



Artificial intelligence in Spanish audiovisual distribution: strategies, challenges, and opportunities

La inteligencia artificial en la distribución audiovisual española: estrategias,
desafíos y oportunidades

Formoso Barro, Finocha 

Universidade da Coruña

López-Golán, Mónica 

Universidade da Coruña

Abstract

This research examines the impact of Artificial Intelligence (AI) and predictive data on the strategies for selecting and scheduling film releases in Spain. Through a qualitative approach that combines documentary analysis and interviews with industry professionals, it explores current trends and the main challenges linked to the adoption of these technologies. Preliminary findings indicate that AI and predictive analytics are gaining a crucial role in distributors' decision-making, particularly through tools that anticipate the potential success of films and design more precise marketing campaigns. However, the study also highlights certain risks: excessive reliance on algorithms could lead to the standardization of content and limit creative diversity. In addition, there is concern about the potential replacement of human expertise, which could diminish the

Formoso Barro, Finocha. <https://orcid.org/0000-0002-9561-4915>, Universidade da Coruña, finocha.f@gmail.com

López-Golán, Mónica. <https://orcid.org/0000-0003-4006-5768>, Universidade da Coruña, monica.lopezgolan@udc.es

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value of professional experience. This work seeks to contribute to the debate on how to integrate AI in a balanced and sustainable way within the Spanish audiovisual distribution sector.

Keywords: Artificial Intelligence (AI), audiovisual distribution, audiovisual sector, marketing strategies, predictive data, film premieres

Resumen

Esta investigación examina el impacto de la Inteligencia Artificial (IA) y los datos predictivos en las estrategias de selección y planificación de estrenos cinematográficos en España. A través de un enfoque cualitativo, que combina análisis documental y entrevistas con profesionales del sector, se analizan las tendencias actuales y los principales retos asociados a la incorporación de estas tecnologías. Los resultados preliminares muestran que la IA y el análisis predictivo están ganando un papel clave en las decisiones de los distribuidores, especialmente mediante herramientas que permiten anticipar el éxito potencial de las películas y diseñar campañas de marketing más precisas. Sin embargo, el estudio también advierte sobre los riesgos: la excesiva dependencia de algoritmos podría conducir a la estandarización de contenidos y limitar la diversidad creativa. Además, existe preocupación por la posible sustitución de competencias humanas, lo que podría restar valor a la experiencia profesional. Este trabajo busca contribuir al debate sobre cómo integrar la IA de manera equilibrada y sostenible en la distribución audiovisual española.

Palabras clave: Inteligencia Artificial (IA), distribución audiovisual, sector audiovisual, estrategias de marketing, datos predictivos, estrenos cinematográficos

1. INTRODUCTION

In the 21st century, cinema faces a challenging environment and intense competition for attention. The proliferation of entertainment alternatives and the increase in premieres have increased volatility in cinemas, making the release of a film a process that is particularly sensitive to timing and marketing precision. It is therefore essential to analyse the techniques and tools used by professionals to sustain the performance of premieres.

In the complex world of audiovisual marketing, film distribution emerges as a critical factor that directly influences a film's success. From strategic planning for the premiere to the implementation of effective promotional campaigns and comprehensive analysis of box office data, each stage of the distribution process plays a fundamental role in maximising the reach and profitability of an audiovisual production.

Despite the increasing globalisation of the film market, where specialised companies such as Nielsen EDI, Comscore, Rentrak and Box Office Mojo play a crucial role in tracking and analysing box office figures worldwide, significant differences remain in the distribution strategies and dynamics between US conglomerates and European companies, where there are no dominant companies because distribution companies operate mainly at the national level.

Although the market is becoming more internationalised thanks to co-productions with a strong presence at international festivals where they often win awards, box office revenues remain predominantly local (Formoso, 2022). Unlike cinema, television production and video-on-demand (SVOD) services have undergone a remarkable evolution towards the creation of conglomerates. This has been made possible by the formation of production groups that collaborate with various broadcasters, such as Endemol Shine Group and Banijay Group.

In recent years, various trends in content production have had a significant impact on the audiovisual industry. These trends include an increase in the number of films produced, a decline in box office revenues, greater pressure on financing due to economic constraints, the drive to create high-quality fiction products by video-on-demand services (SVOD), the need for more resources for this genre through coproductions between television channels, the incentivisation of production through Economic Interest Groups (EIGs), and their commercial success, as well as the integration of large US companies through their national subsidiaries in distribution (Pérez-Rufi and Castro-Higueras, 2020; Formoso, 2022).

