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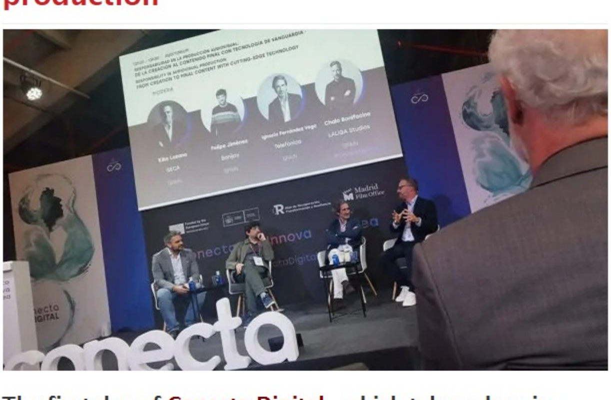
AJA Nuevas Herramientas de Próxima Generación Novedades

Conecta Digital discusses disruptive technologies with great possibilities in production



The first day of Conecta Digital , which takes place in Madrid on November 5 and 6, has provided a portfolio of solutions, opportunities and approaches that will help define the present and future of production and post-production.

Following an **interesting opening by Radar Tecnológico** , **Conecta Digital** has delved into disruptive technologies for audiovisual production with the presentation *Innovation: new frontiers in audiovisual creation* , in which **four companies** have presented projects with great potential for application in all types of audiovisual productions. **Edgar Sanjuán** , founder and CEO of **Emogg** , has shown his solution to measure the live audience experience based on emotional indicators. Compatible with any capture solution, such as the **PTZ** cameras arranged on the Conecta Digital stage, the system allows data to be read and collected live to measure the **audience's emotional experience** . Production companies such as **Gestmusic** or **Caracol** have already tested it in different pilots that anticipate different opportunities for the creation of audience participation formats or for the evaluation of their future programs.

Diego Rodríguez (founder and CEO) and **Miguel Luengo** (manager) have introduced **Digital Welcome Pack** (Spain), a web-based solution with powerful security tools whose **aim** is to simplify and **facilitate access** for audiovisual technicians to "all **project information** ". "It is a mobile application that allows you to upload all kinds of information and have it updated and personalized for each technician", explains Luengo about this tool structured based on projects, locations and different articles that replaces the classic production PDFs.

For his part, **Raúl Maqueda** , director of photogrammetry at **Peris Digital** , has revealed his advances in achieving **digital copies** for productions of global scope. With these systems, production companies can have "digital doubles and extras" that can be used in the post-production phase of audiovisuals, but also in video game projects. In fact, the company has revealed that it is working on a project with a budget of more than 200 million dollars. Currently, its main capture system, located in Algete (Madrid) is made up of 144 **Sony** Alfa -7C cameras equipped with different lenses, although the company has a portable kit that can be moved to filming sites.

The universe of virtual production has taken the stage with **Iralta** in its broadest expression: capture in LED volumes, chroma, extended reality, motion capture, facial capture, photogrammetry, programming for the integration of interactivity... "It is more than a tool, it is a redefinition of production processes (...) Now we can create experiences that perfectly combine physical and virtual reality," said **Ángel Urbina** , founding partner. As an example, some of its most relevant projects: *Mapi* (RTVE), whose virtual production systems and real-time rendering engines allowed the instant creation of more than 5,400 hours of AR content; *Camino de Santiago* , a 360º video production for virtual reality glasses; the creation of virtual sets on a green wall for a self-produced contest, or a future virtual reality experience called Skyjet VR that will allow the user to fly over the landscapes of the Iberian Peninsula.

The technical and ethical impact of AI in production

Banijay Iberia , **LaLiga Studios** and **Telefónica Tech Brand Stories** have been the protagonists of an interesting conversation moderated by Kike Lozano (**GECA**) in which the different applications of AI in each company have been shared. There is a clear conclusion: it is already part of **the entire production chain** and is increasingly becoming an essential tool for each process.

Felipe Jiménez , director of digital strategy at **Banijay** , has highlighted how AI is "saving working days or usage time" on a global level to optimise processes: "Switching from an outline to a script, a process that does not add value, is suddenly done in seconds," he commented. It happens in a similar way at **Telefónica** , as explained by the head of TBS **Ignacio Fernández** : "It applies throughout the company: not only in production, but also in management. It has been applied with respect, due to its regulatory environment and its evolution." **Chalo Bonifacino** , CEO of **LaLiga Studios** , adds: "When you create something that does not exist, the best way to show it is with an image. Using AI we have been able to present projects, television programmes or documentaries. With very little text, you can sell an idea."

