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Audiovisual Digitalization in Spain and Italy: from Neo-Television to Post-Television

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Abstract

This paper aims to outline a general view of the present structure of the television system in Spain and Italy, in a moment when both countries are actively backing the introduction of digital technology. Likewise, my goal is to study the political initiatives developed by the present Spanish and Italian governments, especially those linked to the introduction of the Digital Terrestrial Television (DTT) and to make a review of the policies developed by the previous governments of José María Aznar and Silvio Berlusconi respectively. Moreover, in this context of technological innovation and political planning, there is a sector with a strategic future: the contents sector. My goal is to tackle the reorganization process of the traditional models of content management before the analogical switch-off, the development of new management models favoured by digital technology, and to detect the audiovisual strategic contents in the transition from Neo-television to Post-television.

1. An Approach to the Structure of Spanish Television System

From that 28th of October 1956, when regular TV broadcastings began in Spain through TVE (public channel), the audiovisual sector has undergone an important and unstoppable evolution, especially evident from the establishment of democracy in 1978. From that date on, as in other scopes of public life, TV management is democratized with the approval of the Radio and TV Statute (BOE, 12/1/1980). Short after that, public TV with regional coverage started to be introduced in several autonomous regions, the pioneers were the so-called historical regions (the Basque Country, Catalonia and Galicia), where this media has played an important role in the linguistic standardization after Franco's dictatorship.

The de-regulation phenomenon, and therefore the step from *Paleo*-television to *Neo*-television (using Umberto Eco's terminology in his *Estrategia de la Ilusión*, 1986), begins after the passing of the Private TV law in Spain (BOE, 5/5/1988) and breaks off the monopoly of public television.

In August 1989, the three first TV concessions are carried out. The new channels (Antena 3 TV, Telecinco and Canal +) began broadcasting between 1990 and 1991. This date marks, therefore, the end of an era and the beginning of a new one, where the contents management is conditioned by an open competition and the fight for heterogeneous audience.

- **The beginnings of TV digitalization in Spain**

Although the laws that favoured the introduction of digital cable and satellite TV were passed in December 1995 during the last period of Felipe Gonzalez's socialist government, the settlement of these new business models promoted by the technological innovation take place during José María Aznar's government. The multi-channel TV then arose in Spain and together with it, a new model for contents' management: the Narrowcasting, which differs from the Broadcasting in its range specialization. Aznar's government aimed at making Spain a pioneering country in the introduction of DTT. For that purpose he created the Science & Technology Department[1], promoted the appearance of the first DDT platform (*Quiero TV*) and tried to establish the analogical switch-off for 2008[2].

- **Towards the consolidation of digitalization**

On the 14th of March, 2004, the PSOE party got control of the government after the democratic elections conditioned by the March 11th terrorist attacks[3]. The new government presided by Rodríguez Zapatero aims at carrying out a complete reform of the TV sector in Spain. On the 24th of June, 2005, he leaves the way open to this project (*Noticias de la Comunicación*, number 249).

The basic pillars of this complete reform[4] are: the reorganization of public radio television[5] initiated in January 2007; the modification of DTT's technical national scheme established by the analogical switch-off for the 3rd of April 2010[6] ; and the modification of the private TV law which eliminates the limit of three analogical channels, thus increasing the range[7].

All this range unites the previous and existing one: digital TV through satellite (*Digital +*), cable (*ONO, Euskaltel, R, Telecable*) or ADSL (*Imagenio, Jazztelia, Orange, Yacom TV*) and it also unites the range with autonomous and local coverage (www.televisiondigital.es). It is obvious that digitalization has entailed the range outburst and it will be increased even more in the next years.

The consolidation of digital TV in Spain, to date, has not achieved any innovation in the sector of audiovisual contents. The number of channels has increased but the contents range has been hardly

[1] This Department disappears because of the electoral defeat of PP in 2004. Rodríguez Zapatero's new government distributes the assigned tasks among the Departments of Education and Science, Industry, Commerce and Tourism.