For its part, traditional television has experienced a decline in its dominance over the last decade in terms of both its business model and its programming and audience strategies (Deuze, 2021; Napoli, 2020). The consumption of audiovisual content has multiplied, especially in television in all its forms (traditional, streaming or on-demand) and in online environments, at a time marked by concern for audiences (Bonini, 2017; Neira, 2020) and the abandonment of conventional television by segments of the population such as young people (García Jiménez et al., 2018; Fernández et al., 2018). The decline in commercial advertising and licence fee revenues is expected to result in huge financial losses for European public broadcasters, especially those with mixed funding models (Howcroft, 2020). In addition, AI has been used to understand and improve news coverage and in advertising contexts (Marlow, 2020).

The content production chain has undergone significant changes that highlight the need to adopt more agile, risk-tolerant and experimental means (Curran, 2020). As a result, corporations are not only making specific adjustments, but are also embarking on a corporate reconstruction, accelerated by the influence of AI (Saner, 2020).

The emergence of AI in the media offers the potential to improve the work of professionals by providing them with tools to generate content more efficiently.

Specifically, generative AI (GenAI) is transforming digital content production processes. According to Boden (2017), computers can perform tasks similar to those performed by the human mind, as they possess psychological competencies such as perception, prediction, and planning, which enable humans to achieve their proposed goals (Davenport and Mittal, 2023; Mittal et al., 2021).

Authors such as Lash (2016) have focused their research on predicting the profitability of a film to support film investment. The acquisition of new skills and abilities, as well as greater ethical and social awareness about the responsible use of AI, are key aspects for navigating this new scenario. In this context, this study focuses on how artificial intelligence and predictive analysis are being incorporated into the selection, planning and design decisions of release campaigns in Spanish audiovisual distribution, addressing both their opportunities and risks. To this end, the article is organised into a theoretical framework that defines the main approaches to AI and audiovisual creation/distribution, a qualitative methodology based on document review and interviews with industry professionals, the presentation of results and, finally, a discussion with conclusions and future lines of work.

2. THEORETICAL FRAMEWORK

This theoretical framework brings together recent contributions on Artificial Intelligence in the audiovisual ecosystem in order to contextualise the analysis of film distribution in Spain. First, it reviews interdisciplinary approaches to AI and audiovisual creation, including generative AI, and debates on verisimilitude, media literacy and regulation. Secondly, it synthesises the literature linking automation and data analysis with release planning and distribution decision-making, thus defining the concepts and lines of analysis that guide the empirical research.

2.1. AI and audiovisual creation. Interdisciplinary approaches

AI, defined as the ability of computer systems to perform tasks that traditionally require human intelligence (Russell & Norvig, 2010), has experienced remarkable progress driven by several factors. These include the exponential increase in available data, advances in computational processing capacity, and the refinement of algorithms (Feijoo et al., 2020). As a result, its implementation has expanded to various sectors, with a growing presence in the audiovisual industry (Guerrero-Solé and Ballester, 2023).

For its part, GenAI is a technology based on generative models that, through pattern learning, allows digital content to be generated in various formats, such as text, images, sounds, or videos (Guerrero-Solé, 2024). These applications have the potential to improve the productivity, accessibility, and diversity of media content.

In this context, from an interdisciplinary perspective, Manovich (2024) proposes an approach that integrates media theory, computer science and digital culture to analyse how AI, including GenAI, is transforming audiovisual narratives through algorithms and computational processes, thus expanding creative possibilities and redefining media languages.

Along these lines, Carneiro dos Santos (2023) and López Delacruz (2023) examine the specific characteristics of AI-generated audiovisual creations, highlighting their realism, interactivity, and ability to personalise content according to user preferences. More recently, Dueñas and Jiménez (2025) analyse the integration of GenAI into audiovisual post-production processes, focusing on the case of the series *La Mesías*. Through exploratory analysis, they examine the use of machine learning and deep learning algorithms in digital composition, with the aim of understanding the creative potential of AI and its impact on industry workflows.

However, the advancement of these technologies also poses significant challenges. Hwang et al. (2021) warn about the risks associated with misinformation through deepfakes, emphasising the importance of media literacy in distinguishing between real and artificial content. For their part, Gutiérrez and Castillejo (2023) explore the detection of AI-generated images from the perspective of visual literacy, highlighting the need to develop tools and strategies to identify these materials more accurately.

