Contents

Acknowledgements vi

Introduction: Latin American Television Industries 1
1 The Development of Broadcasting in Latin America as a Region 9
2 The Dominant Markets – Mexico 36
3 The Dominant Markets – Brazil 63
4 Emergent Producers and Markets in Latin America 92
5 Iberoamerica and the Lusophone Space as Global Television Markets 116
6 National Television Systems in the Global Era 140
Conclusion: Latin American Television – Summary and Prospect 169

Bibliography 176
Index 198
Introduction: Latin American Television Industries

The television industries of the Spanish- and Portuguese-speaking Iberoamerican world (that is, Latin America plus Portugal and Spain), with its more than 500 million people in dozens of countries spanning both sides of the Atlantic, have their own particular dynamism and influence, but have been largely overlooked within the academic field of television studies in the English-speaking world. In seeking to redress this neglect, this book demonstrates how Mexico and Brazil dominate the Spanish- and Portuguese-speaking television markets of the world in much the same way as the United States does the English-speaking markets. Although much of this story is about Latin America as an important cultural space and market, by no means are these territories confined to Latin America alone: in particular, the book traces Mexico’s influence in the Spanish-speaking US, and Brazil’s impact in Portugal and Portuguese-speaking Africa. As well, it examines the emergence of second-tier producers in the region, from nations such as Venezuela, and the globalisation of Latin American television, including its export successes in remote markets such as Russia and China.

Latin America occupies a unique place in the history of the internationalisation of television as an institution. For one thing, it has greater linguistic and cultural cohesion than any other world region. Because of their long distant colonial origins, nearly all Latin American countries are Spanish-speaking, with the very significant exception of the region’s largest nation, Brazil, which speaks Portuguese. This linguistic and cultural cohesion has greatly facilitated the development of a regional market for television production and distribution. In the regional ecology, to follow Rafael Roncagliolo’s classification from the 1990s, Mexico and Brazil, as the largest and oldest television nations, come first as ‘net exporters’, followed by Venezuela and Argentina as ‘new exporters’. Much further behind are Colombia, Chile, and Peru, while the rest of the nations in the region are ‘net importers’ (1995, p. 337). This categorisation is by no means fixed, however: we shall see that Colombia has since joined the second tier, while Chile has achieved a measure of self-sufficiency, as have other smaller nations.

Secondly, most Latin American countries adopted the US’s commercial model of broadcasting at an early stage, as distinct from the public service model
instituted in most European countries and their former colonies in Asia and Africa. It will be shown how the commercial broadcasting model has proven congenial to the development of a distinct pattern of family commercial media empires in Latin America, who have managed their political relationships with successive governments to avoid the regulatory constraints that have limited commercialisation elsewhere.

This has meant that most Latin American nations have had a long familiarity with commercial television, and did not experience the convulsions which most countries in the other world regions went through in the course of the neoliberal wave of privatisation and commercialisation that occurred in the 1980s. Furthermore, Latin America has had more time in which to develop and institutionalise its own television genres, notably the *telenovela*. This complex fusion of commercial imperatives and popular culture has not only become the characteristic mainstay of programming throughout the entire region, but also has emerged as a model for importation and emulation by less-developed markets in unexpected corners of the world.

Indeed, just as the US has long dominated television programming in the English-speaking world, the major production and distribution companies that have a solid base in the largest domestic markets in Latin America have been able to exert influence well outside those markets. In the first instance, this has meant other countries in their own cultural-linguistic world region – Brazilian companies have had a significant role in the programming schedules as well as the form of liberalisation taken by television in Portugal, for example, while Mexican and Venezuelan interests have actively cultivated a nation-wide market for Spanish-speaking television in the US.

Among the specific cultural processes at work in the spread of this influence, we can identify two that link television managers, producers, and audiences. Firstly, the idea of cultural proximity is that, all things considered, audiences will prefer to watch culture on television that is as close to their own as possible. Local or national references in humour, national gossip, knowledge of national stars, historical references, even ethnicity, scenery, and music are all likely to be more interesting and entertaining in something produced locally or nationally. If a show can be produced nationally, then audiences will probably prefer that; if not, they might well prefer a show from a similar country (Straubhaar, 1991). If networks can afford to produce a programme, rather than importing it, research on scripted, game and reality programmes tends to show that local or national production is more attractive to audiences and hence more profitable. Secondly, the converse of cultural proximity is what is called the cultural discount. That argues that if the culture reflected in a television show or film is too different in values, ideas, images, etc. from what an audience is used to, they
will tend to reject it or discount it, compared to other options that might seem more familiar or comfortable to them (Hoskins, McFayden, & Finn, 1997).

A cultural discount may apply even within the same national culture. For example, there are elite audiences in Latin America with the cultural capital to find an US television comedy like *Friends* interesting on satellite television, even though it would seldom appear on broadcast channels (at least not in prime time), because it is frankly too culturally distant from the knowledge and interests of the mass audiences based in middle, working and working poor classes in Latin America (Straubhaar, 2003).

