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PERU: BETWEEN CRISIS AND HOPE¹

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Introduction

Faced with the arrival of the first cases of Covid-19 in Peru, the government of President Vizcarra decreed strict lockdown on March 16, 2020, which lasted -with stages of relaxation- until July 1. This caused a series of changes in the lives of Peruvians and affected television production activities. With no possibility of producing fiction for months, projects were halted or cancelled -including fictions that were being broadcast- and the different TV stations turned their programming to information, extending newscast schedules, live broadcast, and broadcasting the president's press conferences on national network. The pandemic, however, failed to stabilize the political crisis that the country has been experiencing since 2016, and some television stations joined the attempts of a group of congressmen to seize power.

Populist initiatives that created instability and confrontations with the Executive Branch were generated from the Congress, where the president had no political representation. The Congress accused the president of corruption and achieved his vacancy on November 10th for "permanent moral incapacity", a broad and indefinite term on which the Constitutional Court refused to rule due to a gap in the law, despite requests from various politicians and the president himself. With the attempts to vacate from office President Kuczynski (2018) and then Vizcarra (2020), it was demonstrated that motives are not important, but to have enough votes in Congress. Once President Vizcarra was ousted, the President of Congress Manuel Merino took his place. The population saw this as a coup from corrupt groups in the Congress, and despite the

state of sanitary emergency, there were massive demonstrations throughout the country, the largest in Peru's history. After several days of clashes between the population and police -which resulted in three dead and almost two hundred wounded- Merino resigned from the presidency on November 15th. During the few days Merino was president, the cyber activist group Anonymous blocked several websites of the Peruvian State, as well as the web of Wilax TV network (promoter of Vizcarra's vacancy), and the Twitter account of América Televisión. This cyber activist group, together with a collective of k-popers, also managed to deactivate the account of journalist Beto Ortiz, who mocked the protests and their victims.

It is in this context that television fiction had to look for new ways to continue on the air, trying different attempts to return to production, facing new cancellations, seeking to adapt to the health situation which ultimately brought to a reduction in episodes produced in the year to half of what it was seven years ago. The situation of TV production began to normalize towards the end of 2020, and the screen returned to a similar programming of previous years.

In February 2021, it was announced the death of José Enrique Crousillat, Peruvian producer of successful *telenovelas* in Venezuela, Argentina and later in co-productions with Telemundo. Crousillat was owner of América Televisión and founder of América Producciones, which relaunched the internationalization of Peruvian *telenovelas* in the 90s. After the fall of the Fujimori-Montesinos regime, Crousillat fled the country when his acts of corruption were discovered. Once captured, he was sentenced to eight years in prison.

1. Peru's audiovisual context in 2020

1.1. Open television in Peru

Chart 1. National open TV networks/stations in Peru

Private networks/stations (5)	Public networks/stations (1)
Latina (channel 2)	TV Perú (channel 7)
América Televisión (channel 4)	
Panamericana Televisión (channel 5)	
ATV (channel 9)	
Global (channel 13)	
TOTAL NETWORKS = 6	
TOTAL STATIONS = 6	

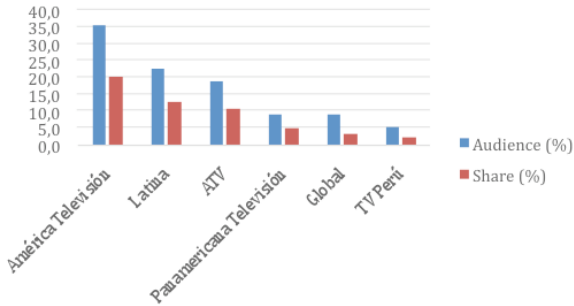
Source: Observatorio Audiovisual Peruano

Graph 1. TV audience and share by network

Network	Home Audience	Audience (%)	Share (%)
América Televisión	7.16	35.6	20.1
Latina	4.55	22.6	12.8
ATV	3.77	18.7	10.6
Panamericana Televisión	1.79	8.9	5.0
Global	1.79	8.9	3.0
TV Perú	1.07	5.3	2.0
TOTAL	20.13	100	53.5

* The share is not 100% because it does not include other open TV channels, cable and VHS/ DVD.