Finally, several studies have emphasised the importance of ethical and responsible use of AI in the audiovisual field. Botha and Pieterse (2020), as well as Franganillo (2023), advocate for the implementation of ethical principles in the production and consumption of AI-generated content, in order to ensure a balanced integration of these technologies into the media ecosystem. In this regard, the approval of the first European Union (EU) Artificial Intelligence Regulation (European Parliament, 2024) marks an important step towards regulating its use. This regulation seeks not only to protect users and creators, but also to encourage responsible innovation, avoiding possible abuses or negative impacts resulting from the implementation of AI.

2.2. AI as a tool for audiovisual creation and its impact on distribution

AI is emerging as a transformative force in the film industry, offering vast potential to redefine production workflows. Its ability to automate tasks and optimise processes presents new opportunities for creative professionals, allowing them to focus on more strategic and artistic aspects.

The integration of AI encompasses various stages of film production. In the preproduction phase, it is used to analyse scripts and identify scenes, locations and filming requirements. It also facilitates the optimisation of schedules, the organisation of shooting plans and the search for suitable locations. In script analysis, AI is making

progress in identifying characters and potential actors, as well as in generating complete scripts and developing character descriptions or dialogues (Swarnakar, 2024).

In post-production, AI manifests itself in the following areas: i) in video editing, where it can generate works from textual descriptions and automate repetitive tasks such as colour correction, image stabilisation and audio adjustments; ii) in music creation, where AI produces compositions tailored to the montage; and iii) in visual effects, where it is used to generate digital backgrounds, automate 3D modelling tasks and reduce the time needed to create visual effects (Li et al., 2024).

Consequently, AI is presented as a powerful tool for audiovisual creation, capable of optimising processes, increasing efficiency and enhancing creativity. Its incorporation has, in just a few years, revolutionised the way audiovisual content is conceived and delivered (Orihuela, 2018; Paredes-Moreno, 2015). However, many authors argue that human creativity is essential to give an audiovisual work originality and distinction (Donelly, 2023).

From the perspective of content reception, audience measurement and viewer research are no longer subject to estimates based on sociological samples thanks to AI. Its use provides detailed insight into consumption habits (Rodríguez et al., 2020) and, based on this, enables the optimisation of marketing and distribution strategies. In addition, companies are emerging that offer predictive analysis tools based on millions of data points, capable of anticipating the plots most likely to be successful and supporting studios in their decision-making.

In this environment, we have seen how AI modulates new work systems in the audiovisual creation and production phases and even uses variables in content creation that allow us to predict the success or failure of a film in the development phase. The ability to predict the commercial performance of a project or to segment audiences more accurately influences the choice of release dates, the planning of promotional campaigns, and the relationship between producers, distributors, and platforms. It is therefore relevant to examine how these technologies affect audiovisual distribution departments, which are responsible for making audiovisual products available to their potential market. By analysing these aspects of distribution, we will be able to determine whether we are witnessing a transformation of the system or simply a significant evolution.

3. METHODOLOGY

The main objective of this study is to examine the strategies used by audiovisual distributors in Spain to select and plan film releases, with a particular focus on the role played by AI and predictive data in this process. To this end, a qualitative methodology was adopted, which is ideal for exploring in depth the meanings, experiences and perspectives of the actors involved, and which allows for a comprehensive

understanding of the phenomenon. This design is particularly relevant in the case of audiovisual distribution, a field where the adoption of AI is still in its infancy and needs to be analysed based on the direct experience of professionals.

The research was based on two main techniques. First, a literature review was conducted to contextualise the study and identify trends and challenges in audiovisual distribution and the application of AI. To this end, a systematic search was carried out in internationally renowned databases (Scopus, Web of Science) using terms such as "audiovisual distribution", "artificial intelligence" and "data analysis". Although 10 relevant publications were found, only three were directly related to the audiovisual sector and AI (Dueñas and Jiménez, 2025; Fieiras-Ceide, 2023; Du, 2021), which highlighted the lack of academic output in this intersection, particularly in the field of distribution. Given this limitation, reports and analyses from audience and data measurement companies (Comscore, Barlovento, GECA, ICAA, Kantar Media, AIMC) were also used, as well as recent sectoral documents such as AI in the Audiovisual Sector: Navigating the Current Legal Landscape (European Audiovisual Observatory) and information provided by professional associations such as Fedicine and Adicine.

Secondly, in-depth interviews were conducted with key professionals in audiovisual distribution in Spain, a technique widely recognised in qualitative studies (Silverman, 2006) and particularly suitable in contexts of rapid transformation (Thurman, 2018).

