$) than in any of the "major" awards researched before. Moreover, one of the juries, the National Society of Film Critics, was found to differ significantly from the aggregated verdicts. The removal of this item elevated the value of alpha, suggesting that without the NSFC, other panels agree more. Their verdicts have a negative influence on the consistency of the entire group. That was, however, explained by the fact that the Society began awarding foreign productions only in 1990. In their case the sample was incomplete, as the analysis was focused on the years 2010-1981. The data-set was then adjusted. When the jury was removed, no panel turned out to display that negative effect.

Another expected result pertained to the singular performance of some juries in their contribution to the general consensus, since the reliability analysis allows to check how much does the result suffer when single measures are omitted. The Academy Awards bestowed by the AMPAS were a special focus of the model research and have proved to perform best in all of the measures

and tests applied by the author (Simonton, 2004). In this paper the Oscars were treated with much attention as well, but perhaps for different reasons. In the traditional cultural economics, the jury that was most explored in the sense of shedding light on their proceedings, regardless of any notion of true quality, is the Queen Elisabeth musical competition. The scholars (Flores & Ginsburgh, 1995; Glejser & Heyndels, 2001; Ginsburgh & Van Ours, 2003) have found judging biases that influence their decisions and the final standings, that stem from the very organization of the contest. A similar mechanism was assumed to be found in the rulings of the American Academy. While the Oscars provided the most consistent measure of cinematic achievements in the US, the statuettes that went to the foreign filmmakers were hypothesized to be most inconsistent with what do the other panels award. This was because the selection mechanism installed by the AMPAS is very specific and has no precedent within the award-bestowing organizations. It allows only for one title per country, excludes the pictures that are not representative of a nation (the country has to prove its "artistic control" over the picture) which does not allow for co-productions. Another excluded group of films are the ones completed or exhibited after the Academy's deadline, which in the previous year was as early as August. In general, the organization applies a wide range of formalities and restrictions that result in a short and very specific list of accepted submissions that the experts choose from (oscars.org). While the other juries are free to choose from whatever is available to them. The submission system is also at play in the contest hosted by the British Academy, yet the guidelines are less strict (for example the most striking rule imposing only one title per country does not exist). The results pointing out to the contributions of the BAFTA verdicts to the general consensus were expected to be quite weak as well.

This was confirmed. Removal of any of the two Academies from the analysis did not cause considerable decrements to the measure of reliability. Every other jury was concluded to be closer to the aggregated opinion on what is worth awards of excellence. The organization that appeared to be closest to the consensus was the Hollywood Foreign Press Association awarding the filmmakers with the Golden Globe Awards. It is indeed an interesting result, since this jury is the only one among the researched seven that is composed of non-Americans: foreign journalists and correspondents working in Hollywood. Those who statistically speaking, had the best expertise on foreign productions were the foreigners themselves.

The Oscars also placed last when the average IMDb rating was measured for each group of recognized non-English titles. This extension of the research based on the literature that gives credit to consumers or the audiences that from a type of special quality-assigning panel (Gemser et al., 2008; Dellarocas, Zhang & Awad 2007; Krauss et al., 2008). The new media facilitate this process. The Internet Movie Database is one of the largest movie-related on-line service, trusted on many

occasions by diverse researchers. It is also a community of users that discuss, rate and comment on motion pictures. The ratings are a product of a weighed average on a ten-point scale, and reflect the opinions of a wide range of consumers. When all of the evaluations were aggregated and the means for each of the six juries calculated, it turned out that the organization the choices of which correlated most with the opinions of the audience was the British Academy. The mean grade for the BAFTA winners was 7.83. The American Academy Awards, as it was mentioned, performed worst of the six. On average, the Oscar-winners received a 7.23 grade.

All things considered, the analysis showed that the foreign language pictures constitute a very specific category in the prominent Anglo-Saxon award series. Seven organizations that bestow awards on filmmakers, take these productions into consideration, and award them in patterns that indeed differ from what was found about the "major" categories. The American and British film Academies that were proven to announce verdicts consistent with the shared opinion on quality filmmaking, in the case of non-English films differ most from the consensus. This reversed observation was expected, considering the procedures they both impose on the contestants. Hence, an organization-related bias was found to interfere with their decisions. The model study (Simonton, 2004) was extended with the focus on a new and specialized category, that has never been explored before in the literature. The tests on internationally recognized non-English films yielded results comparable to the previous findings and led to interesting conclusions. Apart from that, a flaw in the employed statistical method became apparent during the research. It is this study's most apparent limitation. The elevation of the value of Cronbach's alpha along with the growth of the sample (especially such differentiated as in the case of ten different categories) hindered the answer to some general questions posed by this paper. The level of general consensus between the multiple judging panels in the motion pictures industry can be then explored in further research, with more attuned tools. It is an issue relevant to the analysis of organizations legitimized to put stamps of quality on cultural products, and their coexistence within one domain of production. Juries serve multiple functions that benefit the artists themselves, the industries, and the audiences that seek opinions that would aid their choices when faced with an array of experience goods of unknown quality. The possible assessment or at least descriptions of the experts workings, is then intriguing and valuable.