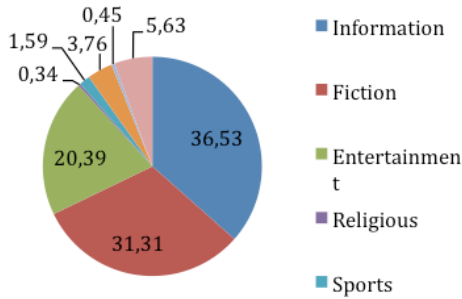
Source: Observatorio Audiovisual Peruano (OAP) and Kantar Ibope Media



Source: Observatorio Audiovisual Peruano (OAP) and Kantar Ibope Media

Graph 2. Genres and hours broadcast on TV

Genre	Exhibition hours	%
Information	19253:30:00	36.53
Fiction	16500:30:00	31.31
Entertainment	10744:30:00	20.39
Religious	180:30:00	0.34
Sports	840:00:00	1.59
Education	1980:30:00	3.76
Political	236:30:00	0.45
Others	2968:00:00	5.63
TOTAL	52560:00:00	100



Source: Observatorio Audiovisual Peruano

The six national broadcast TV networks observed for this report remained unchanged in terms of ownership composition. A change observed is that the drop in open television audience, registered since 2014, stopped and returned to levels close to those of 2017, this as a consequence of the forced lockdown which kept millions of Peruvians in their homes, and that open signal television was used to try to supply school education.

If last year the fall in fiction hours with respect to previous years was highlighted, this pandemic year shows the lowest percentage in a whole decade. The pandemic not only reduced the number of produced hours in the country, but also reduced fiction importation or reruns. The population's need for information led networks to fill the screens with informative products, genre that managed to occupy most television screen time during the year for the first time since we have been writing this yearbook. On the other hand, the need to supply school education led to a sevenfold growth of the educational genre, which no longer occupies the last places in the chart. However, its numbers speak of an indifferent commercial television as a complement to education, even in times of severe crisis.

Although América Televisión maintains the first place in audience share, its audience is the lowest in the last decade, being the network that lost the most audience in open television during the pandemic. On the contrary, ATV had a rebound, reaching audience percentages it had not achieved since 2015. Another notorious increase -although at marginal levels- can be seen in Global Televisión, which surpassed TV Perú in fifth place, something that had not happened since 2016. Not only Global Televisión's audience recovery is striking, but also the audience reduction of the state channel, which broadcast hours of information on the health situ-

ation, the President's daily conferences, and many hours of school classes. This drop of TV Perú allows to infer that, although there was a great need to know what was happening with the pandemic, it came a moment of saturation where the population looked for another type of content that was not offered by the state-owned station.

On a different note, América Televisión had the satisfaction of winning the Non-English commercial of the year reward of the Shots Awards of the Americas. The commercial⁵ was based on the successful Soap opera *De Vuelta al Barrio*, where the relationship created between a character of the soap opera and a female viewer was presented through the screen, talking about audience loyalty.

1.2. Pay TV and VoD platforms in Peru

Chart 2. Pay TV channels in Peru

10 Most watched Pay TV networks in 2020
1) Discovery Kids (Children),
2) Cartoon Network (Children)
3) Discovery Adults (Information)
4) Canal N (Information)
5) Disney Channel (Children)
6) Disney Junior (Children)
7) Fox Channel (Fiction)
8) TNT (Fiction)
9) TL Novelas (Fiction)
10) Cinecanal (Fiction)

Source: Observatorio Audiovisual Peruano (OAP) and Kantar Ibope Media

5 <https://www.youtube.com/watch?v=YxIVOfjMHH0>

Peru showed little change in terms of cable provider companies. Movistar continues to be the leader in customers (63%), followed by DirecTV (19%) and Claro TV (8%). Something that generated a surprise in pay TV in Peru was Movistar’s exit of Televisa’s signals (TL Novelas and Las Estrellas) in July, which in previous years had been at the top of the ratings charts among cable channels. Despite being absent for half a year, TL Novelas managed to occupy the ninth place in audience among cable channels. Although not directly related, it should be noted that in the first months of confinement the Turkish fiction channel Kanal D Drama registered record audiences, surpassing its competitors in Peru.

Also notorious is the presence of Canal N, a Peruvian cable news channel, result of a year of pandemic and political instability in the country, which created a need for information about the events in Peru.

Chart 3. VoD in Peru

The most important platforms available in Peru are listed. YouTube channels of any operator are not included.