The study began with an initial sample of 20 film and television distributors, selected from the Film Yearbook of the Institute of Cinematography and Audiovisual Arts (ICAA) (2023) and from the lists of industry associations, ensuring diversity in terms of size, business model and type of projects. Finally, seven in-depth interviews were conducted, as some large corporations declined to participate due to their dependence on centralised decisions at European level. As a selection criterion, priority was given to the inclusion of professionals with direct responsibilities in decision-making on distribution and marketing (operations managers, distributors and marketing managers). The interview script was structured around six thematic areas: professional perception, use of forecasting systems, internal analysis, departmental impact, changes in business models, and future forecasts. A semi-structured approach was used, with open-ended questions tailored to each participant's experience and specialisation (see Table 1). The interviews were conducted between late 2023 and early 2024.

The interviews were conducted in a semi-structured format and always with the consent of the participants. They were recorded using field notes and audio recordings whenever possible. They were then transcribed and subjected to thematic analysis based on iterative coding (open reading, grouping by categories and comparison between cases), with the aim of identifying patterns, divergences and nuances between business profiles.

The combination of document review and in-depth interviews facilitated methodological triangulation, which enriched the findings and provided a more comprehensive view of the impact of AI on audiovisual distribution in Spain.

The contributions of the professionals participating in the study (Table 2) were essential in defining the use of AI in the distribution phase and establishing a progressive evaluation framework.

The diversity of the interviewees' profiles, covering areas such as co-production, management, sales, acquisitions and digital marketing, ensures a broad and comprehensive perspective on the impact of artificial intelligence and predictive data on the different phases of the audiovisual distribution process.

For analytical purposes, three profiles of companies in the sample were distinguished. Firstly, independent distributors focused on national and European cinema; secondly, companies with a strong focus on sales and acquisitions, as well as an international presence; and finally, players linked to marketing and digital exploitation, closer to segmentation and performance logic. This distinction allows for a more accurate interpretation of why the degree of AI adoption differs among respondents in areas such as access to software, data availability, scale of investment and organisational culture.

Table1. Thematic areas and questions for semi-structured interviews (source: own elaboration)

Objective	Question
Identify the perception of professionals who work at audiovisual distribution companies.	How can data prediction affect the distribution system?
Confirm the use of systems for data prediction systems in the distribution company and find out which ones are applied.	What systems are in place at the company?
Determine whether distributors have their own analysis systems or whether they outsource these services.	Do they have their own analysis systems?
Specify the functions of each department and analyse changes in their work routines.	What departments of the distributor affect your work routines the most?
Explore changes in audiovisual distribution and exhibition models.	What are the changes in distribution models? What are the changes in exhibition models?
Be aware of forecasts regarding the evolution of distribution and exploitation systems.	How do you think the exploitation windows for audiovisual works will be maintained?

Table2. Professionals interviewed (source: own elaboration)

Professional interviewed	Position held	Company
Laura Miñarro	VP Co-productions International	Buendía Estudios
Lara P. Camiña	CEO	Bteam Pictures
Gloria Bretones	Director of Distribution and Sales	Begin Again Films
Jonathan Cogul	Director of National Sales and Acquisitions	Filmax
David Mitjans	Director of Acquisitions	A Contracorriente Films
Álvaro Vega	CEO	DobleSentido
Juan Miguel Mínguez	Digital Account Director	YouPlanet

4. RESULTS

The results of this research show that AI and predictive data are having a significant impact on the Spanish film industry. Based on documentary analysis and interviews with industry professionals, it can be seen that these technologies influence different levels of the audiovisual value chain. For a better understanding, the findings are organised into three main blocks: the impact of AI on audiovisual distribution; the transformation of business models and professional practices; and innovations in marketing and social perception.

4.1. Impact of AI audiovisual distribution

AI is present in various stages of the audiovisual creation process. Its ability to process large volumes of data allows it to identify patterns of operation that previously depended exclusively on human experience. This is particularly evident in the preproduction, production and post-production stages. Jonathan Cogul (personal communication, 15 February 2024) pointed out that "there are shoots that, based on previous data, specify the correct camera shot or which locations are ideal for a particular script". Along the same lines, David Mitjans (2 November 2023) stressed that AI "provides a series of tools that allow producers to reduce costs."