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APPENDIX 1

The Sample.

List of Motion Pictures Titles and the Awards They Have Received.

-Year - Country - TITLE- Honors:

AA W - won Academy Award (Oscar)

AA N - nominated for an Academy Award (Oscar)

GG W - won Golden Globe Award (HFPA)

GG N - nominated for Golden Globe Award (HFPA)

BA W - won BAFTA Award

BA N - nominated for BAFTA Award

LAFCA - won LA Film Critics Association Award

LAFCA r-u - was LA Film Critics Association Award runner-up

NYFCC - won NY Film Critics Association Award

NBoRW - won National Board of Review Award

NBoRt - was in National Board of Review Award Top 5

2010 -Algeria -HORS LA LOI -AA N-
 2010 -Canada -INCENDIES -AA N -NBoRt-
 2010 -Denmark -IN A BETTER WORLD -AA N -AA W -GG N -GG W-
 2010 -France -OF GODS AND MEN -BA N -NBoRt -NBoRW-
 2010 -Sweden -THE GIRL WITH THE DRAGON TATTOO -BA N -BA W-
 2010 -France -CARLOS -LAFCA - NYFFC - NSFC-
 2010 -France -THE CONCERT -GG N-
 2010 -Germany -SOUL KITCHEN -NBoRt-
 2010 -France -WHITE MATERIAL -NBoRt-
 2010 -South Africa -LIFE, ABOVE ALL -NBoRt-
 2010 -South Korea -MOTHER -LAFCA r--u-
 2010 -Italy -I AM LOVE -GG N -BA N -NBoRt-
 2010 - Greece -DOGTOOTH -AA N-
 2010 - Mexico -BIUTIFUL -AA N -GG N -BA N-
 2010 - Russia -THE EDGE -GG N -BA N-
 2009 - Argentina -THE SECRET IN THEIR EYES -AA N -AA W -BA N-
 2009 - France -A PROPHET -AA N -GG N -BA N -BA W -NBoRt -NBoRW-
 2009 - Germany -THE WHITE RIBBON -AA N -GG N -GG W -BA N -NBoRt-
 2009 - Israel -AJAMI-AA N-
 2009 -France -SUMMER HOURS -LAFCA - NYFFC - NSFC-
 2009 -France -COCO BEFORE CHANEL -BA N-
 2009 -Sweden -LET THE RIGHT ONE IN -BA N -NBoRt-
 2009 -Chile -THE MAID (LA NANA)-GG N -BA N -NBoRt-
 2009 -Spain -BROKEN EMBRACES -GG N-
 2009 - Italy -BAAR?A -GG N-
 2009 - Peru -THE MILK OF SORROW -AA N-
 2008 -Austria -REVANCHE -AA N -NBoRt-
 2008 - France -THE CLASS -AA N-
 2008 - Germany -THE BAADER MEINHOF COMPLEX -AA N -GG N -BA N-
 2008 - Iran -THE SONG OF SPARROWS -NBoRt-
 2008 - Israel -WALTZ WITH BASHIR -AA N -GG N -GG W -BA N -NBoRt -NSFC-
 2008 -Sweden -EVERLASTING MOMENTS -GG N-
 2008 -China -STILL LIFE -LAFCA-
 2008 -France -I'VE LOVED YOU SO LONG -GG N -BA N -BA W-
 2008 -France -ROMAN DE GARE -NBoRt-