Main VoD platforms active in 2020	Total
América TV GO, Latina Play, ATV Play, TV Perú App, Panamericana App, HBO Go (WarnerMedia), Fox Play, Fox Latinoamérica (App), Fox Sports (App), ESPN Play, Claro Video, Movistar Play, DirecTV, Fútbol Movistar, Netflix, Prime Video (Amazon), Apple TV (Apple), Instagram TV, Pluto TV, Disney+	20

Source: Observatorio Audiovisual Peruano (OAP)

The most important change in VoD offering was Disney+ entry in November 2020. The platform joins Netflix, Amazon, Apple TV, and Peruvian channels platforms. It has also been announced that the new HBO Max platform will be available in June 2021, and months later Paramount plus will also enter the market, although some of its offerings are already available on HBO Go and Apple TV. Likewise, the Vietnamese company Viettel launched Bitel series+ platform for its users for an additional payment to the mobile communication service.

Three Peruvian fiction series were present in these platforms. Movistar Play offered *Aislados* and *Raúl con Soledad*. The first one is a political thriller that combines the country's widespread corruption with the pandemic, while the second is a comedy made by the production company Tondero and tells the story of a couple who decides to get divorced when full quarantine is decreed, forcing them to continue living together and taking care of each other. América TVGO offered *Papá en Cuarentena*, a comedy that narrates the problems of an irresponsible and clumsy separated father, who must spend the quarantine with his young son. It should be noted that *Raúl con Soledad* was first released on the Netzun platform, while *Papá en Cuarentena* was first offered on YouTube.

The most important news for Peruvian television fiction regarding VoD was the premiere on Netflix of *El Último Bastión*, in March 2021. This historical miniseries produced by the State-owned station (see yearbooks 2019 and 2020) managed to stay at the top of the platform's charts for several weeks.

1.3 Independent producers of television fiction

The year 2020 was particularly difficult for independent production companies, as well as for the Peruvian audiovisual industry as a whole. Nevertheless, Del Barrio Producciones produced *La Otra Orilla* and *Mi Vida sin Ti* (both will be discussed in sections 5 and 6 of this chapter), while ProTV produced *Princesas*, all of them released between August and December. *Te Volveré a Encontrar*, a *telenovela* produced by ProTV in 2017 but that had never been premiered, was the one that allowed to continue having national television fiction in prime time while production companies adapted to the protocols to resume production.

1.4. Financing sources for the audiovisual sector

According to data from CPI company, the economic crisis generated by the pandemic meant a 24.2% reduction compared to 2019 in the advertising budget. Television advertising accounted for 42.5% of investments, the lowest percentage in the last five years. In contrast, the largest increase in advertising investment was on the internet where it accounted for 27.1%, while in 2019 it had a share of 19.9%. The largest decreases in advertising investment were in print media, which saw these investments reduced by more than half. According to CPI, this may have been due to paper import restrictions during the pandemic and fear of contagion through physical contact.

The pandemic and the resulting economic crisis reduced the possibility of funding or sponsorship. However, it was ob-

served in this period that 11% of the ads that were broadcasted during quarantine had some direct relation to COVID-19, thus marking the advertisers' priorities.

1.5. Communication policies

The national emergency situation froze any policy to advance in reforms or development of digital television. The government, however, did provide facilities to freeze or defer fees and debts payments to broadcasters. The most important regulations were related to security protocols for audiovisual production. In October 2020, RM 000266-2020-DM/MC was issued, which approved "the health protocol to implement surveillance, prevention and control measures against COVID-19 in the production of audiovisual advertising and cinematographic works", establishing the recommendations to prevent and control the spread of the pandemic, formalizing several of the measures that companies had already acquired, although this meant an increase in production costs, and lengthened filming schedules.

1.6. Digital and mobile connectivity infrastructure

The digital infrastructure revealed its shortcomings in the country during the pandemic. Although most of the coastal localities have acceptable levels of mobile and digital connectivity, the Andean and Amazonian localities showed serious deficiencies, especially when attempts were made to supply school classes through alternative means. A report by the National Institute

of Statistics and Informatics shows that only 40.1% of Peruvian households had internet access in 2020. Although this represents an increase of 3.4% compared to 2019, the report highlights that in rural households, access reaches only 5.9%.

