AUDIOVISUAL PRODUCTION IN SPAIN

FEWER RESOURCES, SAME PROBLEMS, NEW CHALLENGES

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1. The context of the audiovisual industry: between adapting to the economic crisis and the development of Internet

Between the years 2007 and 2014, advertising investment in television was almost halved, falling from 3,467 million euros to 1,821 million. In addition, the cut in public funding meant that only the overheads of the channels could be covered. That leaves production investment hanging in the balance, and the structures which are in place for making the change to television with higher audience figures divided between general channels and specialist ones, as a consequence of the development of Digital Terrestrial Television (DTT).

On the other hand, the monthly subscription fees for pay-per-view television have stabilised giving those channels a considerable competitive advantage when it comes to obtaining broadcasting rights. However, the arrival of Netflix challenges the monopoly of pay-per-view TV and it is yet to be seen how it will affect the rest of the general channels. The catalogue of Hollywood' majors is in the hands of Imagenio-Digital+, which belongs to Telefónica, the leading mobile phone operator and Internet provider. So too are the vast majority of the rights for sporting events so their offer is likely to be more appealing than that of Netflix which only owns the rights to programmes which have been overly exploited.

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