2008 - Italy -GOMORRA -GG N -BA N-
 2008 - Japan -DEPARTURES -AA N -AA W-
 2008 - Turkey -THREE MONKEYS -NBoRt-
 2007 -Austria -THE COUNTERFEITERS -AA N -AA W -NBoRt-
 2007 - France -PERSEPOLIS -GG N -BA N-
 2007 - France -THE DIVING BELL & THE BUTTERFLY -GG N -GG W -BA N -NBoRt -NBoRW-
 2007 -United States -THE KITE RUNNER -GG N -BA N-
 2007 -Taiwan -LUST, CAUTION -GG N -BA N -NBoRt-
 2007 -France -LA VIE EN ROSE (LA MOME) -BA N -NBoRt-
 2007 - Germany -THE EDGE OF HEAVEN -NBoRt-
 2007 - Israel -BEAUFORT -AA N-
 2007 -Israel -THE BAND'S VISIT -NBoRt-
 2007 - Kazakhstan -MONGOL -AA N -NBoRt -NBoRW-
 2007 - Poland -KATYŃ -AA N-
 2007 - Romania -4 MONTHS, 3 WEEKS AND 2 DAYS -GG N -LAFCA - NYFFC - NBoRt - NSFC-
 2007 - Russia - 12 -AA N-
 2006 -Algeria -DAYS OF GLORY -AA N -NBoRt-
 2006 - Canada -WATER -AA N -NBoRt-
 2006 - China -CURSE OF THE GOLDEN FLOWER -LAFCA r--u-
 2006 - Denmark -AFTER THE WEDDING -AA N-
 2006 - Germany -THE LIVES OF OTHERS -AA N -AA W -GG N -BA N -BA W -LAFCA -NYFFC-
 2006 -Japan -LETTERS FROM IWO JIMA -GG N -GG W-
 2006 -United States -APOCALYPTO -GG N -BA N-
 2006 - Mexico -PAN'S LABYRINTH -AA N -GG N -BA N -BA W -NBoRt -NYFFC-
 2006 -Hongkong -THE CURSE OF THE GOLDEN FLOWER -NBoRt-
 2006 -India -PAINT IT YELLOW -BA N-
 2006 -France -THE ARMY OF SHADOWS -NYFFC-
 2006 - Netherlands -BLACK BOOK -BA N-
 2006 - Spain -VOLVER (RETURN) -GG N -BA N -NBoRt -NBoRW-
 2005 - China -THE PROMISE -GG N-
 2005 - France -JOYEUX NOEL -AA N -GG N -BA N-
 2005 -France -CACHE -LAFCA -NYFFC-
 2005 -Germany -HEAD--ON -NYFFC-
 2005 -Hongkong- 2064 -NYFFC -NBoRt-
 2005 - Germany -SOPHIE SCHOLL -- THE FINAL DAYS -AA N-
 2005 - Italy -DON'T TELL -AA N-
 2005 - Palestina -PARADISE NOW -AA N -GG N -GG W-
 2005 -China -KUNG FU HUSTLE -GG N -BA N-
 2005 -France -LA GRAND VOYAGE -BA N- -NBoRt -NBoRW-
 2005 -Israel -WALK ON WATER -NBoRt-
 2005 -France -THE BEAT MY HEART SKIPPED -BA N -BA W-
 2005 - South Africa -TSOTSI -AA N -AA W -GG N-
 2004 - China -HOUSE OF FLYING DAGGERS -GG N -BA N -LAFCA-
 2004 -Brazil -THE MOTORCYCLE DIARIES -GG N -BA N -BA W -BA N-
 2004 -France -A VERY LONG ENGAGEMENT -GG N -BA N-
 2004 -Senegal -MOOLAADE -NYFFC- -NBoRt-
 2004 -Spain -BAD EDUCATION -BA N -NYFFC-
 2004 - France -THE CHORUS -AA N -GG N -BA N -NBoRt-
 2004 - Germany -DOWNFALL -AA N -NBoRt-
 2004 -Colombia -MARIA FULL OF GRACE -NBoRt-
 2004 - South Africa -YESTERDAY -AA N-
 2004 - Spain -THE SEA INSIDE -AA N -AA W -GG N -GG W -NBoRt -NBoRW-
 2004 - Sweden -AS IT IS IN HEAVEN -AA N-
 2003 -Afghanistan -OSAMA -GG N -GG W-
 2003 - Canada -THE BARBARIAN INVASIONS -AA N -AA W -GG N -BA N -NBoRt -NBoRW-
 2003 - Czech R -ŽELARY -AA N-
 2003 - Germany -GOOD BYE LENIN! -GG N -BA N-
 2003 -France -MONSIEUR IBRAHIM -GG N -NBoRt-
 2003 -UK -IN THIS WORLD -BA N -BA W-
 2003 -France -THE TRIO OF BELLEVILLE -BA N-