2. Analysis of the year: national and Ibero-American premiere fiction

Table 1. Fiction broadcast in 2020 (national and foreign; premieres, re-runs, and co-productions)

PREMIERE NATIONAL TITLES – 11

América Televisión - 11 national titles

1. *Chapa tu Combi* (telenovela)
2. *Dos Hermanas* (telenovela)
3. *La Otra Orilla* (telenovela)
4. *Los Vilchez 2* (telenovela)
5. *Mi Vida sin Ti* (telenovela)
6. *Princesas* (telenovela)
7. *Te Volveré a Encontrar* (telenovela)
8. *De Vuelta al Barrio* (soap opera)
9. *La Rosa de Guadalupe Perú* (series)
10. *O Besas o no Besas* (miniseries)
11. *Yo Perdí el Corazón* (miniseries)

COPRODUCTIONS – 5

Global – 4 titles

1. *Dueños del Paraíso* (United States and Chile)
2. *Rosario Tijeras* (United States and Mexico)
3. *Rosario Tijeras 2* (United States and Mexico)
4. *Rosario Tijeras 3* (United States and Mexico)

América Televisión – 1 title

5. *Luis Miguel: La Serie* (United States and Mexico)

DBITEL PREMIERE FOREIGN TITLES – 33

Latina – 4 titles

1. *Jesús* (series – Brazil)
2. *Perdona Nuestros Pecados* (telenovela – Chile)
3. *Yo Soy Betty, la Fea* (telenovela – United States)
4. *Perseguidos* (telenovela – Mexico)

América Televisión – 10 titles

5. *Como Tú no Hay 2* (telenovela – Mexico)
6. *Te Doy la Vida* (telenovela – Mexico)
7. *La Rosa de Guadalupe* (series – Mexico)
8. *Cita a Ciegas* (telenovela – Mexico)
9. *La Reina Soy Yo* (telenovela – Mexico)
10. *La Usurpadora* (telenovela – Mexico)
11. *La Vecina* (telenovela – Mexico)
12. *Mi Marido Tiene más Familia* (telenovela – Mexico)
13. *Soltero con Hijos* (telenovela – Mexico)
14. *Sin Miedo a la Verdad* (series – Mexico)

Panamericana Televisión – 3 titles

15. *Esmeralda* (telenovela – Brazil)
16. *Marido en Alquiler* (telenovela – United States)
17. *Dama y Obrero* (telenovela – United States)

TV Perú – 1 title

18. *Golpe al Corazón* (telenovela – Argentina)

ATV – 8 titles

19. *La Reina del Flow* (telenovela – Colombia)
20. *Las Hermanitas Calle* (telenovela – Colombia)
21. *Las Muñecas de la Mafia 2* (telenovela – Colombia)
22. *Sobreviviendo a Escobar* (series – Colombia)
23. *El Señor de los Cielos 7* (telenovela – United States)
24. *Cuidado con el Ángel* (telenovela – Mexico)
25. *La Dueña* (telenovela – Mexico)
26. *Mañana es para Siempre* (telenovela – Mexico)

Global – 7 titles

27. *El Estilista* (telenovela – Colombia)
28. *Gran Hotel* (series – Spain)
29. *La Escuelita VIP* (series – Mexico)
30. *María de todos los Angeles* (series – Mexico)
31. *Nosotros los Guapos* (series – Mexico)

NON-OBITEL PREMIERE FOREIGN TITLES – 7

Latina – 2 titles

1. *Fuerza de Mujer* (telenovela – Turkey)
2. *La Venganza de Iffet* (telenovela – Turkey)

América Televisión – 1 title

3. *Recuerda Cariño* (telenovela – Turkey)

Panamericana Televisión – 3 titles

4. *Princesa Valiente* (series– China)
5. *Amor Eterno* (telenovela – Turkey)
6. *Una Mujer Desconocida* (telenovela – Greece)

Global – 1 title

7. *Perdóname 2* (telenovela – Turkey)

TITLES RERUNS – 106

TOTAL NATIONAL PREMIERE TITLES: 11

TOTAL OBITEL PREMIERE TITLES: 36

TOTAL PREMIERE TITLES (NATIONAL AND OBITEL): 47

Source: Observatorio Audiovisual Peruano (OAP)

Despite the reduction in total episodes produced that has been mentioned before, this 2020 showed a notable increase in the total number of premiere and reruns titles shown, 153 in total. This is the highest number in all the years in which Peruvian programming has been monitored, namely since 2012. In the case of reruns, the increase is due to filling the gap in programming hours left by the suspension of national premieres due to the pandemic. Premier titles, although initially halted, managed to return to the programming grid in the second half of 2020.

The national premiere titles, 11 in total, have recovered in terms of quantity (as we will see in section 5) if compared to

the contraction observed in 2019, when only 8 Peruvian fictions were exhibited. It should be noted that this 2020 is the first year in which all national titles belong to the same network, América Televisión, which as mentioned above, remains in first place in audience ratings despite having lower figures than in 2019.

