

Globalization with Latin flavor

Center for Spanish Media Language
The University of North Texas

María Elena Gutierrez Rentería

Universidad Panamericana (México)

Mercedes Medina Laverón

Universidad de Navarra (Spain)

Hypothesis

- There is a global phenomenon different to the *US cultural domination* growing in/closed to Latin-American countries
 - The telenovelas are distributed to the Hispanic market in the US and the rest of the world
 - International presence of Hispanic companies

Case study

- Televisa: the largest producer and exporter of telenovelas in Mexico and abroad:
 - Competitive advantages thanks to the monopoly for twenty years in Mexico
 - Expansionist strategies towards US and Spain opened up new markets for other American companies in the international market as well as Spanish groups in Latin-America

Structure of the paper

- 1. Telenovela as universal genre
- 2. Growth of the Latino market
- 3. Hispanic Globalization

1. Telenovelas: universal genre

- 1.1. The origin of Mexican telenovelas
- 1.2. Features of telenovelas
- 1.3. Types of telenovelas
- 1.4. Other types of telenovelas
- 1.5. International market

1.1. The origin of Mexican telenovelas

- *Senda prohibida* was the first telenovela (1958):
 - 50 episodes
 - 30 minutes
 - evening time
 - targeted housewives
 - sponsored by soap advertisers
- The video recorder and teleprompter helped to improve the quality of image.

1.2. Features of telenovelas

- a happy end and melodramatic morality
- the triumph of good over evil
- emotions and dramatic moments in the story
- a simple narrative
- a love story that gives rise to the action
- production of *telenovelas* is faster than that of the series

1.3. Types of telenovelas

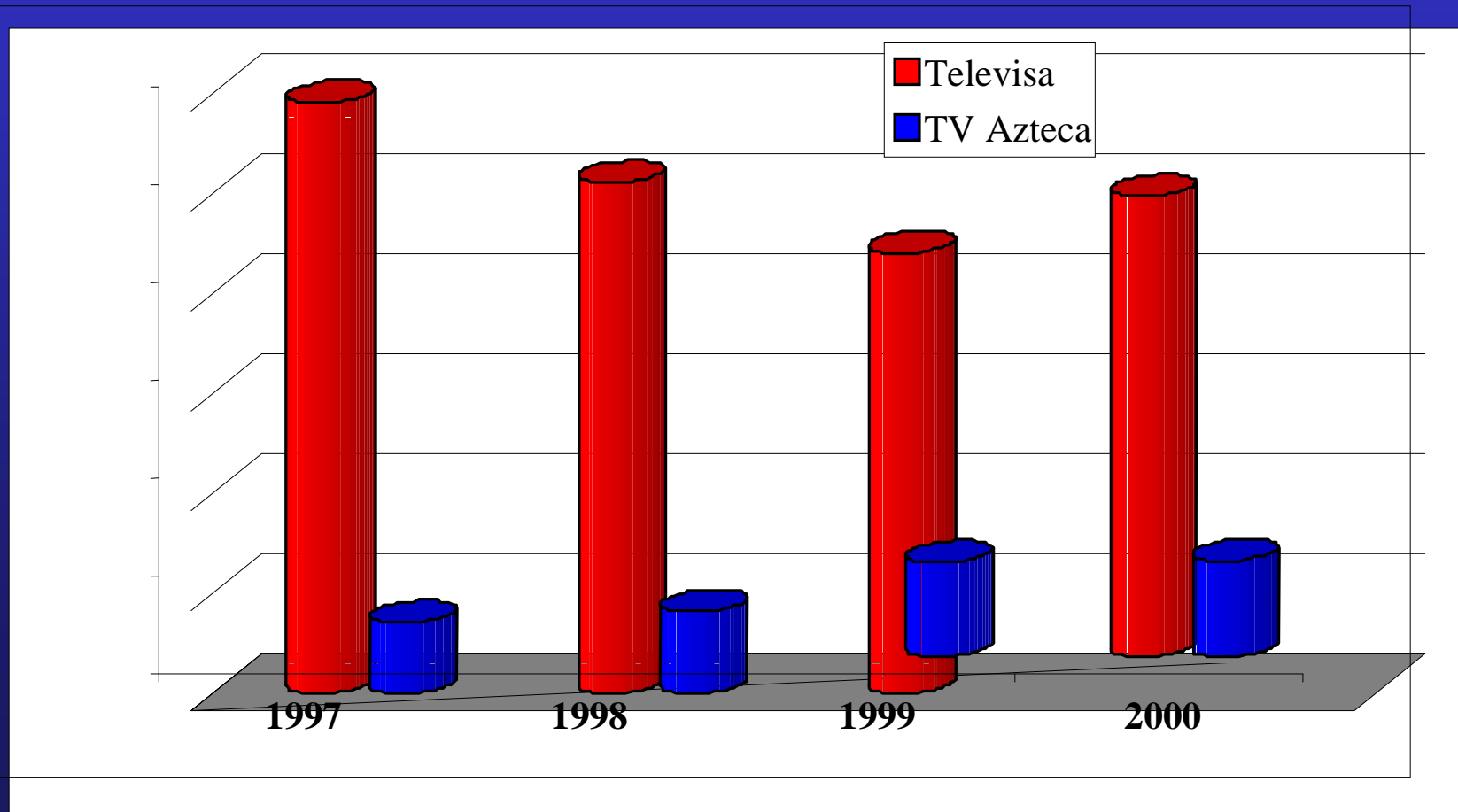
- Cinderella formula
- Historical *telenovela*
- Children telenovela
- Social telenovela