Although cultural proximity and discount explain much of what has happened in television flows between the countries of Latin America, clearly the wider success of Latin American programming outside its cultural-linguistic space shows other factors at play. Just as US content penetrates even countries where English is not the national language, so do Latin American *telenovelas* find markets in linguistically and culturally alien territories, building on similarities of themes and genres rather than the commonalities found in their own region. This global reach of Latin American television deserves to be better known and understood. Audiences do find themselves drawn to stories that are from at least somewhat distant cultures, but which have other kinds of proximity or attraction to them. A significant example of this phenomenon was the success of *telenovelas* in countries such as Russia and China that had little or no cultural proximity with Latin America (Vasallo de Lopes, 2004). One fairly common form of proximity or attraction that cuts across cultures is genre proximity (La Pastina & Straubhaar, 2005; Obregon, 1995). In this idea, audiences in diverse countries and cultures can be drawn to stories that are told in familiar ways, as with the melodramatic storytelling of *telenovelas*, which can draw on audience familiarity with the conventions of the genre, even if the specifics of the story relate to a culture that is not familiar to them.

Latin America has played an active role in the technological as well as the commercial reach of television as a medium. In their quest to exert international influence, Latin American producers and distributors have fostered innovation, not only in entrepreneurial production activities off-shore, but also in the development of the technical infrastructure of distribution, their role in the expansion of domestic and international satellite services in the 1980s being a notable example. In more recent decades, they have partnered with US-based direct-to-home subscription television companies in bringing digital global television to the homes of the region’s elites, and are currently positioning themselves to ensure that internet television proceeds under their control. A Brazilian interactive digital television standard, building on a Japanese basic digital standard, has now been accepted by most of the rest of Latin America and may prove popular in
other emerging markets. That Brazilian initiative intends to create technology that can be manufactured and sold in Latin America, a new instance of the long term import substitution strategy used by many Latin American countries in both industry and television contexts. It also intends to create a new form of interactivity via terrestrial television that may reach many poor Latin Americans long before the internet reaches them or is affordable.

In short, this book explains how Latin America has developed its own way of television, with programming and genres which are popular at local, national and regional levels, and which extend into global markets, but it also will be shown how this is a mediascape in which a small number of companies have been able to seize a strategic advantage by capitalising upon linguistic and cultural similarities, and so build themselves hegemonic positions over the development and institutionalisation of the medium, first in their home nations and then across the region, and into global markets.

LINGUISTIC AND CULTURAL REGIONS AS MARKETS
Like the ‘Anglosphere’, the diverse and vast territories of the world which speak English, the immense and varied Spanish-speaking world reaches across oceans and continents. This is even more true of the Portuguese-speaking world, the history of which in its major aspects is quite similar to that of the Spanish, except that less of it is geographically contiguous, unlike Spanish-speaking Latin America. Also like the English-speaking world, such wide linguistic spread is the legacy of colonial expansion in centuries past. And just as the US has long overtaken Britain as the largest nation in the English-speaking world in terms of both population and the output of cultural goods and services, including television programmes and their means of distribution, so it is in the Spanish-speaking world, where Mexico has eclipsed Spain, and in the Portuguese-speaking world, where Brazil has outstripped Portugal.
A fundamental argument of this book is that language and culture must be taken into account as primary ‘market forces’ which enable the major producers and distributors of television programmes and services to gain access to markets outside their nations of origin, where those markets have the same language, and/or share cultural similarities. This is a necessary, though not sufficient, insight if we want to understand how the globalisation of television production and distribution has developed and assumed the ever more intensive and complex forms that it has today. For that purpose, rather than think of strictly geographic regions or ‘worlds’ that share a common language, we will use three concepts: ‘geolinguistic region’, ‘geocultural region’, and ‘cultural-linguistic space’ or market. A ‘geolinguistic region’ is defined not so much by its geographical contours, but more in a virtual sense, by commonalities of language across global space. We shall see that in the case of television programmes and services, such regions have been the initial basis for the globalisation of the media.

However, we also need to think in terms of ‘geocultural regions’, in recognition that cultural similarities in themselves, even in the absence of a language in common, also create a basis for programmes made in one country being able to find an audience in another. Thus, the Spanish-speaking nations of Latin America can trade programmes with Portuguese-speaking Brazil, to the extent that they are able to appreciate non-linguistic similarities such as each other’s historical context, religious background, manners and mores. While analytically distinct, geocultural and geolinguistic regions tend most often to overlap in practice, as transnational cultural-linguistic spaces which may have no geographical connection. To take a familiar English-language example, although far separated geographically, Australia and Canada form a ready market for US programming because of their historical formation and contemporary cultural similarities, not just their language. In the same way, the Spanish-speaking and Portuguese-speaking world regions are for the most part both geolinguistic and geocultural. Spanish is the ‘mother tongue’ of some twenty countries in Latin America which, together with Spain, form a geolinguistic whole. Spanish thus has a greater degree of world-regional geocultural reach than Portuguese, in that all the speakers of Portuguese in Latin America are in the one country, Brazil. Yet Brazil is not only the largest country in Latin America, but also in the Portuguese-speaking, or Lusophone world, with nearly twenty times as many the number of speakers as in Portugal (United Nations, 2011). There are several other former Portuguese colonies in the world, but they are in Africa and Asia, where there is no common Latin heritage, Portuguese is not the mother tongue of the majority, and the television markets are small and restricted (Rønning, 1997). Nevertheless, it will be seen that the Lusophone world forms a cultural-linguistic whole so far as the international trade in television programmes is concerned.
Although we still live in a world in which the nation-state is the effective unit of cultural as well as economic and political governance, geolinguistic and geocultural regions should not be thought of as combinations of nation-states. Rather, these regions are virtual, in the sense that they are interconnected by convergent media such as television via satellite or over the internet, and this transnational interconnectedness often now becomes more important for personal and collective identity than actual location within, or citizenship of, a nation-state. As markets, geolinguistic and geocultural regions do not necessarily correspond to the borders of nation-states in this era of the global movement of peoples – migration, displacement, exile, diaspora. On the contrary, linguistic and/or cultural minorities isolated within a large nation-state can be given unity by their connectedness to global television and other media. The most outstanding example in the present context is the ‘Hispanic’ population of the US. This ‘minority’ is now over 50 million people, or 16 per cent of the total population, and served by two national television broadcast networks and a host of other television and media services in Spanish (US Census Bureau, 2011). However, this market has certain unique characteristics which have led some commentators to argue that its apparent linguistic and cultural unity is a commercial facade which conceals a wealth of actual diversity (Dávila, 2001; Sinclair, 2006). Indeed, the US Hispanic audience constitutes a special case in cultural proximity. A large fraction of that audience comprises first generation immigrants, predominantly from Mexico. So for them, the first level of attraction in terms of cultural proximity is likely to be for television and other cultural products from back ‘home’. For second generation immigrants, who have grown up in the US, the cultural proximity of Mexican television has to compete with cultural proximity based on cultural and linguistic capital, and a new layer of identity acquired in the US. This is even more true for third generation immigrants. In this book we will note how this conflict between cultural-linguistic heritage and national belonging is shaping these audiences’ demand for programming.