2003 -France -THE MAN ON THE TRAIN -LAFCA -NBoRt-
 2003 -France -TO BE AND TO HAVE -BA N-
 2003 -Japan -SPIRITED AWAY -BA N-
 2003 - Japan -THE TWILIGHT SAMURAI -AA N-
 2003 - Netherlands -TW SISTERS -AA N-
 2003 -Italy -THE BEST OF YOUTH -NBoRt-
 2003 - Russia -THE RETURN -GG N-
 2003 - Sweden -EVIL -AA N-
 2002 - Brazil -CITY OF GOD -GG N -BA N -NYFFC -NBoRt-
 2002 -France -BALZAC & THE LITTLE CHINESE S... -GG N -NBoRt-
 2002 -Spain -TALK TO HER -GG N -GG W -BA N -BA W -NBoRt -NBoRW-
 2002 - China -HERO -AA N -GG N-
 2002 -France -8 WOMEN -NBoRt-
 2002 - Finland -THE MAN WITHOUT A PAST -AA N -NSFC-
 2002 - Germany -NOWHERE IN AFRICA -AA N -AA W -GG N-
 2002 - India -DEV DAS -BA N-
 2002 - Mexico -THE CRIME OF PADRE AMARO -AA N -GG N -NBoRt-
 2002 - Netherlands -ZUS & ZO -AA N-
 2001 - Argentina -SON OF THE BRIDE -AA N-
 2001 -Austria -THE PIANO TEACHER -BA N-
 2001 -UK -THE WARRIOR -BA N-
 2001 - Bosnia & Hg -NO MAN'S LAND -AA N -AA W -GG N -GG W -LAFCA -NBoRt-
 2001 - Brazil -BEHIND THE SUN -GG N -BA N -NBoRt-
 2001 -Mexico -AND YOUR MOTHER TOO -GG N -BA N -LAFCA - NYFFC - NboRt - NSFC-
 2001 -India -MONSOON WEDDING -GG N -BA N-
 2001 - Czech R -DARK BLUE WORLD -NBoRt-
 2001 - France -AMÉLIE -AA N -GG N -BA N -NBoRt-
 2001 -India -LAGAAN -AA N-
 2001 - Norway -ELLING -AA N-
 2000 -Taiwan -CROUCHING TIGER HIDDEN DRAGON -AA N -AA W -GG N -GG W -BA N -BA W - NBoRt
 - NBoRW-
 2000 -Italy -MALENA -GG N -BA N -NBoRt-
 2000 -Italy -ONE HUNDRED STEPS -GG N-
 2000 -France -IN THE MOOD FOR LOVE -BA N -NYFFC -NSFC-
 2000 -Taiwan -A ONE AND A TWO -LAFCA -NYFFC -NSFC-
 2000 -France -HARRY, UN AMI QUI VOUS VEUT... -BA N-
 2000 -France -THE WIDOW OF SAINT--PIERRE -GG N-
 2000 -Iran -TIME OF DRUNKEN HORSES -NBoRt-
 2000 -Mexico -AMORES PERROS -AA N -GG N -BA N -BA W- NBoRt -NBoRW-
 2000 -Czech R -DIVIDED WE FALL -AA N-
 2000 -Belgium -EVERYBODY FAMOUS! -AA N-
 2000 -France -THE TASTE OF OTHERS -AA N-
 1999 -Spain -ALL ABOUT MY MOTHER -AA N -AA W -GG N -GG W -BA N -BA W -LAFCA
 -NYFFC - NboRt -NBoRW-
 1999 -Nepal -CARAVAN -AA N-
 1999 -France -EAST--WEST -AA N -GG N -NBoRt-
 1999 -UK -SOLOMON AND GAENOR -AA N-
 1999 -Germany -AIMEE AND JAGUAR -GG N-
 1999 -Germany -RUN, LOLA, RUN! -BA N -NBoRt-
 1999 -China -THE EMPEROR AND THE ASSASIN -NBoRt-
 1999 -Yugoslavia -CABARET BALKAN -NBoRt-
 1999 -Germany -BUENA VISTA SOCIAL CLUB -BA N-
 1999 -France -THE GIRL ON THE BRIDGE -GG N -BA N -NBoRt-
 1999 -France -AUTUMN TALE -NSFC-
 1999 -Canada -THE RED VIOLIN -GG N-
 1999 -Sweden -UNDER THE SUN -AA N-
 1998 -Italy -LIFE IS BEAUTIFUL -AA N -AA W -BA N -NBoRt-
 1998 -Spain -LIVE FLESH -BA N-
 1998 -France -LE BOSSU -BA N-
 1998 -Brazil -CENTRAL STATION -AA N -GG N -GG W -BA N -BA W -NBoRt -NBoRW-