1.4. Other types of telenovelas

- TV Azteca's content was based on the real concerns of society:
 - the country's economical and political instability,
 - women's issues,
 - drug trafficking,
 - the end of the ideal of happiness,
 - sexuality.

Figure 1. Number of hours produced by Televisa and TV Azteca

	1997	1998	1999	2000
<i>Televisa</i>	59.000	51.000	44.000	47.000
<i>TV Azteca</i>	7.000	8.100	9.550	9.720
	67.997	61.098	55.549	58.720

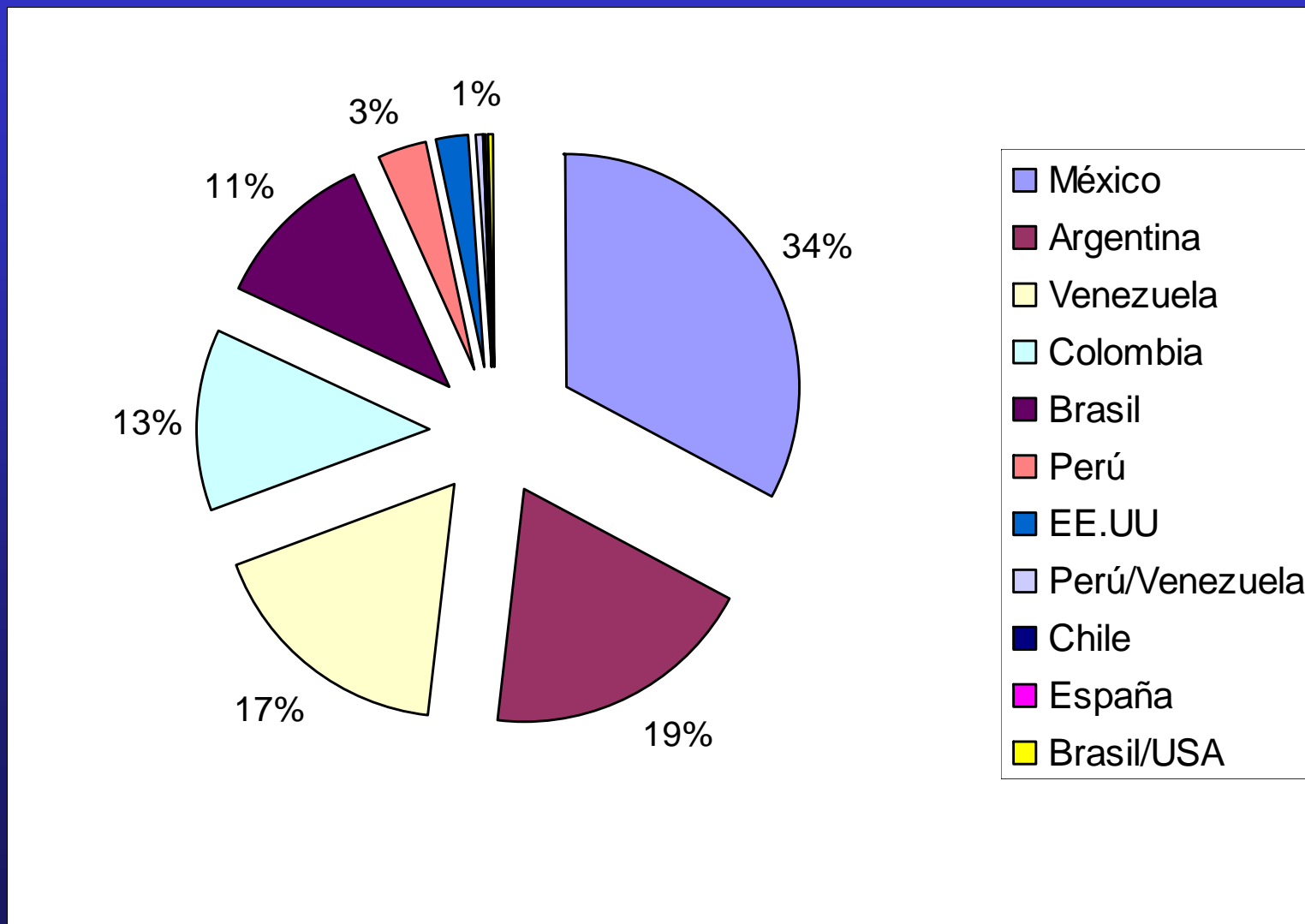


1.5. International market

(2000)

Televisa	80%
Television Azteca	20%

Figure 2. Countries producing *telenovelas* (1970-2000)



Exported *telenovelas* (1980-2000)

Producing country	Title	Buying countries
Mexico	<i>La felicidad no se compra</i>	Italy, Brazil, Portugal, US, China
	<i>Rosa salvaje</i>	Germany
	<i>Los ricos también lloran</i>	Spain, France, Italy, Switzerland, USSR, China
	<i>Cuna de lobos</i>	Sweden, Australia, Germany, Venezuela, China, Italy, Russia, New Zealand, Norway, Lebanon
Venezuela	<i>Cristal, La Dama de Rosa, Rubí, Arrayán, Ambiciones</i>	Spain
Colombia	<i>Yo soy Betty, la fea</i>	Spain, US, Canada, Mexico, Bogotá, Venezuela, Chile, Peru

Price of acquisition of Latin American *telenovelas* and US series (\$ per episode) 1998

Buying country	Telenovelas	US Series
Spain	7,000-9,000	5,000-25,000
Germany	2,000-5,000	24,900-132,000
USA (Hispanic channels)	2,500-5,000	N.a.
Greece	500-700	3,000-5,000
Poland	300-800	1,300-3,000

Source: Mato (1999), 237; *Television Business International* (October 1998, 143-145)

2. Growth of the Latino Market

2.1. The Hispanic market in the U.S.

2.2. The Latino market in the world

2.1. The Hispanic market in the U.S.

- 1961: Spanish International Network Sales (SIN) and Spanish International Communication Corporation (SICC).
- 60s: the greatest Latin American exporter of content.
- (1994) Televisa co-produced with News Corporation the first bilingual *telenovela*.

Evolution of the population in the United States (1970-2000)

	1970	1980	1990	2000	Variation 1970-2000	Increase % 1970-2000
U. S. Population	203m	226m	249m	281m	78m	38%