The economic basis of geolinguistic/geocultural markets was discovered long ago by the US in relation to the English-speaking world: having a competitive position in a large domestic market allows television producers to recoup all or most of their costs in the home market, so that programme exports can earn relatively cost-free profits. Historically, US television programmes have found their initial and maximum penetration in markets which speak English, and are culturally similar, although, as is well known, US programmes can and do successfully enter non-English-speaking territories. In the case of the key Latin American television networks, in addition to the economies of scale and scope similar to those enjoyed by the large producers in the US, they have had the additional advantage of being allowed to integrate production and distribution
since their inception. The Latin American networks that have risen to dominance in their domestic markets have always produced their own programming. Successful programmes thus have their costs recovered even before being exported, enabling the networks to maximise their profits.

However, the exploitation of any such comparative advantage within a geolinguistic or geocultural region does not offer a complete explanation for the success of Televisa, Globo, and others like Venevisión in building their export markets, because of the enthusiastic take-up of the *telenovela* in linguistically and culturally remote territories such as Eastern Europe, Russia, China, and elsewhere far beyond the boundaries of the Latin world, in the 1980s and 1990s. Again, as in the case of US television exports, the Latin American companies were able to cross over into alien markets. There are various explanations for this phenomenon, canvassed in Chapter Five. Suffice it to mention here an economic one, namely that these remote export markets have been fairly poor with relatively little production capacity of their own, and Latin American productions, though particularly *telenovelas*, have offered a very affordable option with which to fill expanding schedules.

**CURRENT TRENDS**

The golden age of television in Latin America has been the era of free-to-air, analogue broadcast television for large, popular audiences, usually on a national scale. This ‘mass media’ model is now under challenge from new means of distribution, just as elsewhere in the world. Pay-TV was until recently the preserve of the upper and upper middle classes, with the costs of connection and subscription being the major barriers to its growth. However, significant changes in social structure and technologies of distribution, and the regulation of them, are seeing the emergence of a greater middle class, and more affordable access to subscription television. Digital cable and direct-to-home (DTH) satellite services have brought down the costs of pay-TV, relative to traditional cable distribution, and governments have been liberalising the regulation of these new means of delivery, particularly as television converges with telecommunications and the internet. Deregulation has allowed the entry of global and regional conglomerates in the latter fields, which has in general challenged the national incumbents, and made for more competitive and diverse markets for television.

The Latin American Multichannel Advertising Council estimates that, in Latin America as a whole, with its 576 million persons in 163 million TV homes, pay-TV penetration has tripled between 2008 and 2011 (LAMAC, 2012). However, as this book will show, these changes are taking place in quite different ways in the various countries of the region. For example, while Argentina is expected to reach 77 per cent pay-TV penetration by 2016, Brazil will be at 33 per cent
(‘Digital TV homes to triple in Latin America’, 2011). The same industry study calculates that by that same year, there will still be 22 per cent of analogue terrestrial TV households in the region, and although this represents a dramatic drop from the 62 per cent of such households in 2010, the figure should serve as a reminder that, notwithstanding the rapid growth in the new means of distribution, it is too soon to declare the end of the age of television as Latin America has known it.
The Development of Broadcasting in Latin America as a Region

The many options that we have today for receiving television make it easy to forget that, historically, television developed as a form of broadcasting, and that the foundations of broadcasting were laid down by radio. That is where we must begin, and to understand the development of radio and then television in Latin America, the same three sets of factors need to be taken into account. Firstly, there is the influence of the United States, both via its government and the organised private interests with a stake in broadcasting development, namely the networks, the equipment manufacturers, and the transnational advertisers and their agencies. This chapter will put this influence in perspective, relative to the other factors. For instance, the fact that Latin American countries chose a commercial rather than a public service model for broadcasting was as much due to pressure from Latin American entrepreneurs as from the US interests. The second set of factors has to do with Latin American governments, and the highly variable relationships which they have assumed with regard to television over time, ranging from zealous hands-on control, notably during dictatorships in countries such as Brazil, Argentina, and Colombia, to apparent laissez-faire disregard, as in the recent era of neoliberalism. The role of the Latin American broadcasting entrepreneurs constitutes the third set of factors: particularly individuals such as Goar Mestre, a Cuban radio entrepreneur who was exiled by Castro’s revolution, and was instrumental in introducing television to parts of continental Latin America and organising other entrepreneurs on a regional scale. These included Emilio Azcárraga in Mexico and Roberto Marinho in Brazil, founding fathers of the family empires that have developed into private national media corporations dominating their domestic markets, namely Grupo Televisa in Mexico and Organizações Globo in Brazil. These entrepreneurs not only shaped the organisations, but the powerful emerging genres their organisations created, like the telenovela.