In the field of film distribution, interviewees identified several specific uses. First, AI can contribute to the selection of scripts and projects, helping to filter them according to objective criteria. As Lara P. Camiña pointed out (12 February 2024): "You can filter the way the script is presented, that is, if you are going to finance it with public funds and you need some objective points, AI can help you filter that data, but never interpret the story."

Secondly, AI can project commercial results, anticipating a film's performance based on variables such as genre, cast, or festival participation. Álvaro Vega (17 February 2024) explained that "it can narrow down a film's performance by measuring the variables that work: the lead actors, the genre, the film's values, the release date. So, if a film has been selected for a festival, you can intuit that it may have a similar trajectory to another film with similar variables."

A third notable use is the optimisation of processes in international markets, thanks to the collection and evaluation of film offers. According to Lara P. Camiña (12 February 2024), "this data collection can be done through AI assessment". Juan Miguel Mínguez (25 January 2024) added that the technology "can produce a synopsis, a summary of the script, and you can assess whether the subject interests you so that you can read it later; in other words, it can filter the material for you." However, the interviewees agreed that distribution remains an area where the human dimension is irreplaceable. Lara P. Camiña (12 February 2024) pointed out that "when we talk about Spanish cinema, the director, distributor and, in the case of European cinema, sales agents and producers are involved". Along the same lines, Álvaro Vega (17 February 2024) stated that "distribution is based on human relationships. Selection committees at festivals such as Berlin are not going to replace professionals who have a line or criteria to follow."

4.2. Transformation of business models and professional practices

Another significant result is the transformation of film distribution models. The linear system of successive windows is no longer as strict, especially after the pandemic, when films were released directly on streaming platforms. For Laura Miñarro (6 November 2023), this change represents an evolution towards a more flexible, mixed model that can benefit all stakeholders. However, the situation is creating tensions between producers, exhibitors and platforms. Mitjans (2 November 2023) warned that "the measurement and application of data affects all departments of a distributor, although it is most applicable in contact with exhibitors". Jonathan Cogul (15 February 2024) pointed out that "the first to suffer is the distributor because if the windows are very short, television stations will not premiere the films." The case of J.A. Bayona's *La sociedad de la nieve*, which had a window of just three weeks and was rejected by chains such as Yelmo and Cinesa, exemplifies this conflict.

Furthermore, European and national regulations influence this dynamic. In Spain, state aid from the ICAA requires films to be released in at least 40 cinemas, allocate 15% of the budget to promotion, and respect a minimum period of 16 weeks before exploitation by other means. These regulations seek to protect cinema exhibition from pressure from SVOD platforms, which tend to shorten windows in order to obtain exclusive content.

In this context, interviewees pointed out significant differences between major studios and independent producers. While companies such as Warner Bros and 20th Century Fox use specialised software—Cinelityc, ScriptBook, and Merlin—to predict which films to produce, evaluate stars, and plan marketing campaigns (Cheng-Kang et al., 2018; Siegel, 2020), independent distributors rely on more basic methods. Gloria Bretones (28 November 2023) indicated that they use variables such as the number of weekly releases, genre, or thematic forecasts, while Camiña (12 February 2024) stated that "some distributors have their own strategies based on data analysis, but these are based on their own experience." Jonathan Cogul (15 February 2024) added that "we check the number of copies released and the digital impact," referring to the constant monitoring of the release market.

Alongside these business differences, concerns arose about the impact of AI on employment. Several interviewees agreed that automation poses a threat to preproduction technicians, casting staff, and post-production workers. As Cogul stated (15 February 2024), "for pre-production technicians such as location scouts or casting staff, as well as post-production workers, AI is a threat." Another point raised was the risk of replacement in dubbing. Camiña (12 February 2024) warned that "in the dubbing process, which is handled by the distributor, AI could replace voice actors." These fears are in line with recent studies that predict the automation of up to two-thirds of cultural jobs in the United States and Europe (Hatzius et al., 2023; Wallenstein, 2023; Shomer, 2023).

4.3. Innovations in marketing and social perception

Marketing and promotion are another area where AI is bringing about significant changes. Several interviewees pointed to the use of automated tools for creating posters and billboards. However, these practices are controversial, as Vega (17 February 2024) points out: "The creation of posters and billboards is now commonly done with AI and is not without controversy, as in the case of book covers. Bookshops are refusing to sell books with covers made by AI."