It is also noticeable that there has been an increase in co-productions between Obitel countries, which had not been reported in Peruvian channels since 2017. The number of Obitel premiere foreign titles, 36, has also experienced a notorious rise, doubling previous year's figures when were only 16. The opposite occurs with reruns since there has been a slight drop compared to the 110 titles screened in 2019. Nonetheless, it is a high figure compared to previous years.

Finally, a new data present is the recognition of premiere fictions from other non-Obitel countries that are present in Peruvian channels. It should be pointed out that this is not a last year's phenomenon but has been constantly present on our screens and those of the other Obitel countries, as described in previous year-books. In the Peruvian context, most of these fictions still come from Turkey, an unusual fiction source for our networks, whose search for the next audience phenomenon such as Turkish *telenovelas* has expanded to other horizons like China and Greece. In Peru, there were also fictions from Japan, South Korea, Romania and India, some of which are still on screen as reruns.

Table 2: Premiere Fiction in 2020: Countries of origin

Country	Titles	%	Chapters/ Episodes	%	Hours	%
NATIONAL (total)	11	23.4	444	20.4	442:00:00	20.6
OBITEL COUNTRIES (total)	31	66.0	1451	66.7	1418:00:00	66.1
Argentina	1	2.1	117	5.4	118:30:00	5.5
Brazil	2	4.3	112	5.2	112:00:00	5.2
Chile	1	2.1	140	6.4	128:00:00	6.0
Colombia	5	10.6	250	11.5	286:30:00	13.4
Ecuador	0	0.0	0	0.0	0:00:00	0.0
Spain	1	2.1	2	0.1	2:00:00	0.1
USA (Hispanic production)	4	8.5	232	10.7	231:30:00	10.8
Mexico	17	36.2	598	27.5	539:30:00	25.2
Peru:	11	23.4	444	20.4	442:00:00	20.6
Portugal	0	0.0	0	0.0	0:00:00	0.0
Uruguay	0	0.0	0	0.0	0:00:00	0.0
Venezuela	0	0.0	0	0.0	0:00:00	0.0
CO-PRODUCTIONS (total)	5	10.6	279	12.8	284:30:00	13.3
Peruvian Co-productions	0	0.0	0	0.0	0:00:00	0.0
Obitel countries Co-productions	3	0.0	82	0.0	81:30:00	0.0
GRAND TOTAL	47	100.0	2174	100.0	2144:30:00	100.0

Source: Observatorio Audiovisual Peruano (OAP)

Observing the origin country of Obitel's premiere fictions in Peru, the current scenario shows the quantitative dominance of Mexican fictions in our market with 17 titles, recovering their number of titles exhibited on Peruvian screens compared to previous years.

Despite this, Peru is in second place on the list with 11 fictions released. A number that shows a reaction after two years of contraction. However, it should be taken into consideration that there were titles whose broadcasting was interrupted due to COVID-19; and, in addition, the broadcasting of three productions that had been postponed for several years or that were only available on América TVGO, as mentioned above. There were gaps to fill in the programming and América Televisión saw the opportunity to premiere on open signal what it had stored in its catalog.

A second group consists of the United States and Colombia, which have also seen an increase in their figures after the downturn mentioned in 2019. With minimal number of titles, following these cases are Argentina, Chile, Spain, and especially Brazil, which has seen its presence on Peruvian screens reduced notoriously in recent years.

Table 3. Formats of national and Ibero-American fiction

Format	National						Ibero-American					
	Titles	%	C/E	%	H	%	Titles	%	C/E	%	H	%
<i>Telenovela</i>	7	63.6	347	78.2	345:00:00	78.1	27	75.0	1491	86.2	1528:30:00	89.8
<i>Series</i>	1	9.1	20	4.5	20:00:00	4.5	9	25.0	239	13.8	174:00:00	10.2
<i>Miniseries</i>	2	18.2	9	2.0	9:00:00	2.0	0	0.0	0	0.0	0:00:00	0.0
<i>Telefilm</i>	0	0.0	0	0.0	0:00:00	0.0	0	0.0	0	0.0	0:00:00	0.0
<i>Unitary</i>	0	0.0	0	0.0	0:00:00	0.0	0	0.0	0	0.0	0:00:00	0.0
<i>Docudrama</i>	0	0.0	0	0.0	0:00:00	0.0	0	0.0	0	0.0	0:00:00	0.0
<i>Others (soap opera, etc.)</i>	1	9.1	68	15.3	68:00:00	15.4	0	0.0	0	0.0	0:00:00	0.0
Total	11	100.0	444	100.0	442:00:00	100.0	36	100.0	1730	100.0	1702:30:00	100.0