Aligned in **their thinking, strategies and approaches, all** the agents at the round table shared their impressions: AI is here to save processes that did not add value to professionals; it must be used in favour of professionals with a human approach, and it will favour the creation of different jobs, although some will become extinct as a "natural evolution" of the market, in the words of Fernández. However, **it is not free of problems** , especially in relation to its regulation, authorship and ethics: "It is a very delicate issue. We have our lists of tools that we are testing, and we recommend using models that have been trained in an ethical way," says Jiménez, still aware of the "fuzzy lines" that it implies. "If a human being does not intervene, there are no rights; if a machine does, there are no rights," says Fernández, who is in favour of "self-regulation" by the sector based on collective criteria.

Lozano , delving into the **ethics** surrounding the application of **AI** in production processes, raised the issue with the speakers about the role of the consumer in relation to content created with this type of technique. Should they be notified of the process? In algorithmic and preference processes, should they be aware of the way in which they are recommended? Bonifacino considers this a **future debate** , while Jiménez advocates regulation, citing as an example the misinformation that could arise around tragedies such as the Valencia floods with images generated by AI. In light of this, Fernández believes that there are "lines" and it is "our responsibility to define how to add value."

Briefly turning to the field of content and its immediate strategic future, LaLiga Studios has advocated adaptation, recognising its objective of **bringing its broadcasts closer to the world of video games** , being aware that the new generations often do not watch the entire match. On the part of Telefónica, Fernández sets the challenge not in the creation of content, but in the **communication, motivation, awareness and impact** necessary to ensure that the final public consumes the content: "Campaigns have become extremely complicated, and the operators themselves ask about the impact that a work can have, not about the quality: they take that for granted." Finally, **Felipe Jiménez** from Banijay anticipates a **participation** of content creators in the **generation of fiction** thanks to new technological tools, which will change the media landscape to a certain extent.

Disruptive financing: are NFTs still alive?

Conecta Digital also wanted to open a window to alternative financing methods in the audiovisual sector through a conference that presented the success story of *Calladita,* a feature film by **Miguel Faus** financed via NFTs. **Jordi Carbonell** , CEO and producer of **Sin Parpadear** , moderated a conversation in which **Francisco Javier Ponce** , *managing director* of SETT (Spanish Society for Technological Transformation) and **Jonàs Sala** , co-founder of **Verkami** , also participated .

Verkami , as a showcase for projects and a *crowdfunding* platform , has been presented to the audience by transferring its founding pillars. However, tokenization **soon** took center stage in the conversation: "After finishing the short film financed with Verkami, we studied ways to finance the feature-length version of *Calladita* . I found nothing but closed doors through traditional financing channels," says Faus, who found an outlet "by chance" in NFTs, "a democratizing solution for the Internet; a future that I wanted to be a part of." **Faus** created his own crowdfunding platform via NFT and managed to raise **700,000 euros** to finance the film, which was released in theaters and was later purchased via **Netflix** . For his next project, the director would bet on a union of NFT sales and venture **financing , something that he recognizes is currently "virtually impossible" due to regulatory obstacles.**

Ponce , as a representative of SETT and in the context of the debate on film financing, has announced two **new ways** that the State will promote to provide **direct financing** to entities seeking to launch their film projects. The total volume of funds will be **1.7 billion euros** , which will be structured around two processes: becoming part of the **capital of companies** that are going to produce, always accompanied by a private investor, and a second financing plan via a loan at a subsidized interest rate below the market, which implies that the production must adapt to certain conditions proposed by the State. Both proposals have sparked an **energetic debate** between Ponce and Carbonell in which the capacity of these grants to respond to the challenges of independent production has been assessed.

Tools and strategies for digital dissemination

The Conecta Woman label was also present on the first day of Conecta Digital through a conversation between three different profiles united by content: **Cecilia Mangisch** , digital innovation manager at **Mediaset España** ; **Victoria Cazalla** , strategic partner manager TV & Films at **YouTube** , and **Alessia di Giacomo** , platforms & channels director at **RTVE** , moderated by journalist Irene Jiménez (**Audiovisual451**).

Di Giacomo has shared the latest developments in **RTVE Play** , recently recognised as the most prominent platform among Spanish broadcasters after a fruitful **three-year** journey . " **RTVE Play** was the hidden gem in RTVE and lacked notoriety: for this reason, we have started conversations with the most relevant agents in the segment so that the user could easily find the application." Beyond this work together with **manufacturers and operating systems** , the platform has improved its **user** experience to continue consolidating its role in the Spanish audiovisual sector, as well as promoting **FAST channels** for some of its most successful formats, given the resurgence of passive consumption among viewers. Likewise, Di Giacomo has announced that the commercial area of RTVE is beginning to work on integrating different advertising options into the digital platform of the public broadcaster.

YouTube , one of the main competitors for both broadcasters and video-on-demand platforms, was represented by **Cazalla** , who highlighted the reach of 35 million viewers in Spain alone. "YouTube helps you bring traffic to your environments," claimed the representative of the Alphabet company, who also focused on the **monetization of content** through the YouTube Partners program and the need to continue strengthening ties with the **industry.**

From **Mediaset** , precisely one of the broadcasters most reluctant to share its content via YouTube, **Mangisch** has presented his recently created department, which aims to provide **emerging technological tools** to the different departments of the company. "Technology is often much more advanced than we really think, and luckily our area has the opportunity to explore all the advances related to it." In this regard, and as an example, Mangish advances that the company has tested **AI applied to dubbing series** with "fascinating" results . Now, it will be time to study the viability of its entry into production.