As explained in the Introduction, what makes Latin America ‘Latin’ are the languages of Spanish, the official language in nearly every country of the region, and Portuguese, as spoken in the region’s largest nation, Brazil. Along with these languages, Latin American nations have inherited considerable cultural
similarities, although they long ago became independent from Spain and Portugal, the countries which created them as colonies in the heyday of imperial expansion after 1492. While these similarities certainly should not be overemphasised, the twenty or so nations which constitute Latin America exhibit much more in common when compared to what neighbouring countries share in most other world regions – think of the difference between France and Germany in Europe, for example. These relative similarities of language and culture have greatly facilitated the growth of a region-wide exchange of television programmes and services, and in that sense, the region is as much geolinguistic and geocultural as it is geographic.

What makes Latin America ‘American’ is not just the region’s continental linkage with North America, but the geopolitical hegemony historically wielded over it by the United States. The Monroe Doctrine of 1823 warned European powers away from what the US saw as its ‘natural’ sphere of influence over the whole hemisphere, and the US has over many years made several military interventions in the region to protect US interests. While trade and investment from the US has been significant for Latin American economic development, such development has been criticised for its ‘dependency’ and the political and cultural influence which goes with it. However, this chapter will show that although the nations of Latin America almost universally adopted the commercial model of broadcasting as it had been institutionalised in the US, the development of television in the region was not a mere unproblematic extension of US influence, but had its own ‘Latin’ dynamic.

Finally, what makes Latin America ‘Latin American’ is its hybrid blend of cultures and peoples. Indigenous, Afro-descendent, and European peoples and cultures have blended to produce a varied, but regionally recognisable basis for television programming that has its own geocultural logic based in cultural proximity, the preference by audiences for national and regional programming that either reflects one’s own culture directly or comes from culturally similar neighbours (Straubhaar, 1991). It has been argued that one of the historical strengths of US media in achieving its global supremacy has been the ability to blend its cultural diversity into narratives of universal appeal, not just in its domestic market, but beyond (Olsen, 1999), and we shall see that this also applies to Latin America. As argued in the Introduction, the historical and cultural similarities between the nations of Latin America, evolved as they are from Spanish and Portuguese colonies, enable us to think of it as a geocultural region.

The 1970s saw a great international debate about ‘cultural imperialism’, focused on the penetration and apparent influence, in what was then called the ‘Third World’, of news services, films, television entertainment, and advertising from the West, mainly the US. This debate has cast a long shadow over how
### Index

**Note:** Page numbers in **bold** indicate detailed analysis. Those in *italic* refer to illustrations.

24 Horas (1971–98)  **44**

ABC
- links with Latin American networks  21–2
- reduction in overseas investment  22–3

Africa
- impact of Brazilian TV  1, 134–6

Aguirre, Francisco  **38**

AIR (Asociación Interamericana de Radiodifusión)  **13**

Albasión 101, 108

Alemán Valdés, Miguel, President  **16, 38**

Alemán Velasco, Miguel  17–18, 40, 44, 48

Alessandri, Jorge, President  **106**

Alexander VI, Pope  **142**

Alfonsín, Raúl, President  **99**

Alisky, Marvin  **20**

Allende, Salvador, President  **107**

Aló Presidente (Hello, President, 1999–)  **95**

Amado, Jorge  81, 82

Gabriela, cravo e canela  155–6

Amas de casa desesperadas (Desperate Housewives, 2008–9)  **100**

Anderson, Benedict  147, 148, 156

Angola, Brazilian exports to  134

Anselmo, Rene  **119**

Ansón, Luiz María  **129**

Antola, Livia  **26**

Appadurai, Arjun  **144**

Aquí, Agora (Here, Now, 1991–2008)  **78, 158, 160**

Ardilla Lulle, Carlos  104, 107

Argentinian TV  92, **98–102,** 115
- cable/satellite, importance of  99, 160
- export of programmes  1, 170

Argentine TV
- governmental control  25, 30, 98–9
- media ownership  99–100
- output  113–14
- private channels  99–102

Arnaiz, Desi  **24**

Artear  **100, 170**

Astroff, Roberta  **118**
- audiences
  - age 126
  - national loyalties  167–8
  - pay-TV  7–8, 161–2
  - research  75, 118, 121
  - viewing habits  2–3

Avenida Brasil (Brasil Avenue, 2012)  **90**

Azcárraga Jean, Emilio
- (1968–) 36, 48, 48, 123–4
- programming strategy  **51–2**

Azcárraga Milmo, Emilio
- ‘el Tigre’ (1930–97) 36, 40, 41–2, 45, 93–4, 120, 128
- personal life  **96**
- political stance  **43–4**
- programming strategy  **51**
- retirement/death  **47–8, 51**

Azcárraga Vidaurreta, Emilio (1895–1972) 9, **15–18,** 19, 20, 36, 37–8, 40, 119, 151