[2] This date was changed by Zapatero's government, which sets the 3rd of April, 2010.

[3] March 11th, 2004 has gone down in history as "3-11". It is a date Spanish people will never forget because of the infamous terrorist attacks in Madrid. 191 people died and 1500 were injured in these bloody attacks. The reflection day before voting was marked by this event, whose responsibility –initially confusing- seemed to indicate the Islamic terrorism. The electorate interpreted it as a punishment from the Islamic radicalism because of the Spanish support to the United States in the war against Iraq initiated on the 20th of March 2003.

[4] Other reforms initially planned, as the creation of the General Audiovisual Law or the creation of an Audiovisual senior executive –non existent at a national level in Spain- are not likely to be carried out in this term of office.

[5] The 17/2006 TV and Radio state-owned law from June, the 5th was passed in June, 2006 (BOE, nº 134, 6/6/ 2006).

[6] From the 30th of November 2005 twenty channels started their broadcasting using this technology: **RTVE** (*TVE 1, La 2, Clan TV, Teledeporte, Canal 24 horas*); **ANTENA 3 TV** (*Antena 3, Antena Neox, Antena Nova*); **TELECINCO** (*Telecinco, Telecinco Estrellas, Telecinco Sport*); **SOGECABLE** (*Cuatro, CNN+, 40 Latino*); **LA SEXTA** (*La Sexta, Hogar 10*); **NET TV** (*Net TV, Fly Music*); **VEO** (*Veo TV, Set en Veo*).

[7] This decision was criticised because it promoted the increase of the analogical range before the analogical switch-off. In March 2006 *La Sexta* started its regular broadcastings. Likewise, *Canal +* is allowed to broadcast its free-to-air programmes 24 hours a day from the 29th of July 2005: *Cuatro* started its broadcastings under this name in that autumn.

modified. Basically, profitability is still being promoted and also the fact of reaching the highest possible share rates. The range reorganization is a need for the digital revolution to move forward.

2. An Approach to the Structure of Italian Television System

Italian TV also began about the middle of the 20th century. The public channel, RAI (Radiotelevisione Italiana), started its regular broadcastings in 1954. From that moment on, the evolution of the sector has been unstoppable.

The new commercial channels with national coverage joined the state range in 1980. [8] This phase saw the consolidation of Berlusconi's control over the private sector. Using American broadcasting techniques and a very sharp approach to advertising sales, he made his *Canale 5* –the pioneer- network the leader in the field and forced most of his rival to quit. By buing the failing channels *Italia 1* and *Rete 4*, respectively from Rusconi and Mondadori in 1983 and 1984, he built an empire that frequently took over 50 per cent of national audiences (Coleman & Rollet, 1997: 63)

Therefore, it is about those years when the state monopoly breaks down and the rules for the Neo-television in Italy are established.

Private TV in Italy was born in a "far west" field, without any rules. In this context the Mammì Law is passed in 1990 (Legge, 6 August 1990, nº 223, discipline of the *pubblico e privato* radio television system, in Gazzetta Ufficiale nº 185, 9 August 1990). It is about the first regulations that organically rule both public and private TV.

The audiovisual system in Italy has gone –and goes- through an unusual situation, specially if we compare it with the example of other European Union members. Since the creation of the first private channels is authorised, there has been an eye-catching situation of duopoly between public televisions –RAI- and those private ones related to *Mediaset* communication group, owned by Silvio Berlusconi. RAI and *Mediaset* control 90% of the TV market in Italy. Strangely, the Mammì Law does not attack the dominant duopolic positions, but authorises them. This law legitimised Berlusconi's ownership of three national networks. Likewise, the different governments which -to date- have ruled, have made the survival of that situation possible.