The round table also included interesting **reflections** on issues as broad as the balance between the catalogue and novelty; the need to promote the discovery of content; the capacity of linear capture versus video on demand; the facilitation of the discovery of formats on a platform; the management of rights; the importance of personalised experiences, or the opportunities for personalised advertising via HbbTV.

Tools and technologies at the service of television

The **Television Academy** has organised the last presentation of the day. Moderated by Víctor García Martín, member of the board of directors of the TV Academy and general director of **Unicorn Content** , it has been attended by **Mayte Hidalgo** , director of the AI centre of excellence at **Grup Mediapro** ; **Patricia Escalona** , social media manager at **Antena 3 Noticias** , and **Verónica Buide** , president of **MIA (Women in the Animation Industry)** , executive producer and lawyer specialising in intellectual property, audiovisual law and new technologies. Each of the speakers has shared how they are using **technology** to optimise **editorial and commercial processes in the broadcast** field .

Hidalgo began her speech by talking about her new **prediction** platform , a solution built on algorithms and with a philosophy of experimentation created to allow different channels **to predict viewers' preferences** from a programme, day or fortnightly point of view. "Not only does it identify behaviour patterns, but you know more and more about the attributes. If in a *late night show* you are able to classify the category of the guests, it will offer you feedback information that makes these analyses increasingly richer," said the head of Grup Mediapro. Also, when asked about the next technological trends for 2025, Hidalgo highlighted the consolidation of generative AI for video.

As *social media manager* for Antena 3 Noticias, **Patricia Escalona** has highlighted the **difficulty of managing the misinformation** that arises in the field of social networks; especially around major news events, such as the recent floods in Valencia. To address this problem, Escalona and her team are committed to a " **360 approach** " that combines **digital editorial work** , the use of **verification tools based on AI** , the **experience** of the team of journalists and **citizen participation to detect and debunk hoaxes** as quickly as possible .

In her speech, **Verónica Buide** addressed the arrival of **generative AI** in the creative and technological industries of animation. "There has been a lot of fear, but in reality we must integrate artificial intelligence as a tool that will help us not only in the technical part, but in the authorial and artistic part," she says, echoing the growing fear in the industry of job losses. Reflecting on the creation of animated series, Buide also defended a **multiplatform approach** to address the different areas of consumption of the child and young viewer, and anticipated a future marked by the approach to the increasingly less utopian animation in quasi-real time.

Pitch section – Startups

One of the pillars of Conecta Digital, inherited from its parent edition Conecta Fiction, is its commitment to pitch sessions , giving the microphone to emerging companies to present their proposal to the industry. After receiving dozens of proposals, the jury of the event selected four companies to share their initiatives with the industry: **Avian, Stik, Hulahoop Media and Hechicer-IA** .

David Comesaña , CEO of **Avian** , has explained the keys to a platform that emphasizes " **emotional connection** " to make audiovisual products successful. Faced with an audiovisual market in "crisis and oversaturated," the company presents services such as " **intelligent script optimization** " through an exclusive method based on AI that "breaks them down" to "objectively" reveal strengths and weaknesses, and improve their narrative. Its proposal also adapts to TV programs to "ensure their success" in real time, or the predictive analysis of audiences.

Mikel Egidazu , co-founder and CEO of **Stik** , puts the focus on consumers with a proposal that allows mixing **artificial intelligence and image recognition** to scan any product and connect with it. To do this, the company transforms each consumer object (such as a can of Coca-Cola) into a "social network", giving users the possibility of **publishing content** and **generating a feed** around each object in the process. Among the objects exemplified by Egidazu, indexed by the brands themselves or consumers, are albums by relevant artists or video game covers.

Hulahoop Media , a technological platform for the "democratisation" of film financing, proposes a system for **investors and micro-investors** to receive a return when supporting audiovisual productions. The initiative, presented by its CGO, **David Guerrero** , aims to turn film products into **investment assets for both professional agents and the general audience** , offering an alternative to traditional financing channels and eliminating traditional access barriers to the film industry. Holahoop has already financed projects such as *Paid in full* , a format co-produced by the BBC and CBC, or *La Fianza* , a thriller starring Juana Acosta and Julián Roman.

The pitch session ended with the intervention of **Hechicer-IA** , a company that has created a generative AI tool that allows the generation of **editable 3D content** in real time by combining *prompts* and Unreal Engine. With editing capabilities for **shots, position, focus or camera speed** , the system will have **different levels of quotas,** progressively allowing the customization of productions and allowing the integration of real actors or environments.

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