Editorial 3

Dr. Antonio CASTRO-HIGUERAS
Universidad de Málaga. Spain. acastro@uma.es. https://orcid.org/0000-0001-7406-5550

Dr. José-Patricio PÉREZ-RUFÍ
Universidad de Málaga. Spain. patricioperez@uma.es. https://orcid.org/0000-0002-7084-3279

Dr. Toby MILLER
Universidad Complutense de Madrid. Spain. tobym69@icloud.com. https://orcid.org/0000-0002-4957-7770

Creative Industries and the Internet [Editorial]

Industrias creativas en la red [Editorial]

The cultural and creative industries have acquired a strategic role in contemporary knowledge-based economies and their use of information technologies. This is not only because of these industries' capacity to generate economic activity, but also thanks to their contributions to social cohesion, identity, and the promotion of localism. As in many other areas, the internet has radically transformed the landscape of the cultural sector. This new environment raises a series of questions about the disruptive nature of the phenomenon, the adaptation of traditional to emergent business models, and the behavior of audiences and, of course, producers. New forms of creative production and the configuration of creative virtual communities that bring together talent, or their concentration/relocation in certain territories, hold the keys to understanding the articulation and operation of the creative industries on the internet at a time of cultural production and distribution on platforms (Helmond, 2015; Nieborg and Poell, 2018; Magaudda & Solaroli, 2021).

We therefore present this special issue of the journal, entitled "Creative Industries on the Net," co-edited by two professors from the Universidad de Málaga, José Patricio Pérez-Rufí and Antonio Castro-Higueras, and a professor from the Universidad Complutense de Madrid, Toby Miller. The issue provides different visions of the phenomenon through some of the sectors that make up the creative industries, specifically cinema, music, podcasts, and over-the-top distribution.

The issue opens with **DAZN as a paradigmatic case of the audiovisual creative industry on the web**, by Daniel Moya-López, Julieti De Oliveira, and Rosalba Mancinas-Chávez. This paper argues that sports streaming platforms are transforming the audiovisual industries, taking advantage of the internet and online consumption. The analysis focuses on the structural relationships of DAZN, revealing its integration into Access Industries, a conglomerate with a presence in various new and traditional industries. Despite its innovative origins, DAZN does not emerge as a disruptor in the media ecosystem, for it is closely linked to global socio-economic power.

In **Visual Strategies of Film Posters in the Principal Video-on-Demand (VOD) Platforms in Spain**, Fernando Suárez-Carballo, Fernando Galindo-Rubio, and Juan-Ramón Martín-Sanromán explore the evolution of film posters in the context of streaming by analyzing 150 such promotions on Netflix, Max, and Amazon Prime. The study analyzes the adaptation of original posters to different formats, revealing various strategies such as cut-outs, and changes to iconic signs or typographic adjustments, in addition to prioritizing readability. The piece offers a detailed look at how VOD influences the design and visual presentation of film marketing.

Óscar Gutiérrez-Aragón, Joan-Francesc Fondevila-Gascón, Ariadna Gassiot-Melian, and Minerva Hidalgo-Naharro's **Use of product placement in Quentin Tarantino's films** analyzes the application and evolution of brands in the director's *oeuvre*. Based on a quantitative methodology founded in content analysis and types of product placement their functionality and intentionality are identified in nine films. The results lead to the conclusion that Tarantino uses the technique both for commercial purposes and to provide realism, with an increase in its use over time that has helped create a fictional product-placement universe.

Video podcast on Spotify Spain: A format aimed at Generation Z that sets trends in the digital audio industry, by Paloma López-Villafranca, investigates the characteristics of video podcasts on Spotify Spain, a booming format. She shows that the format adapts to the consumption habits of Generation Z through the closeness and naturalness of those involved, together with the combination of audio and video. Questions arise as to whether video alters the essence of podcasting. This generates reflections on the evolution of the digital audio industry and the relationship between format and audience.

The issue closes with an article by Cristina Pérez-Ordóñez, Andrea Castro-Martínez, José Luis Torres-Martín, and Miguel De-Aguilera-Moyano, entitled **Beyond the venue: The role of the digital audiovisual in the maintenance and reconstruction of the music festival experience**. It analyzes the digital and audiovisual narratives of three macro-festivals held in Spain: Primavera Sound Barcelona, Mad Cool, and Bilbao BBK Live. The results underline the communicational and experiential nature of these events, highlighting the importance of audiovisual narratives, especially aftermovies, and showing how audiovisual production can enrich festival experiences and build identity from them.

In addition to presenting this research, we hope to open further debate on an area, the internet, that is repositioning so much communication and cultural activity, making the web a critical field of action.

References

Helmond, A. (2015). The Platformization of the Web: Making Web Data Platform Ready. *Social media + society*, Thousand Oaks: Sage Journals, 1-11. https://doi.org/10.1177/2056305115603080

Magaudda, P., & Solaroli, M. (2020). Platform studies and digital cultural industries. *Sociologica*, *14*(3), 267-293. https://doi.org/10.6092/issn.1971-8853/11957

Nieborg, D. B., & Poell, T. (2018). The platformization of cultural production: Theorizing the contingent cultural commodity. *New media & society*, *20*(11), 4275-4292. https://doi.org/10.1177/1461444818769694