In 1997, there was an attempt to moderate this duopoly situation with the passing of the *Maccanico* Law (Gazzetta Ufficiale nº 177, 31 July 1997), through which the *Autorità per le Garanzie nella Comunicazioni* is created. But the centre-left government did not achieve this goal that time. Neither the *Gasparri* Law, which was passed during the last Berlusconi government, makes possible a normative regime that

[8] Although the local commercial channels had started broadcasting in 1976.

guarantees pluralism (Legge, 3 May 2004, nº 112, *Norme di principio in materia di assetto del sistema radiotelevisivo e della RAI, nonchè delega al Governo per l'emanazione del testo unico della radiotelevisione, in Gazzetta Ufficiale* nº 104, 5 May 2004).

owadays, Romano Prodi and his centre-left government aim at reforming the audiovisual sector. There is already a project for public TV and the spread of DTT, with the expected outburst of the audiovisual range; this could be a suitable moment to promote pluralism in the concession of new licenses. This is the challenge they will have to face[9].

The same happened in Spain, the beginning of the concurrence of public and private TV systems breaks with the traditional way of making TV and establishes a new management model based on profitability and the audience maximization.

In the field of Neo-television, the Italian market is basically characterised by:

- A free and large TV range mainly financed through advertising, except for RAI, which is financed 50% through taxes. Italian spectators have about 12 national channels and 10-15 regional and local ones.
- The main national TV channels are RAI and MEDIASET, which control about 90% of the market. That is why we can talk of a duopoly.
- About 50% of the advertising investment ends up in the TV sector.
- We must mention the little importance of multi-channel TV platforms with regard to the set of countries from western Europe; though the situation is similar in Spain. *Sky Italia*, owned by Rupert Murdoch, holds the monopoly of digital TV through satellite. It is launched in 2003 after the unsuccessful attempt from *Tele +* and *Stream*. Its best product is football, though with the launching of DTT it will have to compete with *Mediaset* and *La 7*, which have purchased the rights of some important games.

Towards the consolidation of digitalization

DTT was officially launched in Italy in 2003. In May 2006, the affordable range comprised 30 national channels and a varied number of regional and local ones. There are some channels specialising in information (LCI, 24 ore TV, RAI News 24, Class News, BBC World), sports (Sport Italia, SI Solo Calcio, SI Live 24, RAI Sport Sat, La 7 Sport), and children audience -like Boing (www.dgtvi.it).

The development of DTT in Italy has had the support from the government as incentives in the sales of interactive decoders. This sales encouragement coincided with the Football World Cup. The establishment of DTT has experienced a slowing down process. The demand is not likely to increase

[9] In April 2008 will be celebrated the General Elections in Italy.

unless the contents range is more attractive (Marzulli, 2006). From January 2006, there are two pay-per-view platforms: *Mediaset Premium* and *La 7 Cartapiù* (www.e-mediainstitute.com).

Besides, it bears mentioning the growth experienced during last years by the digital TV trough ADSL. *Fastweb* has begun its activity in 2001, being the pioneer of the IPTV service. In December 2005, Telecom Italia shot *Alice Home TV* (Preta, 2007).

More recently, in December 2007 Tiscali and Wind have launched their IPTV service in Italia. This offer has been made immediately available in Milan and Rome, and will be expanded across the rest of the country in 2008.

Presently, we can state that national analogical TV is still the star, both from the audience and the economic point of view (*Anuario Rai*, 2006). The progressive segmentation of the market (analogical, terrestrial, satellite, cable, ADSL, mobile) will make the exclusive control by the operators difficult. Therefore, the traditional duopoly is expected to have an expiry date. Recently, in September 2007, the switch-off is delayed from 2008 to 2012[10], probably more realistic and closer to the date set by other European countries which will be likely to carry it out between 2010 and 2012.

Both Spanish and Italian audiovisual sectors are growing up steadily, however they have to develop further the audiovisual contents sector. The digitalization of the sector needs innovative contents with a value added. Only in this way, the Post-television era could begin and consolidate itself.