Source: Observatorio Audiovisual Peruano (OAP)

The overall result of Table 3 leads us to consider the *telenovela* as the format that has remained predominant over the others. While this has been mostly the case, there are some differences between Peruvian and Ibero-American results in these years. Regardless of the variation in the individual amounts, in all recent years the *telenovela* has remained proportionally as the leading format in Ibero-American fictions. On the contrary, there has been a rotation between *telenovela*, series and miniseries as the most frequent formats among the fictions presented in the Peruvian context. It is important to highlight that for several years, soap operas have been among the formats considered in Peru and one with the highest audiences, first with *Al Fondo Hay Sitio* and now with *De Vuelta al Barrio*.

Table 4. The ten most watched titles in open TV

	Title	Channel	Producer	Format /Genre	N. of chap./ep. (2020)	Time slot	Rating	Share
1	<i>Los Vilches 2</i>	América Televisión	ProTV	Telenovela / Comedy	68	Prime Time	21.4	31.6
2	<i>Chapa tu Combi</i>	América Televisión	Del Barrio Producciones	Telenovela / Melodrama	45	Prime Time	20.3	31.0
3	<i>Dos Hermanas</i>	América Televisión	Del Barrio Producciones	Telenovela / Melodrama	12	Prime Time	19.9	29.3
4	<i>De Vuelta al Barrio</i>	América Televisión	América Televisión	Soap Opera / Comedy	68	Prime Time	19.0	30.2
5	<i>La Rosa de Guadalupe Perú</i>	América Televisión	América Televisión	Series / Melodrama	20	Prime Time	18.6	26.2
6	<i>Te Volveré a Encontrar</i>	América Televisión	ProTV	Telenovela / Melodrama	120	Prime Time	18.0	27.2
7	<i>La Rosa de Guadalupe</i>	América Televisión	Televisa	Series / Melodrama	17	Prime Time	18.0	29.8
8	<i>Princesas</i>	América Televisión	ProTV	Telenovela / Melodrama	22	Prime Time	17.9	29.7
9	<i>Mi Vida sin Ti</i>	América Televisión	Del Barrio Producciones	Telenovela / Melodrama	40	Prime Time	16.1	25.3
10	<i>La Otra Orilla</i>	América Televisión	Del Barrio Producciones	Telenovela / Melodrama	40	Prime Time	15.8	24.4

Source: Observatorio Audiovisual Peruano (OAP) and Kantar Ibope Media

There are several aspects to point out in Table 4. First, there is a preference for Peruvian fictions over foreign fictions, represented by only one Mexican title. It is worth remembering that Mexico is the country that has had more premiere fictions in Peru in 2020, although not all of them have made it into this top ten. These ten fictions have all been broadcasted by América Televisión, the leading network in terms of audience ratings. Despite the fact that the latter is the most watched genre according to rating and share figures, there is a notorious predilection for melodrama over comedy. In conclusion, also strengthening what was indicated in section 1, it is noted that the figures for these 10 most watched titles have experienced a slight drop when compared to the rating and share reached up to 2019.

Table 4A. The ten most watched national titles in open TV

Title		Channel	Producer	Format /Genre	N. of chap./ep . (2020)	Time slot	Rating	Share
1	<i>Los Vilches 2</i>	América Televisión	ProTV	Telenovela / Melodrama	68	Prime Time	21.4	31.6
2	<i>Chapa tu Combi</i>	América Televisión	Del Barrio Producciones	Telenovela / Melodrama	45	Prime Time	20.3	31.0
3	<i>Dos Hermanas</i>	América Televisión	Del Barrio Producciones	Telenovela / Melodrama	12	Prime Time	19.9	29.3
4	<i>De Vuelta al Barrio</i>	América Televisión	América Televisión	Soap Opera / Comedy	68	Prime Time	19.0	30.2
5	<i>La Rosa de Guadalupe Perú</i>	América Televisión	América Televisión	Series / Melodrama	20	Prime Time	18.6	26.2
6	<i>Te Volveré a Encontrar</i>	América Televisión	ProTV	Telenovela / Melodrama	120	Prime Time	18.0	27.2
7	<i>Princesas</i>	América Televisión	ProTV	Telenovela / Melodrama	22	Prime Time	17.9	29.7
8	<i>Mi Vida sin Ti</i>	América Televisión	Del Barrio Producciones	Telenovela / Melodrama	40	Prime Time	16.1	25.3
9	<i>La Otra Orilla</i>	América Televisión	Del Barrio Producciones	Telenovela / Melodrama	40	Prime Time	15.8	24.4
10	<i>Yo perdí el Corazón</i>	América Televisión	Tercer Ojo Producciones	Miniseries / Melodrama	4	Night	3.4	13.8