1998 -USA -MEN WITH GUNS -GG N -NBoRt-
1998 -Netherlands -THE POLISH BRIDE -GG N-
1998 -Denmark -THE CELEBRATION -GG N -BA N -LAFCA -NYFFC-
1998 -Iran -TASTE OF CHERRY -NSFC-
1998 -Iran -CHILDREN OF HEAVEN -AA N-
1998 -Spain -THE GRANDFATHER -AA N-
1998 -Argentina -TANGO -AA N -GG N-
1997 -Netherlands -CHARACTER -AA N -AA W-
1997 -Germany -BEYOND SILENCE -AA N -NBoRt-
1997 -Belgium -MY LIFE IN PINK (MA VIE EN ROSE) -GG N -GG W -BA N -NBoRt-
1997 -France -ARTEMISA -GG N-
1997 -France -LUCIE AUBRAC -BA N-
1997 -France -L'APPARTEMENT -BA N -BA W-
1997 -France -BEAUMARCHAIS -NBoRt-
1997 -Japan -SHALL WE DANCE? -NBoRt -NBoRW-
1997 -Argentina -THE TANGO LESSON -BA N-
1997 -Italy -THE BEST MAN -GG N-
1997 -Germany -LEA -GG N-
1997 -Brazil -FOUR DAYS IN SEPTEMBER -AA N-
1997 -Belgium -LE PROMESSE -LAFCA -NBoRt -NSFC-
1997 -France -PONETTE -NYFFC -NBoRt-
1997 -Spain -SECRETS OF THE HEART -AA N-
1997 -Russia -THE THIEF -AA N -GG N -NBoRt-
1996 -Czech R -KOLYA -AA N -AA W -GG N -GG W -BA N -NBoRt-
1996 -Georgia -A CHEF IN LOVE -AA N-
1996 -Norway -THE OTHER SIDE OF SUNDAY -AA N-
1996 -Russia -PRISONER OF THE MOUNTAINS -AA N -GG N-
1996 -Iran -THE MIRROR -NYFFC-
1996 -Cuba -BITTER SUGAR -NBoRt-
1996 -France -LES VOLEURS -NBoRt-
1996 -Belgium -THE EIGHT DAY -GG N-
1996 -Italy -LUNA E L'ALTRA -GG N-
1996 -France -RIDICULE -AA N -GG N -BA N -BA W -NBoRt -NBoRW-
1996 -France -LA CEREMONIE -LAFCA -NBoRt -NSFC-
1995 -Netherlands -ANTONIA'S LINE -AA N -AA W -BA N-
1995 -Sweden -ALL THINGS FAIR -AA N-
1995 -France -NELLY AND MONSIEUR ARNAUD -BA N-
1995 -France -LES MISERABLES -GG N -GG W -BA N -NBoRt-
1995 -France -WILD REEDS -LAFCA -NYFFC -NSFC-
1995 -Germany -BROTHER OF SLEEP -GG N-
1995 -Italy -LAMERICA -NBoRt-
1995 -France -FRANCH TWIST -GG N-
1995 -Italy -LIKE TWO CROCODILES -GG N-
1995 -China -SHANGHAI TRIAD -GG N -NBoRt -NBoRW-
1995 -France -THE POSTMAN -BA N -BA W -NBoRt-
1995 -Algeria -DUST OF LIFE -AA N-
1995 -Brazil -O QUATRILHO -AA N-
1995 -Italy -THE STAR MAKER -AA N-
1994 -Russia -BURNT BY THE SUN -AA N -AA W -BA N-
1994 -Macedonia -BEFORE THE RAIN -AA N-
1994 -Taiwan -EAT DRINK MAN WOMAN -AA N -GG N -BA N -NBoRt -NBoRW-
1994 -Belgium -FARINELLI: IL CASTRATO -AA N -GG N -GG W -NBoRt-
1994 -France -QUEEN MARGOT -GG N -BA N -NBoRt-
1994 -Switzerland -THREE COLORS: RED -GG N -BA N -LAFCA -NYFFC -NBoRt -NSFC-
1994 -Hongkong -TO LIVE -GG N -BA N -BA W -NBoRt-
1994 -Cuba -STRAWBERRY AND CHOCOLATE -AA N -NBoRt-
1993 -Spain -BELLE ÉPOQUE -AA N -AA W-
1993 -Hong Kong -FAREWELL MY CONCUBINE -AA N -GG N -GG W -BA N -BA W -
- LAFCA - NYFFC - NBoRt - NBoRW-
1993 -UK -HEDD WYN -AA N-