The creation of trailers is also undergoing a transformation. Today, trailers are adjusted in length according to the target audience: from the traditional three minutes, they have been reduced to a maximum of one and a half minutes, or even 40 seconds for younger audiences. Jonathan Cogul (15 February 2024) explained that "experience tells us that if the length of a trailer worked for a film of the same genre or with the same actors or a similar director, it will work for other similar films. The content of the shots can also be determined with precision."

Finally, interviewees highlighted a change in social perception, noting that today's audience is more trained than ever to detect fakes and artificial content. In the words of Vega (17 February 2024 h), "we ave the most trained consumers in history to detect a fake. Therefore, authenticity is becoming a great value."

In order to improve understanding of the findings, the table below summarises the most notable aspects of the three areas identified in the research (Table 3).

Table 3. AI in film distribution (source: own elaboration)

Theme	Key findings
A) Impact of AI on audiovisual distribution	✓ AI optimises script selection processes and filters projects. ✓ Prediction of commercial performance (genre, cast, festivals). ✓ Process optimisation in international markets. ✓ As a limitation, distribution continues to depend on human criteria.
B) Transformation in business models	✓ More flexible exploitation windows. ✓ Tensions between platforms, exhibitors and distributors. ✓ Regulations condition strategies ✓ Use of advanced predictive software by majors vs. basic analysis by independent distributors.
	✓ Risk of categories disappearing technical professionals.
C) Innovations in marketing and social perceptions	✓ AI used in poster design and promotional materials (controversial). ✓ Optimised trailers with shorter durations and data-driven content. ✓ Audiences are better trained to detect 'fakes'. In this sense, authenticity acquires value.

5. DISCUSSION AND CONCLUSIONS

AI is having a significant impact on film distribution, reshaping the traditional model and the dynamics between the various players in the process. Its ability to analyse large volumes of data and establish patterns helps to optimise decisions ranging from technical planning, such as the choice of cameras or locations, to distribution strategy. Thus, AI is emerging as a powerful tool that promotes efficiency, reduces costs and improves the industry's predictive capacity. However, the findings confirm that the final decision remains a highly intuitive process, supported by the experience and judgement of professionals.

The empirical results are linked to the theoretical framework in two ways. On the one hand, they show that AI operates as a decision support infrastructure in cultural industries, enhancing prediction and planning; on the other hand, they show that in distribution, its adoption is mainly oriented towards informational support tasks (filtering, segmentation or optimisation of campaigns), rather than replacing professional judgement. This evidence suggests that AI should be understood as a technology whose effectiveness and uses depend on the scale of the business, the availability of data and the dynamics of the professional ecosystem. The results show that AI is transforming the way distributors identify films with the greatest potential for success by analysing variables such as box office takings, reviews and audience preferences. It also facilitates the planning of releases and the creation of personalised marketing campaigns, contributing to the automation of tasks. However, tensions and debates arise. The loss of control over content selection, the possible bias of algorithms and the lack of transparency in their operation generate resistance among professionals, along with concerns about unemployment resulting from automation and the associated ethical implications.

There are also differences between major studios and independent distributors. While large multinationals have their own predictive analytics tools, smaller companies rely on external platforms or strategies based on accumulated experience. Although most independents do not yet use specific AI systems, they recognise their usefulness, especially in choosing release dates. In this area, data prediction is key, relying on variables such as the number of weekly releases, genre, and thematic forecasts.

In the case of international film acquisitions, quantitative analyses are decisive. As Lara P. Camiña pointed out (12 February 2024), "the choice of content for distribution is intuitive and based on experience, although finding data that allows us to analyse the consumption patterns of our target audience is extremely helpful". This finding reinforces the idea that the evolution of distribution models must be studied both because of the rapid changes in exploitation systems and because of the growing role of analysis tools in content selection and release scheduling.

In conclusion, the integration of AI into film distribution offers a promising outlook in terms of efficiency and optimisation, but poses significant challenges in terms of preserving creative authenticity and maintaining human talent in decision-making. The balance between technological innovation and professional experience will be key to ensuring the sustainable development of the sector. This work is part of a broader research project that will continue to review the transformation of film production and distribution systems, as well as analyse their impact on the audiovisual industry in the coming years.

6. AUTHOR CONTRIBUTIONS ACCORDING TO THE CRediT TAXONOMY

Finocha Formoso Barro: Conceptualization; Methodology; Validation; Formal analysis; Investigation; Writing – original draft; Writing – review & editing; Visualization; Supervision; Project administration.

Mónica López-Golán: Conceptualization; Formal analysis; Investigation; Writing – original draft; Writing – review & editing; Visualization; Funding acquisition.

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