3. The Sector of Audiovisual Contents against the Digital Technology introduction: from Neo-Television to Post-Television

3.1. The ages of European TV

As we advance towards a new TV era, it is interesting briefly revisit previous generations. Paleo-television was an initial age where public TV. It was born in the form of a monopoly with a dynamics of contents' management marked by the lack of competitiveness and free market, and with a cultural responsibility materialized in the traditional principles of giving information, training and entertaining addressed to all kinds of audience, promoting a broadcasting network model. The Neo-television era begins at the end of the 80s / beginnings of the 90s, after the fall of public TV monopolies and the beginning of the broadcastings from private TV channels. It is an age marked by free concurrence where both typologies coexist. Public TV must learn to acquaint itself with the new commercial range and come to terms with the

[10] Initially expected to 2006 and after to 2008, starting in the show regions of Sardinia (March) and Aosta Valley (October).

new *rules of the game* based on profitability and therefore, in the highest audience-winning and the massive advertising broadcast, which gets to cause saturation. The program planning depends now on the *share*[11]: the 'spectacularity' of contents becomes more and more powerful while the quality gets diminished sometimes. Neo-television is still being promoted most of the times; though as the decade advances and digital technology is introduced (satellite, cable, ADSL) we witness the channel outburst and the incorporation of new management models with a more and more specialised range of contents (*Narrowcasting*) both in terms of the *target* or genres and the formats (Roel, 2006). The development of multi-channel TV begins and that type of TV offers, under the same commercial name, packages of thematic and broadcasting networks and some other additional services which favour the introduction of interactivity. Therefore, the progressive generalisation of digital technology defines the different ways of grouping the range of TV contents together (Roel, 2005).

During Neo-television, there is coexistence between the *Broadcasting* and *Narrowcasting* models and between the single-channel and the multi-channel field. Nowadays, we are experiencing a period of digital technology consolidation and continuous innovation, a transitional period from Neo-television to **Post-television**.

The Post-television is characterized for the plenty and the personalization of the offer, supposes from the point of view of the contents’ management a revolution, a breaking off with the traditional ways of creation, broadcast and audiovisual reception, and it stresses the need for designing new public policies which could be able to give the answer to the evolution of the sector.

Broadcasting and Narrowcasting models, which have been characterised up to date by the linear coverage of their contents, will progressively loose their centrality in favour of the non-linear coverage, individualised TV, made personal where users now have an outstanding status. ***Digital Lifestyle*** will gradually be settled together with its main characteristic features: *anywhere*, *anytime* and *anyway*.

The Post-television and its singular Digital Lifestyle gives to the user more mobility and autonomy in the audiovisual contents consumption. The reception does not be made from home; allows the access to the chosen contents whenever, at the same time it is decided, because the technology makes possible the consumption on demand; besides, the user can profit of the different ways of digital broadcast, choosing the alternative distribution platforms (cell phone, PDA or the Internet). All of these new habits of audiovisual consumption contribute to create and consolidate this new Digital Lifestyle (Roel, 2008).

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[11] The share is a percentage figure which measures the audience of a channel per time units. It is calculated over the total audience that is watching TV in a particular moment.

3.2. Post-television: New content distribution platforms

The concept of television has evolved from the first and already obsolete term that refers to a household appliance towards a technology common to many distribution means of digital audiovisual contents, which require the design of a legal status[12], just as it is also essential a new copyright regulation inspired in the logic of a shopping centre, which does not penalize the consumer from the availability point of view. People are already talking of the evolution from *copyright* to *right to copy*, which must find the way to make the right of consumers to copy profitable. We could mention the example of *Apple iTunes*, a legitimate payment method for contents downloads, which allows the user to buy songs, videos, audio books, podcasts downloads 24 hours a day, 7 days a week. Catalogues from several TV channels or movies from any major and successful American companies (like Disney) are also included (Prosperetti, 2006).

The settlement and consolidation of Post-television depends on the technological development and the range of contents adapted to the new needs. Digital TV (DTT, Satellite, Cable, and IPTV) is expected to evolve in future years. Likewise, important developments in the audiovisual contents coverage are expected to be experienced with cell phones and the Internet.