Source: Observatorio Audiovisual Peruano (OAP) and Kantar Ibope Media

While this table is quite similar to the previous one, as it only lists Peruvian premiere titles, here we find in 10th place *Yo Perdí el Corazón*, the only fiction that was not produced by one of the main fiction production companies that work mostly with América Televisión. The broadcasting schedule is an additional point to consider, since it was broadcasted outside prime time, starting at 00:00 hours once a week, as opposed to the daily frequency to which Peruvian viewers are accustomed, fact that also contributes to its low rating and share figures compared to other fictions.

Table 5. Audience profile of the ten most watched titles: gender, age, socioeconomic status.

	Titles	Network	Genre %		Socioeconomic level %		
			Women	Men	AB	C	DE
1	<i>Los Vilchez 2</i>	América Televisión	62.5	37.5	16.2	46.1	37.7
2	<i>Chapa tu Combi</i>	América Televisión	63.7	36.3	18.5	42.3	39.1
3	<i>Dos Hermanas</i>	América Televisión	64.5	35.5	18.3	43.8	38.0
4	<i>De Vuelta al Barrio</i>	América Televisión	61.5	38.5	18.0	47.5	34.5
5	<i>La Rosa de Guadalupe Perú</i>	América Televisión	60.8	39.2	12.8	47.4	39.8
6	<i>Te volveré a Encontrar</i>	América Televisión	60.6	39.4	15.4	47.1	37.5
7	<i>La Rosa de Guadalupe</i>	América Televisión	63.8	36.2	15.8	46.2	38.1
8	<i>Princesas</i>	América Televisión	62.3	37.7	17.2	47.8	35.1
9	<i>Mi Vida sin Ti</i>	América Televisión	62.6	37.4	16.5	49.3	34.2
10	<i>La Otra Orilla</i>	América Televisión	62.8	37.2	15.3	45.3	39.5

	Titles	Network	Age groups %					
			3 to 10	11 to 17	18 to 25	26 to 37	38 to 49	50- 99
1	<i>Los Vilchez 2</i>	América Televisión	13.4	15.3	12.9	21.9	16.3	20.2
2	<i>Chapa tu Combi</i>	América Televisión	12.9	14.5	12.3	22.5	17.3	20.6
3	<i>Dos Hermanas</i>	América Televisión	11.3	14.2	13.5	20.6	18.1	22.5
4	<i>De Vuelta al Barrio</i>	América Televisión	15.2	15.3	12.0	18.9	16.8	21.8
5	<i>La Rosa de Guadalupe Perú</i>	América Televisión	11.4	12.5	13.5	22.5	18.5	21.7
6	<i>Te Volveré a Encontrar</i>	América Televisión	12.9	12.2	11.8	23.8	17.7	21.5
7	<i>La Rosa de Guadalupe</i>	América Televisión	14.8	14.4	11.5	19.8	15.4	24.0
8	<i>Princesas</i>	América Televisión	14.7	13.9	12.6	19.5	16.9	22.4
9	<i>Mi Vida sin Ti</i>	América Televisión	11.5	12.5	12.3	21.6	17.7	24.4
10	<i>La Otra Orilla</i>	América Televisión	14.0	16.8	10.1	21.1	16.3	21.7

Source: Observatorio Audiovisual Peruano (OAP) and Kantar Ibope Media

These last tables, which display gender, socioeconomic level and age breakdowns, have shown few surprises with respect to the target audience for Peruvian television stations in general. In the first case, the idea that Peruvian television is mainly thinking about women and socioeconomic level C and DE with its fictions is confirmed. All the most watched fictions have adapted to respond to this segmentation quite correctly. There have been no cases, such as in 2019, where gender composition or socioeconomic level show a redistribution among the 10 titles with the highest ratings.

Ultimately and based on the last table, we can say that the *top ten* Peruvian fictions are mostly consumed by viewers aged

26 and older, specially by viewers between 26 and 37, and 50 and 99 years old. The last two ranges interchange their leadership between titles, but it tends to be the older age range that has a slight preponderance. The age groups under 25 years old probably focus their interest increasingly on fiction in other sources with more diverse contents, such as those offered by VoD platforms.