Azcárraga Vidaurreta, Luis  **15**

Azcárraga Vidaurreta, Raul  **15**

Azteca America  **121–2**

Ball, Lucille  **24**

Balsemão, Pinto  **132, 133**

Barbachano Ponce, Manuel  **38, 39**

Bechtos, Ramona  **76**

Belize, cable/satellite services  **160**

O bem amado (The Beloved, 1973)  **130**

Berlusconi, Silvio  **128**

Beto Rockefeller (1964)  **65, 155, 156**

Betty la fea see Yo soy Betty la fea

Big Brother (2000–)  **101, 171, 172**

Bloch, Adolfo  **77–8**

Bolivian TV  **150**
- governmental control  **25**
Bonifácio de Oliveira, José “Boní” 71–3, 75–6
Boyd, Douglas A. 161
BrasilSat 70, 83–4, 142
Brazilian impact/imports 1, 2, 76, 81–2, 111, 112–13
Brazilian TV 63–91
advertising 64, 66, 68–9, 75, 165
cable/satellite technology 3–4, 27–8, 30, 64, 83–6, 90–1, 140
censorship 76–7, 80
creation of national public network 88–9
demographics of set ownership 69, 89–90
domination of Lusophone world 1, 2, 4–5, 92, 113–14, 130–2
eyearly developments 18–20, 63, 64–7
economic background 89–90
educational programmes 79
ethnographic studies 157–8
expansion into Bahia regions 83–4
export of programmes 26–7, 63, 81–2, 112–13
foreign-language channels 161–2
genres 65
governmental control/intervention 25, 63, 68–70, 72, 80, 140, 142, 150, 157–8, 165–6
imported programmes 80–1, 82–3, 162, 171
internationalisation 80–3
and national identity 69–70, 149, 157–8
nationalisation 68–70
news coverage 68–70
Brazilian TV cont.
phases in development 63–4
production values 51, 81, 160
religious broadcasting 87
sports coverage 157
target audiences 64, 69, 78, 87–8, 145, 161–2
viewing habits 167–8
Broadcast Media Partners 124
cable/satellite TV 30–1, 160–3, 173–5
in Argentina 99, 160
in Brazil 83–6, 162–3
in Europe 129–30
in Mexico 53–9, 163
slow spread of 161–2
viewing figures 57–8
Cablemás 53
Cablevisión (Argentina) 100
Cablevisión (Mexico) 53–4, 55–6
Caetano, Marcelo 132
Café con aroma de mujer (Coffee with the Scent of a Woman, 1994) 105
Calderon, Rafael, President 96
Calderón, Felipe, President 60
Calmon, João 73–4
candomblé ceremony 144, 144
Cañedo White, Guillermo 48
Cara sucia (Dirty Face, 1992) 94
Caracol (Cadena Radial Colombiana) 29, 103–4, 105
Carrossel (2012) 80
Carrossel (Brazil 1991/2012) 171
Carrossel (Mexico 1991) 171
Casados con hijos (Married with Children, 2005–6) 101
Castro, Fidel 9, 25, 130, 146, 159
Castro, Veronica 34, 40–1
Catholic Church, role in colonial empires 141, 142
CATVN (Central American Television Network) 21
CBS 120, 127, 173
links with Latin American networks 13, 14, 15–16, 21, 93, 98
reduction in overseas investment 22–3
Celebrity Survivor (2006) 105
Chacrinha 72
Chalaby, Jean 171–2
El Chapulín Colorado (The Red Grasshopper, 1972–81) 41, 41
Charlie’s Angels (1990) 125
Chateaubriand Bandeira de Melo, Francisco de Assis 18–19, 64, 65, 68, 77
Chávez, Hugo, President 20, 25, 95, 98, 115, 140, 147, 150, 151, 159
opposition to 96
Chespirito 41, 41
Chilean TV 92, 106–8, 115
governmental control 25, 106–7
import/export balance 1
media ownership 107–8
Chilevision 107
China, programmes exported to 1, 3, 7, 116, 137, 138
Chiquititas (Little Girls, 1995–2001) 171
Chiziane, Paulina 134
Cisneros, Diego 93–4, 104, 107
Cisneros, Gustavo 93–4, 95–6
Cisneros, Ricardo 96
Cisneros Group 27, 55, 93–4, 105
*Ciudad Desnuda* (Naked City, 1994) 52
Civita, Victor 84
Clarín Group 29, 99–100
Clark, Walter 71–2, 77
Claro, Ricardo 107
*O clone* (The Clone, 2001–2) 136
CMQ (Cuban broadcasting station) 13–14, 14
Colgate-Palmolive, advertising strategy 14, 33, 136, 151, 154, 170
Colombian TV 92, 93, 102–6, 115
CNTV (National Television Commission) 103–4
consumer capitalism 151–2, 166–7
*A corazón abierto* (Open Heart, 2010) 105, 114, 114
Correa, Rafael, President 147
cosmetics, advertising of 33, 50–1
*Cristal* (1985) 97, 109
CSD (Canal Satélite Digital) 129–30
Cuban TV 33, 151, 154, 170
Dávila, Arlene 118
de la Madrid, Miguel, President 42–3
*El derecho de nacer* (The Right to be Born, 1981) 40, 97, 154, 155
deregulation 28
*Desperate Housewives* (2004–12) 100
*Despierta América* (Wake Up America, 1997) 125
*Díarios e Emissoras Associadas* (Brazilian network) 18–19, 64, 66
*Dish Mexico* 56–7, 61
dominant Hispanic cultures 12, 30–2
Dominican Republic 160, 162
domestic production 170
import of programmes 26, 158, 159–60
*Dona Beija* (1986) 77
Dorffman, Ariel, and Armand Mattelart, *How to Read Donald Duck* 11
DTH (direct-to-home) services 7, 27, 30–2, 54–7, 86, 129
*Duas caras* (Two Faces, 2007–8) 136
Eastern Europe, export of *telenovelas* to 7, 116, 137, 138, 139, 160, 170
*EchoStar Corporation* 56–7
*Editora Abril* 27, 29, 84, 85–6, 88
*Endemol* 101, 171, 172
*La escrava Isaura* (Isaura the Slave, 1976) 130
*Fantástico* (1973) 72
FCC (Federal Communications Commission) 22
Fernández de Kirchner, Cristina, President 147
Fox, Vincente, President 59–60
*Gabriela* (1975) 76, 81, 131, 155–6
Gaitán, Fernando 105
*Galavisión* 43, 120–1, 122, 123, 127, 129
game shows 158
*Garza Sada family* 38, 40, 49
General Electric, role in Latin American media 12, 13–14, 105–6
gelinguistic/geocultural markets 4–7, 108–9, 116
economic basis 6–7
*globalisation, processes of* 27–8, 154, 163–4, 166–8, 171–2
*Globo* see *TV Globo* 
*GloboSat* 85
Index