In this context of technological evolution characterised by the abundance and personalisation, the contents range for the user will be carried out –as previously mentioned- through a close model, a linear (rigid) program planning which could back simple broadcast from *Broadcasting* or *Narrowcasting* models; or through an open model, a non-linear program planning ("on demand" contents) where users can freely form their audiovisual consumption. Users do not consume what is offered any more, but what they really want to consume. It is anticipated that in the first stage higher-quality contents will be included in the close models, but as technology consolidates and the risks of digital piracy diminish, this tendency could reverse (Tortora, 2006).

- **Distribution of audiovisual contents through cell phones**

Regarding the distribution of audiovisual contents through cell phones, there is no single standard worldwide which constitutes one of the problems faced by the development of such type of contents distribution. In Europe, the DVB-H[13] has been developed for that purpose.

The development of brief contents for fast consumption (1-3 minutes) is anticipated, these contents are called *mobisodes* (mobile episodes). As Viviane Reding, commissioner from the European Union for the

[12] The recent change in the Directive without frontiers (2007/65/CE; DO L 332, 18/12/2007), already talks of "**Audiovisual media services without frontiers**", not from TV, in order to refer to the emerging audiovisual services: à la carte video, mobile TV or audiovisual services through digital TV. Likewise, they also talk of the "non-linear service" to refer to those contents the audience chooses to consume anytime. It seems that broadcastings in the category of under concession TV have become obsolete (Caruso, 2006)

[13] DVB-H: Digital Broadcast-Handheld. Other standards: United States (MediaFLO: Media Forward Link Only); South Korea: T-DMB: Terrestrial Digital Multimedia Broadcasting / S-DMB: based on the European standard; Japan: ISDB Integrated Services Digital Broadcasting. Also, there is an international project called 3GPP (3rd Generation Partnership Project) which should be launched by 2007.

Information and Media Society in the CeBit 2006, pointed out, the evolution towards the cell phone represents a clear example of digital convergence: TV channels, telephone and contents. It is a new business option which brings about a job increase and the development of the range of new services for the user[14].

It is expected that 25% of the cell phones sold in Europe between 2005 and 2010 will be able to receive mobile TV services. This percentage will be higher in the United States (32%) and the Asian market (up to 43%). In 2010 Western Europe could increase the number of mobile TV users by 7 millions (Tortora, 2006: 64).

- **Initial Experiences:**

In Italy, during World Cup 2006, *3 Italia* (an operator from the Hutchinson Whampoa Group) launched the "*tivufonino 3*" with contents from Sky, Mediaset, Rai and self-produced contents following the DVB-H European standard.

In Spain, *Telefónica Móviles* has launched *E-moción*, a contents portal. It allows the user to get recordings from Antena 3 TV and the MTV and live contents from the CNN. It also makes music and games download possible. As far as Vodafone is concerned, they have launched *Vodafone Live*; a contents portal which allows the user to get pre-recorded or live TV programmes, and games, music or videos downloads.

The evolution of the mobile network towards the "wireless broadband" is expected to occur in a future. There has already been experimentation by *HSDPA* from Ericson, and *WiBro* from Telecom Italia (Tortora, 2006).

- **Video on demand: Evolution from pay per view to pay per time**

In Italy, there is a model for the consumption of digital contents with a rechargeable prepayment card. Approximately 1.613.000 cards and 1.700.000 recharges were sold last year in this country. Such system of recharges allows making *pay per view* more flexible, selling not only single events but packages (*pay per time*) which are not restricted just to sell football games, but also other alternative sports, cinema, concerts, theatre, reality shows, etc (Capuccio, 2006).

3 Italia was pioneer offering this model of audiovisual consumption. Nowadays, *Vodafone Sky TV* also offers this service. Yet, *pay per time* will have to develop new subscription and metering systems for the entry of contents: monthly, weekly, daily payment, pay per view or live events.