Hispanic population	9.1m	14.5m	22.4m	35.3m	26m	286%
% Hispanic versus U.S.	4,5%	6,4%	9,8%	13,2%		

Source: U.S. Census. 2001.

2.1. The Hispanic market in the U.S.

- Univision, which belonged to Televisa.
- Venevisión, original from Venezuela.
- Telemundo, created in 1987, which reaches 40% of the audience and was sold to NBC in 2001.
- Azteca Television, which receives programming from TV Azteca and reaches around 60%.
- Since 2004 there are about nineteen new Latino-oriented channels.
- Advertising campaigns addressed to Hispanic population (Wendy's, Wall Mart, Pepsico, Coca-Cola).

2.2. The Latino market in the world

- Televisa formed an alliance with Discovery Channel.
- Telemundo looked for allies to distribute its *telenovelas*, such as Globo in Brazil, Argos in Mexico and Caracol in Colombia.
- 1997 CNN in Spanish for Latin America.
- Televisa in Spain: (1993) bought 25% of the capital of Unión Ibérica de Radio; (1996) acquired part of Via Digital; (2006) was the finance partner of the new open-air television channel, La Sexta.

3. Hispanic Globalization: its borders and reach

“In a few years, the Spanish language networks of the latter ‘80s will be compared to the English-language networks of the ‘50s”.

(Veciana-S., Ana, 1990, p.23)

3.1. Borders

- Influence of the United States in the approach of international news.
- The publishing sector has still greater barriers of entrance.
- Language: dubbing and language adaptation needed.
- Topics with connotations of immigration and cultural adaptation problems.

3.2. Reach

- *Telenovelas* are an example of local autonomy and global homogenization.
- *Telenovelas* are characterized by being constructed on universal feelings and passions.
- A common language, which is Spanish, and a certain cultural proximity.

Conclusion

Latino market is a geocultural market united by language, history, religion and culture; with a common identity based on gestures and non-verbal communication (Straubhaar, 1995).

Instead of eliminating the “one-way street”, this new Hispanic globalization might complement it .