1993 -Poland -THREE COLORS: BLUE -GG N-
 1993 -Germany -JUSTICE -GG N-
 1993 -Italy -THE FLIGHT OF THE INNOCENT -GG N-
 1993 -Mexico -EL MARIACHI -NBoRt-
 1993 -France -THE ACCOMPANIST -NBoRt-
 1993 -China -STHE STORY OF QIU JU -NBoRt -NSFC-
 1993 -Vietnam -THE SCENT OF GREEN PAPAYA -AA N-
 1993 -Taiwan -THE WEDDING BANQUET -AA N -GG N-
 1992 -France -INDOCHINE -AA N -AA W -GG N -GG W -BA N -NBoRt -NBoRW-
 1992 -France -UN COEUR EN HIVER -BA N -NBoRt-
 1992 -France -ALL THE MORNINGS OF THE WORLD -GG N- -NBoRt-
 1992 -France -LES AMANTS DU PONT--NEUF -BA N-
 1992 -France -DELICATESSEN -BA N-
 1992 -Mexico -LIKE WATER FOR CHOCOLATE -GG N -BA N -NBoRt-
 1992 -Russia -CLOSE TO EDEN -AA N -GG N-
 1992 -Belgium -DAENS -AA N-
 1992 -Germany -SCHTONK! -AA N -GG N-
 1991 -Italy -MEDITERRANEO -AA N -AA W- -NBoRt-
 1991 -Germany -EUROPA EUROPA -GG N -GG W -BA N -NYFFC - NBoRt - NBoRW-
 1991 -France -THE DOUBLE LIFE OF VERONIQUE -GG N- -NSFC-
 1991 -France -NIKITA -GG N -NBoRt-
 1991 -Soviet Union -LOST IN SIBERIA -GG N-
 1991 -France -MY FATHER'S GLORY -NBoRt-
 1991 -Spain -HIGH HEELS -GG N-
 1991 -France -MADAME BOVARY -GG N-
 1991 -France -LA BELLE NOISEUSE -LAFCA-
 1991 -Iceland -CHILDREN OF NATURE -AA N-
 1991 -Czechoslov -THE ELEMENTARY SCHOOL -AA N-
 1991 -Sweden -THE OX -AA N-
 1991 -Hong Kong -RAISE THE RED LANTERN -AA N -BA N -BA W -NBoRt -NSFC-
 1990 -Switzerland -JOURNEY OF HOPE -AA N -AA W-
 1990 -France -CYRANO DE BERGERAC -AA N -GG N -GG W -BA N -NBoRt -NBoRW-
 1991 -France -THE HAIRDRESSERS HUSBAND -BA N-
 1991 -Belgium -TOTO THE HERO -BA N- -NBoRt-
 1990 -Finland -ARIEL -NSFC-
 1990 -China -JU DOU -AA N-
 1990 -France -MONSIEUR HIRE -NBoRt-
 1990 -Spain -ATAME (TIE ME UP..) -NBoRt-
 1990 -Austria -REQUIEM FOR DOMINIC -GG N-
 1990 -Soviet Union -TAXI BLUES -GG N-
 1990 -Japan -DREAMS -GG N-
 1990 -France -ROMUAUD AND JULIETTE -BA N-
 1990 -France -MILOU EN MAI -BA N-
 1990 -Germany -THE NASTY GIRL -AA N -GG N -BA N -BA W -NYFFC - NBoRt-
 1990 -Italy -OPEN DOORS -AA N-
 1989 -Italy -CINEMA PARADISO -AA N -AA W -GG N -GG W -BA N -BA W-
 1989 -France -CAMILLE CLAUDEL -AA N -GG N-
 1989 -France -STORY OF WOMEN -GG N -LAFCA - NYFFC - NBoRt - NBoRW-
 1989 -France -LA LETRICE -NBoRt-
 1989 -France -LITTLE THIEF -NBoRt-
 1989 -France -LIFE AND NOTHING BUT -BA N -BA W -LAFCA-
 1989 -France -CAMILLE CLAUDEL -NBoRt-
 1989 -France -CHOCOLAT -NBoRt-
 1989 -Yugoslavia -MY UNCLE'S LEGACY -GG N-
 1989 -Canada -JESUS OF MONTREAL -AA N -GG N -BA N -NBoRt-
 1989 -Denmark -WALTZING REGITZE -AA N-
 1989 -Puerto Rico -WHAT HAPPENED TO SANTIAGO -AA N-
 1988 -Denmark -PELLE THE CONQUEROR -AA N -AA W -GG N -GG W -BA N -NBoRt-
 1988 -Hungary -HANUSSEN -AA N -GG N-
 1988 -Japan -A TAXING WOMAN -NBoRt-