[14] It is one of the main aspects of **e-i2010**.

- **Distribution of audiovisual contents through the Internet**

Thanks to its standard and opened format, the system of distribution of audiovisual contents through the Internet is suitable for the ***World Wide Web***, since it values the independence of the creator/producer of contents in relation to the infrastructure management and the access to technologies.

Audiovisual contents are approachable from anywhere in the world on a computer with an Internet connection. It is possible to make out flow channels (Web TV –approachable only from the Internet- live channels– available *on line* and through the traditional channel, like ***Zatoo***) or the specific contents distributed *on demand*, like ***Rosso Alice***[15].

Likewise, both Podcasting[16] and peer-to-peer (p2p)[17] developments are current topics in which the contents creator and the consumer occupy the same hierarchical position (Tortora, 2006). These new ways of distributing contents are getting more and more supporters. We could mention some examples: ***YouTube***, which offers a database of half a million videos from several categories or ***MySpace*** with 47 millions of users growing very fast.

- **Consolidation of interactivity**

New projects for the development of interactive contents are being developed both in Italy and Spain, though a new alternative range of contents different from the traditionally broadcasted ones is intended to be created. Currently, the interactive contents or services chosen by the audience are: games, Play Along Games, Electronic Programme Guide *(EPG)*, additional and exclusive television contents or *content-related* applications. We do not know yet if the audience will prefer using TV to buy things from home, get advanced services or to watch fiction. (Capuccio, 2006).

- **New ways of showing-grouping range: from "triple play" to "quadruple play"**

The mobile TV is an element added within the "*quadruple play*" to the existing range: the "*triple play*" model followed, for example, by the Spanish *Imagenio, Orange or Jazztelia*, which offer telephone + Internet + broadband.

[15] ***Rosso Alice*** is the Telecom Italia broadband portal that is accessible to all websurfers who access the Net via ADSL or a fibre optic connection. The site's many theme-based sections – Sport, Film, Music, Games, Big Brother, News, Comics and Video Community – offer content and live events in streaming mode or for download to the user's PC. All this content is accessible at the www.rossoalice.it website.

[16] iPod + broadcasting

[17] An study from Bigchampagne in January 2006 shows that the number of users simultaneously connected to the peer-to-peer network reached a total record of 9.6 millions throughout the world, 116 thousand more than the previous year (TV Key nº 246, p.28)

- **New business models related to the storage of digital contents through remote servers.**

The *Hip Top*, for example, is an approach to the storage of digital contents through remote servers which is working very well in the United States. It is a cell phone which stores all the data (messages, pictures, agenda, videos, etc.) in a remote server the users can enter whenever they want.

- **New models for the production of contents: the TV blog or videoblog**

It is expected a progressive development of videoblogs and mobile virtual communities around common interests or topics.

- **A new business model must be developed in the future** so the suppliers of multiplatform digital contents will be able to satisfy the rapid outburst of the demand.

There is a revolution in process marked not only by temporary changes, but structural ones, and we are lucky to be direct witnesses of that revolution. Before the situation determined by the unstoppable technological evolution and the development of new distribution platforms and new business models, Spain and Italy, as each member of the European Union does, the regulatory aspects of the audiovisual sector must be reviewed. Recently, a first step has been carried out with the new version –already agreed by consensus- Directive "Television without frontiers", now called "*New audiovisual Media Services without Frontiers*", passed by the end of 2007[18].

3.3. Strategic digital contents in the transition from Neo-television to Post-television

The concept of strategic contents in the Post-television digital field makes reference to those contents that can be of some importance for several sectors involved in the communication process: the broadcaster, the creator-generator of contents[19] or the receiver. Its importance will be marked not only by the economic profitability, but also by its social, cultural or political profitability.

The strategic contents appearing most of the times in Neo-television have been, and still are, the most profitable from the economical point of view with prevalence of a linear coverage for the programming.