‘glocalisation,’ processes of 154
Goldman Sachs 99–100
González, Ángel 101, 107
González Camarena, Guillermo 16–17, 17
Gran hermano (Big Brother, 2000–) 101
Grey’s Anatomy (2005–) 105, 114
Grupo Prisa 133
Guatemala 150
Guimarães Rosa, João 82
Hall, Stuart 143, 144
Hallmark Cards 120
Hasta que la plata nos separe (Until Money us do Part, 2006) 105
Hechos (Facts, 1994) 52
Hughes International Communications/Electronics Corporation 31, 42, 47, 55–6

I Love Lucy (1951–7) 23, 24
Ilê Axé Opó Afonjá 144
Inravisión 102–3
Irineu Marinho, Roberto 132
ISDB-T (Integrated Services Digital Broadcasting) 32
La isla de los famosos (2004–2007) 105
Italy, export of programmes to 81

Jornal Nacional (1969–) 74
Jung, Carl Gustav 137
Kirchner, Néstor, President 147
La Red 107, 108
La Sexta 130
Latin America cultural hybridity 10, 143–5
Latin America cont. cultural/linguistic cohesion 1, 2–3, 9–10, 116
Latin American TV audiences’ national loyalties 167–8
export of programmes 111
genres 111–12, 157–60;
imported 170–1
global impact 1, 3
import/export balances 1, 170
licensing processes 150
media ownership 28–30, 151
national systems 140–68
pan-Latin programming/projects 97–8
programming exchanges within 110–15
regional programming 32–4, 141–2
relationships with governments 11–12, 20, 24–5, 146–7, 149–50, 164–6
role of entrepreneurs 9, 13–20, 169–70
technological development 3–4, 30–2, 35
transitional state 173–5
transnational patterns 147–9
US influence see US TV
Lévi-Strauss, Claude 137
live music, transmissions of 159
localisation, processes of 154
Lopez, Ana M. 34
López Mateos, Adolfo, President 38
Lucas de Oliveira, Hamilton 78
Lukšić, Andrónico 107
Lula da Silva, Luiz Inácio, President 29, 79, 88, 140
Macedo, Edir 87
Magadán, Gloria 154
Malu Mujer (1979–80) 82
Marinho, Roberto 9, 19, 69, 70–1, 73, 74, 132, 151, 154
Mattos, Sérgio 63
Mayer, Vicki 158
media capital, theory of 109–10
Médici, Emílio, President 157
Mega(visión) 107, 108
Menem, Carlos, President 99
Mercado Global (marketing journal) 74–5
Mesa redonda (Round Table, 2000–) 159
Mestre, Abel 13–14
Mestre, Goar 9, 13–15, 16, 20, 21, 23, 25, 33, 151
exile from Cuba 14, 93, 98
Mexican TV 36–62
advertising 50–1
cable/satellite TV 53–9
competition among leading players 48–53, 59–61
domination of Spanish-speaking world 1, 4–5, 92, 113–14
early developments 15–18
export of programmes 26–7, 80
global impact 1
governmental involvement 25, 38–40, 43–4, 52–3, 59–60
links with US 122–3
management crisis 47–8
political/economic background 43–5, 46–7
Mexican TV cont.