1988 -France -THE GRAND HIGHWAY -NBoRt-
 1988 -Belgium -THE MUSIC TEACHER-AA N-
 1988 -Germ(West) -WGS OF DESIRE -BA N -LAFCA-
 1988 -India -SALAAM BOMBAY! -AA N -GG N -BA N -NBoRt-
 1988 -Spain -WOMEN ON THE VERGE OF N... -AA N -GG N -BA N -NBoRt -NBoRW-
 1987 -Denmark -BABETTE'S FEAST -AA N -AA W -GG N -BA N -BA W-
 1987 -France -GOODBYE, CHILDREN -AA N -GG N -BA N -LAFCA - NBoRt-
 1987 -Soviet Union -REPENTANCE -GG N-
 1987 -Sweden -THE SACRIFICE -BA N -BA W-
 1987 -France -MANON DES SOURCES -BA N -NBoRt -NBoRW-
 1987 -France -JEAN DE FLORETTE -GG N -BA N -NBoRt -NBoRW-
 1987 -Italy -DARK EYES -GG N -BA N -NBoRt-
 1987 -Sweden -MY LIFE AS A DOG -GG N -GG W -BA N -NYFFC - NBoRt-
 1987 -Japan -TAMPOPO -NBoRt-
 1987 -Spain -COURSE COMPLETED-AA N-
 1987 -Italy -THE FAMILY -AA N-
 1987 -Norway -PATHFINDER -AA N-
 1986 -Netherlands -THE ASSAULT-AA N -AA W -GG N -GG W-
 1986 -France -BETTY BLUE -AA N -GG N -BA N-
 1986 -Argentina -MISS MARY -NBoRt-
 1986 -France -MENAGE -NBoRt-
 1986 -Canada -THE DECLINE OF THE AMERICAN... -AA N-
 1986 -Italy -OTELLO -GG N -BA N -NBoRt -NBoRW-
 1986 -Italy -GINGER AND FRED -GG N -BA N -NBoRt-
 1986 -France -THE MAN AND A CRADDLE -GG N-
 1986 -France -VAGABOND -LAFCA-
 1986 -Czechoslov -MY SWEET LITTLE VILLAGE -AA N-
 1986 -Austria -38 !'38' -AA N-
 1985 -Argentina -THE OFFICIAL STORY-AA N -AA W -GG N -GG W -LAFCA - NBoRt-
 1985 -Germ(West) -ANGRY HARVEST -AA N-
 1985 -Poland -THE YEAR OF THE QUIET SUN -GG N-
 1985 -Japan -RAN -GG N -BA N -BA W -LAFCA -NYFFC - NBoRt - NBoRW-
 1985 -Hungary -COLONEL REDL (OBERST REDL) -AA N -GG N -BA N -BA W-
 1985 -India -THE HOME AND THE WORLD -NBoRt-
 1985 -France -LA CHEVRE -NBoRt-
 1985 -France -THREE MEN AND A CRADLE -AA N-
 1985 -Yugoslavia-WHEN FATHER WAS AWAY... -AA N -GG N -NBoRt-
 1984 -Switzerland -DANGEROUS MOVES -AA N -AA W -GG N-
 1984 -Israel -BEYOND THE WALLS -AA N-
 1984 -Italy -BASILEUS QUARTET -NBoRt-
 1984 -Argentina -CAMILA -AA N-
 1984 -France -SUBWAY -BA N-
 1984 -United States -DIM SUM: A LITTLE BIT OF HEART -BA N-
 1984 -France -CARMEN -GG N -BA N -NBoRt-
 1984 -Spain -DOUBLE FEATURE -AA N-
 1984 -Netherlands -THE FOURTH MAN -LAFCA - NBoRt-
 1984 -UK -A PASSAGE TO INDIA -GG N -GG W-
 1984 -Germ(West) -PARIS, TEXAS -GG N-
 1984 -Germ(West) -A LOVE IN GERMANY -NBoRt-
 1984 -France -A SUNDAY IN THE COUNTRY -GG N -NYFFC - NBoRt - NBoRW-
 1984 -Soviet Union -WARTIME ROMANCE -AA N-
 1983 -Sweden -FANNY AND ALEXANDER -AA N -AA W -GG N -GG W-BA N - LAFCA - NYFFC
 -NBoRt - NBoRW-
 1983 -Spain -CARMEN -AA N -GG N -BA N -BA W-
 1983 -France -THE RETURN OF MARTIN GUERRE -BA N -NBoRt-
 1983 -France -UN AMOUR DE SWANN -BA N-
 1983 -France -UN DIMANCHE ? LA CAMPAGNE -BA N-
 1983 -France -ENTRE NOUS -AA N-
 1983 -UK -THE DRESSER -GG N-
 1983 -UK -EDUCATING RITA -GG N-

1983 -Canada -THE GREY FOX -GG N-
 1983 -Hungary -JOB'S REVOLT -AA N-
 1983 -Algeria -LE BAL -AA N-
 1982 -Spain -VOLVER A EMPEZAR -AA N -AA W-
 1982 -Nicaragua -ALSINO AND THE CONDOR -AA N-
 1982 -France -COUP DE TORCHON ('CLEAN SLATE') -AA N-
 1982 -France -DANTON -BA N-
 1982 -France -CONFIDENCIALLY YOURS -BA N-
 1982 -Sweden -THE FLIGHT OF THE EAGLE -AA N-
 1982 -Soviet Union -PRIVATE LIFE -AA N-
 1982 -UK -GHANDI -GG N -GG W-
 1982 -Switzerland -THE WAY -GG N -NBoRt-
 1982 -Italy -LA TRAVIATA -GG N -BA N -NBoRt-
 1982 -Soviet Union -SIBIRIADE -NBoRt-
 1982 -Hungary -TIME STANDS STILL -NYFFC-
 1982 -Canada -QUEST FOR FIRE -GG N-
 1982 -Australia -THE MAN FROM SNOWY RIVER -GG N-
 1982 -Germ(West) -FITZCARRALDO -GG N -BA N-
 1981 -UK -CHARIOTS OF FIRE -GG N -GG W -BA N -BA W-
 1981 -France -CHRIST STPED AT EBOLI -BA N -BA W-
 1981 -France -DIVA -BA N-
 1981 -Canada -ATLANTIC CITY -GG N -BA N-
 1981 -Germ(West) -THE BOAT -GG N -BA N -NBoRt-
 1981 -Australia -GALLIPOLI -GG N-
 1981 -Brazil -PIXOTE: THE LAW OF THE WEAKEST -GG N -LAFCA - NYFFC - NBoRt-
 1981 -Hungary -MEPHISTO -AA N -AA W -NBoRt -NBoRW-
 1981 -Soviet Union -OBLOMOV -NBoRt -NBoRW-
 1981 -Japan -KAGEMUSHA -BA N-
 1981 -Poland -MAN OF IRON -AA N-
 1981 -France -THE LAST METRO -NBoRt-
 1981 -Italy -THREE BROTHERS -AA N -NBoRt-
 1981 -Switzerland -THE BOAT IS FULL -AA N -NBoRt-
 1981 -Japan -MUDDY RIVER -AA N-

APPENDIX 2

The following 120 movies were selected randomly from the lists of titles released each year in the period 1981-2010, published in on-line service Box Office Mojo which is a part of the Internet Movie Database (boxofficemojo.com). These titles were released in the first week of the months January, April, July and September and happened to be listed first in the Box Office Mojo Listing (that in this section does not use an order based on any visible notions). This resulted with four titles per year, 120 in total. To each one an IMDb user rating was assigned. From these data it was possible to calculate mean and standard deviation.