[18] DO L 232, 18/12/2007

[19] This rank of creator-generator of contents is not reserved for the audiovisual production companies any more, but also for the users which go on to hold this new status.

Broadcasting networks - until now the dominant model of contents management - set their programming over the economical profitability determinant, the range competitiveness strategically placed in the programme planning grid or the tested ability to attract the audience (a share decrease can cause the temporary or final disappearance of a programme), due to their excessive dependence on the advertising as main source of financing. The exception is represented by public TV financed through alternative sources like taxes[20].

In the state field, the contents related to *Eros* and *Thanathos* hold a privileged place, both in the successful reality shows and in fiction. Everything is impregnated with the spectacle ingredient. The approach is modified in the case of those contents broadcasted in thematic channels where the contents' broadcasting is carried out taking into account their *targets'* specialization and segmentation (Roel, 2006).

In this context we must point out that the star contents, at least in the two countries we are referring to, are successful American movies and national football league[21] though news and documentaries hold an outstanding position.

In the Post-television field it is expected - initially at least - the coexistence of linear and non-linear coverage of contents with a predominance of a better broadcasting in the linear model. Although, as technological innovation consolidates, it is anticipated a greater development of the second option and a reorientation towards the non-linear coverage in the channelling of innovative and quality contents.

In this new stage, the user goes on to become the outstanding star of the communication process. The contents' production will be, more than ever, at the user's service. The Post-television user, as indicated, is a creator of contents (peer-to-peer) but also a selective consumer of singled contents, and not close ranges of programme planning. In the field of the globalization that provides the technological development, all contents are of some interest to somebody.

The sector of digital audiovisual contents is a sector in constant experimentation and constitutes, without any doubt, the driving force in the development of the different coverage options.

Due to the present embryonic stage of Post-television era, we can only talk of anticipations and scenarios, not realities. Thus, it is expected the development of interactive services, informative contents -and to be more specific, of useful information for the user-, of those contents which come from daily life or those ones that avoid individualism (as opposed to the contents we mentioned previously), allowing themselves to be watched in groups, as any performance including the spectacle ingredient. Moreover, it is necessary that this sector undergoes a greater development in order to research and test the audience's answer about the contents. Creative and innovative contents, singled contents, with an added value are needed

[20] TVE is an exception since it is mainly financed through advertising. Its poor economic administration throughout the last fifteen years has led itself to achieve debts above 40%.

[21] In Spain, "La Liga" and in Italy "Serie A" football.

and there are already "content hunters" working on it, although in the context of non-linear coverage it is expected the coexistence of contents produced by professionals and those self-generated by the users –creators of communities- with a predominance of spectacle, and shared with all the people interested in them.

Conclusion

Present-day Europe is digital. The European Commission has set the year 2012 as the deadline to carry out the *switch-off* in the member countries. In that moment, analogical broadcastings will disappear to promote digital technology exclusively.

The migration to digital technology is not an option but an imperative. It would be desirable that the digitalization of the sector (technological innovation, production and distribution of contents) becomes one of Europe's economic driving forces.

We are in the presence of an important market potentially dynamic which could be slow down by the shortage of adapted contents to the new technological reality. The consolidation of Post-television needs creative and innovative contents differentiated from the traditional ones and with value added, able to satisfy the growing demand of the sector. The strategic sector of audiovisual production contents, must bet for the permanent experimentation because the settlement of this new Television age depends not only the technological development but the configuration of a range of contents adapted to the new reality.

Presently, we are living in a stage of poor innovation and insufficient development of a wide range of potentialities that digitalization of the audiovisual field offers. Public policies are needed for generalize and consolidate the digital technology implantation in the different fields that consists the audiovisual ecosystem, able –at the same time- to promote and stimulate the production of the audiovisual contents and to consolidate this strategic sector and promote the users' literacy, as potentially consumers and creators of digital contents. In the Post-television field, these are the main challenges that Spain and Italy, and in short, the digital Europe, must face.

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