public service channels

52–3

see also names of companies especially Televisa

Mi gorda bella (My Sweet Fat Valentina, 2002–3) 97

Miami, Latin American companies based in 96–7, 108–10, 173

Monroe Doctrine (1823) 10

Morales, Evo, President 147

Moran, Albert 153

Moura, Paulo 67

Moya, Alvaro de 67

Mozambique, Brazilian exports to 134

MTV, Brazilian operation 84, 86, 88, 161–2

Mun2 122, 126, 127

MundoFox 127

Murdoch, Rupert 27, 31, 55, 64, 86, 123

MVS Multivisión 54–5, 56–7

The Nanny (1993–99) 49

NBC

links with Latin American networks 13, 15, 16, 21

reduction in overseas investment 22–3

US Spanish-language networks 121

neoliberalism 28, 164–6

NET (Net Servicios de Comunicación SA) 85

La niñera (The Nanny, 2004–5) 101

Nordenstreng, Kaarle 26

Novo, Salvador 16

NWICO (New World Information and Communication Order) 25–6, 38

Obitel (Iberoamerican Television Fiction Observatory) 111–12, 113–14, 115

O’Farrill, Rómulo (Jr.) 40, 42, 44

O’Farrill Silva, Rómulo 16–18, 37–8, 39

Organización Ardilla Lulle 104–5

Ortega, Daniel, President 147

PanAmSat 42–3, 45–6, 47, 55–6, 121

Pantanal (1990) 77, 80

Pasquali, Antonio 11

pay-TV, growth of 7–8, 31–2

see also cable/satellite TV; DTH

Peña Nieto, Enrique, President 60

Perenchio, Jerry 120, 123–4

Perez, Carlos Andres, President 96

Perón, Eva 147

Perón, Juan, President 98–9, 146, 147

Peruvian TV governmental control 25

import/export balance 1

Petrolebas 165

Phelps, William Henry 96

Phelps de Cisneros, Patricia 94

Pinochet, Augusto, President 107

Plural Entertainment 133

popularesco programming 78

populist traditions/governments 146–7

Por estas calles (On These Streets, 1992–4) 95

Portugal, colonial rule in Latin America 141, 142, 143

ending 147–8

Portuguese (language), global reach 4–5

Portuguese TV 127–8

Brazilian imports 2, 81–2, 130–3

political background 128, 130–1

privatisation 128

programming 128

print media, post-colonial developments 148–9

Punch (Colombian network) 103, 105

radio 9, 12–13, 33, 35, 119, 146, 148–9, 151, 171

in Brazil 18–19

in Cuba 13–14

in Mexico 15–16, 17, 36, 37–8

Radio Cadena Nacional (RCN TV) 29

Radio Caracas 93

Ratinho (The Little Rat, 1998– ) 78, 158–9

RCA see General Electric

RCN (Radio Cadena Nacional) 97, 103–4, 105, 126, 127, 136, 138, 172

export market 109, 114, 116

RCTV (Radio Caracas Televisión) 93, 94, 104, 109

government takeover 95, 96

international operations 96–7, 108, 111, 170

output 95, 96–7

‘reality TV’ 105, 111, 171

O rei do gado (The Cattle King, 1996–7) 33, 136

Reis, Raul 161

religious broadcasting 29–30, 87, 117–18
| Los ricos también lloran (The Rich also Cry, 1979) 34, 34, 40 |
| Schiller, Herbert 11 |
| Serrano, Carlos, Prof. 134 |
| El show de Cristina (1989) 125 |
| Showmatch (2004) 100–1 |
| SIC (Sociedade Independente de Comunicação) 112–13, 132 |
| SIC (Spanish International Communication Corporation) 119–20 |
| Siempre en Domingo (Always on Sunday, 1969–98) 41, 158 |
| Silva, Ludovico 11 |
| Simplemente María (Simply Maria, 1989–90) 155 |
| The Simpsons (1989– ) 41, 49, 100 |
| Los Simuladores (The Pretenders, 2002/2008) 171 |
| SIN (Spanish International Network) 119–20 |
| Sin tetas no hay paraíso (Without Breasts there is no Paradise, 2006) 104 |
| Sky Brasil 86 |
| Slim Helú, Carlos 47, 51, 59–61, 174 |
| Socre, Muniz 67, 158 |
| Sony Pictures Television 171 |
| Spain, colonial rule in Latin America 141, 142, 143 |
| ending 147–8 |
| ‘Spanglish,’ use of 122 |
| Spanish (language) |
| global reach 4–5 |
| use in US 6, 110 |
| Spanish TV 127–30 |
| imports of Latin American programmes 42, 97 |
| political background 128 |
| privatisation 128 |
| programming 128 |
| talk shows 159 |
| Telefé 100–2, 104, 170, 171 |
| Telefónica 31, 85, 91, 101, 129, 164, 174 |
| Telefutura 122, 126, 127 |
| Telemundo 59, 97, 102, 105–6, 108–9, 120–2, 125–6, 127, 166, 172–3 |
| logo 121 |
| telenovelas 2, 9, 32–4 |
| adaptation to Brazilian market 63, 65 |
| audience profiling 75 |
| censorship 76–7 |
| competition between networks 77, 78–9, 89 |
| Cuban origins/influence 33–4 |
| early developments 14, 18, 19, 33, 65, 136, 170 |
| export markets 3, 4, 7, 26–7, 34, 42, 63, 76, 112–14, 116, 128–9, 130, 131, 132–3, 134–9 |
| live broadcast 18, 96–7 in Mexico 40–1, 51–2 |
| narrative themes 95, 126, 136, 154–5, 154–6 |
| national variations 136, 153, 155–7, 166 |
| popularity 35, 63, 72–3, 76, 104–5, 108, 111–12, 153; theoretical explanations 136–9 |
| production costs 137–8 |
| production values 51, 81 |
| scheduling 138–9 |
| US investment in 21 on US TV 122, 125, 126 |
| Teleprogramas Acapulco 17–18 |
| Telesur 29, 97–8, 98 |
| Televisa 9, 25, 37, 37–48 |
| acquisitions/mergers in other Latin American countries 45–6 |
| advertising 50–1 |
Televisa cont.
cable/satellite networks 31, 42–3, 53–4, 55–6, 57–9, 173
current affairs programmes 52
debs 46–7
decline 44, 46–8
domination of Mexican market 18, 29, 36–7, 48–9, 63, 92, 117, 174
formation 37–9, 48
‘golden age’ (1970s–90s) 40–6, 48–9, 61
handling of competition 52, 54, 57–62, 164
imported programmes 41–2
influence on later companies 49–50
links with American companies 27, 42–3, 44–5
political bias 43–4
(problems of) Spanish operation 127–30
programming strategy 40–1, 51–2
public float 44–5
relations with government 20, 39–40, 42–4, 165
“Televista Law” 59–60
US holdings 120–1, 123–5
Televisión Independiente de México (TIM) 38–9
Televisora Nacional (Cuban nationalised network) 25
Telmex 59–61, 164, 174
Thompson, J. Walter 64
Time-Life, role in TV Globo 19–20, 21, 23, 70–2, 73–4, 151, 154