Year	Title	Rating	Year	Title	Rating	Year	Title	Rating
1981	Atlantic City	7,5	1991	The Marrying Man	5,3	2001	Along came a Spider	6,1
1981	Scanners	6,7	1991	Come See the Paradise	6,6	2001	Antitrust	6
1981	Night School	3,9	1991	Company Business	5,4	2001	The Musketeer	4,4
1981	S.O.B.	6,2	1991	Problem Child	4,5	2001	Cats and Dogs	5,2
1982	Cat People	5,9	1992	Beethoven	5,2	2002	Big Trouble	6,3
1982	Private Lessons	4,8	1992	Bloodfist III: Forced to Fight	4,2	2002	Impostor	6
1982	Inchon	3	1992	Out on a Limb	4,8	2002	City by the Sea	6,1
1982	The Secret of NIMH	7,4	1992	Boomerang	5,1	2002	Like Mike	4,5
1983	Loosin' It	4,6	1993	The Adv. of Huck Finn	5,9	2003	DysFunKtional Family	5,9
1983	The House on Sorrority Row	5,7	1993	Lorenzo's Oil	7,1	2003	Confessions of a Dangerous Mind	7,1
1983	Nightmares	5,3	1993	Calendar Girl	4,8	2003	Dickie Roberts	5,5
1983	Snow White (re-issue)	7,8	1993	The Firm	6,7	2003	Legally Blonde	4,3
1984	Hard to Hold	4,2	1994	Threesome	5,9	2004	Hellboy	6,8
1984	The Lonely Guy	6	1994	The Air Up There	5,2	2004	Japanese Story	7
1984	Brother From Another Planet	6,8	1994	A Good Man in Africa	4,9	2004	The Covenant	4,8
1984	The Last Starfighter	6,4	1994	Forrest Gump	8,7	2004	Spider Man 2	7,6
1985	Cat's Eye	5,9	1995	Bad Boys	6,6	2005	Fever Pitch	6,3
1985	The Gods Must Be Crazy	7,1	1995	Houseguest	5,6	2005	White Noise	5,4
1985	Joshua: then and now	6,7	1995	Last of the Dogmen	6,6	2005	The Cookout	3,3
1985	Back to the Future	8,4	1995	First Knight	5,7	2005	Dark Water	5,6
1986	POW The Escape	4,8	1996	Faithful	5,7	2006	The Benchwarmers	5,4
1986	Head Office	5,3	1996	Bio-Dome	3,9	2006	Blood Rayne	2,7
1986	Avenging Force	5,2	1996	Bogus	4,9	2006	The Exorcism of Emily Rose	6,7
1986	About Last Night	5,9	1996	Independence Day	6,6	2006	Pirates of the Caribbean	7,3
1987	Police Academy IV	4	1997	Double Team	4,2	2007	Are We Done Yet?	3,3
1987	Wisdom	5,2	1997	Troublesome Creek: A Movie	6,5	2007	Code Name: The Cleaner	4,1
1987	The Offspring	5,7	1997	Fire Down Below	4,5	2007	3:10 to Yuma	7,9
1987	Adventures in Babysitting	6,5	1997	Men in Black	7	2007	License to Wed	5,1
1988	18 Again	5,1	1998	Los in Space	4,8	2008	Letherheads	6,1
1988	The Couch Trip	5,4	1998	The Boxer	7	2008	One Missed Call	3,6
1988	Moon Over Parador	5,7	1998	Knock Off	4,2	2008	Bangkok Dangerous	5,4
1988	Arthur 2	3,9	1998	Armageddon	6,2	2008	Hancock	6,5
1989	Cyborg	4,4	1999	10 things I hate about you	6,9	2009	Adventureland	7,1
1989	Deepstar Six	4,4	1999	Affliction	7	2009	Defiance	7,2
1989	Kickboxer	5,6	1999	Chill Factor	4,9	2009	All About Steve	4,8
1989	Lethal Weapon 2	7,1	1999	Eyes Wide Shut	7,2	2009	Ice Age	7
1990	Cry Baby	6,3	2000	Black and White	5,1	2010	Clash of the Titans	5,8
1990	Henry: Portrait of a Serial Killer	7,2	2000	Bulandi	4,2	2010	The White Ribbon	7,8
1990	The Slumber Party M 3	3,1	2000	Nurse Betty	6,4	2010	The American	6,5
1990	Die Hard 2	7	2000	The Kid	5,9	2010	The Last Airbender	4,5