TSM (Telesistema Mexico)
17–18, 37–9, 40, 41, 42, 53–4, 119
Tinshall, Jeremy 26
TV Azteca 29, 37, 49–53, 52, 59–60, 61–2, 107, 109, 117, 121–2, 125, 171, 172–3
advertising 50–1, 94
programming strategy 49–50

US imports 49
TV Bandeirantes 66, 75, 77, 78–9, 80
export market 133
increase in audience share 86–7, 89
TV Cultura 79
TV Excelsior 66–7, 69, 70, 72, 73, 74, 157
TV Globo 9, 152
advertising 66, 75, 76
cable/satellite channels 31, 55, 80, 85–6, 90–1, 163, 173, 175
clashes with government/national law 72, 73–4, 79
competition 63, 65–7, 70, 75–6, 77–80, 86–90, 158–9
creation of national network 74–5, 76
decline in influence/ratings 86–8, 89, 91, 117–18, 175
domination of Brazilian market 19–20, 27–8, 29, 63–4, 74–7, 90, 92, 117, 153, 174
export markets 81–2, 111, 112–13, 116, 118, 130–5, 153, 170
formation 19, 21, 70–2
improved production values 81

TV Globo cont.
links with American companies 21, 23, 27, 64, 70–2
logo 82
programming strategy 71–3, 75, 87–8
support for government 20, 69, 74, 76, 79, 151, 158, 165
TV Manchete 77–8, 79, 80, 82
TV Record 30, 65, 66, 67, 70, 80, 90, 112, 145, 159
export market 118, 133, 134, 135–6
increase in audience share 87–8, 89, 117–18
TV Rio 66, 67, 71, 72, 73, 159
TV Tupi 18, 19, 63, 64–6, 67, 71, 72, 73, 75, 80, 134, 157
weaknesses 65–6, 70, 77
TVG Group/channels 84, 85, 86, 91
TVI (Reihe Independente) 132, 133, 134
TVN (Televisión Nacional de Chile) 108

Ugly Betty (2006–10) 138
see also Yo soy Betty la fea
Universal Church of the Reign of God 30, 89, 117, 135–6
Univisión 18, 42, 45, 47, 50, 59, 81, 94, 95, 106, 111, 117, 120–6, 172
advertising 127
logo 121
Miami production unit 108–9
US TV advertising 126–7
co-productions with Latin America 3, 100
### Index

#### US TV cont.
- influence/investment in Latin America  1–2, 9, 10–13, 15–16, 18–20, 20–8, 64, 99–100, 107–8, 150–2, 170
- Latin American imports  42, 111
- Latin American objections to  153
- Latin American pay-TV channels  31–2, 55–7, 162
- Latin-American remakes  105
- linguistic hybridity  122, 145
- media ownership laws  119, 123
- see also names of specific networks 
  - Vargas, Getúlio, President  146, 149
  - Vargas Gómez, Joaquín/
    Vargas family  54, 55
  - variety shows  158–9
  - Vareis, Tapio  26
  - VCRs, increasing home use  83, 161
  - Velasco, Raúl  41
  - Venevisión  7, 29, 45, 86, 95–6, 104, 118, 136, 164, 172
  - advertising  94
  - formation  93
  - international operations  94–5, 97, 107, 108, 109, 111, 116, 117, 120–1, 123–4, 170
  - restructuring  93–4
  - Venezuelan TV  92, 93–8, 115
  - export of programmes  1, 97–8, 170
  - governmental control  25, 95, 96, 140, 150
  - licensing of broadcasters  150
  - political/economic background  94–5
  - Vía Digital  129–30
  - Vianna, Hermano  149
  - Waisbord, Silvio  20, 22, 25, 27, 102, 144, 145, 146–7, 149, 152, 157
  - Wells, Alan  11
  - Wheel of Fortune (1975–91)  153
  - Xuxa’s Show (1986–92)  82, 89
  - Yo soy Betty la fea (Ugly Betty, 1999–2001)  97, 102, 103, 105, 125–6, 155, 172
  - Zabludovsky, Jacobo  44

### List of Illustrations

While considerable effort has been made to correctly identify the copyright holders, this has not been possible in all cases. We apologise for any apparent negligence and any omissions or corrections brought to our attention will be remedied in any future editions.

Sortilego, Televisa; I Love Lucy, Desilu Productions; Los ricos también lloran, Televisa; El Chapulin Colorado, Televisa S.A. de C.V.; Carrossel, Sistema Brasilierno de Televisión; Avenida Brasil, Rede Globo de Televisión/Central Globo de Produção; Yo soy Betty, la fea, RCN Televisión; Cristal, Radio Caracas Televisión; A corazón abierto, RCN; Sábado gigante, Univisión Network; Gabriela magazine, issue 3, RTP/TV Globo; El derecho de nacer, Producciones Galindo Hermanos; Beto Rockefeller, TV Tupi.