3. 2020 VoD Monitoring

During 2020, international audiovisual content platforms such as Netflix, Prime Video, etc., strengthened their presence and were able to meet the demand that arose during this period. It was not the same for local television platforms, whose production is minimal compared to their international counterparts.

3.1. VoD platforms market

América TVGO, the leading Peruvian VoD platform in the country, has not yet generated competitive revenues like broadcasting. As Éric Jürgensen, former CEO of América Televisión, stated, “we know we have to be present and it is a complement to traditional TV, but it is a world that does not generate money for now. Currently, total digital revenue represents between 2% and 4% of the total TV channels revenue.”⁶ This may be partially because open television continues to be the main means of communication in our country, but also because local platform offer is limited. It is

6 Source: <https://www.produ.com/noticias/ingreso-digital-epresenta-solo-entre-el-2-y-el-4-total-de-los-ingresos-de-los-canales-de-tv-eric-jurgensen-de-america-tv?fbclid=IwAR0YC-nX1XdPBgg6vdDMOSTRExLOdtodJqx8OfQRqjOeXXiKyz92gDYLIU>

not yet possible to appreciate a differential advantage, besides the cost to fully access its contents. Local value can be, perhaps, a factor to exploit in the case of Peruvian platforms in order to find that differential advantage over foreign platforms. As of 2019, Movistar Play, which depends on a cable channel, has started to produce local content in Peru. However, these are fictions with limited titles and few chapters.

The opposite happened with VoD from international platforms. According to a study conducted by Sherlock Communications, “22% of Peruvians use four or more streaming services. Moreover, during the COVID-19 pandemic, 83% of surveyed users subscribed to a video platform.”⁷ This scenario places our country and Mexico above the regional average, with 2 subscriptions. Similarly, Digital TV Research changed its projections for VoD platform subscription growth in the region in early 2020: “In March, (...) it was estimated that streaming subscriptions in Latin America would increase from 42 million at the end of 2019 to 81 million in 2025. In September, that projection was adjusted to 100.3 million over the same five-year period.”⁸

7 Source: <https://andina.pe/agencia/noticia-el-22-peruanos-usa-cuatro-servicios-streaming-video-segun-estudio-822489.aspx>

8 Source: <https://gestion.pe/economia/el-83-de-peruanos-contrato-su-primer-servicio-de-streaming-este-ano-afirma-estudio-nndc-noticia/?ref=gesr>

3.2. VoD analysis in 2020: national and Ibero-American premiere fiction

Table 6. National and Ibero-American fictions shown in 2020 on VoD systems

PREMIERE NATIONAL TITLES	PREMIERE IBERO-AMERICAN TITLES	CO-PRODUCTIONS
<p>Movistar Play – 2 national titles</p> <ol style="list-style-type: none"> 1. <i>Aislados – La Serie</i> (series) 2. <i>Raúl con Soledad</i> (series) <p>América TVGO – 1 national title</p> <ol style="list-style-type: none"> 3. <i>Papá en Cuarentena</i> (series) 	<p>Netflix – 33 Ibero-American titles</p> <ol style="list-style-type: none"> 1. <i>Oscuro Deseo</i> (series - Mexico) 2. <i>Historia de un Crimen: La Búsqueda</i> (miniseries - Mexico) 3. <i>El Robo del Siglo</i> (miniseries - Colombia) 4. <i>Control Z</i> (series - Mexico) 5. <i>Chichipatos</i> (series - Colombia) 6. <i>Omnisciente</i> (series - Brazil) 7. <i>Coisa Mais Linda</i> (series - Brazil) 8. <i>Desenfrenadas</i> (series - Mexico) 9. <i>Amar y Vivir</i> (series - Colombia) 10. <i>La Venganza de Analía</i> (series - Colombia) 11. <i>El Dragón: El Regreso de un Guerrero</i> (telenovela - Mexico) 12. <i>La Casa de las Flores - season 3</i> (series – Mexico) 13. <i>Narcos: México</i> (series – Mexico) 14. <i>El Desorden que Dejas</i> (miniseries - Spain) 15. <i>100 Días para Enamorarnos</i> (telenovela - USA) 16. <i>Enemigo Íntimo</i> (series – Mexico) 17. <i>Vis a Vis: El Oasis</i> (series - Spain) 	<p>Netflix – 2 titles</p> <ol style="list-style-type: none"> 1. <i>Alguien Tiene que Morir</i> (miniseries – Spain, Mexico) 2. <i>Selena: La Serie</i> (series – USA, Mexico)

PREMIERE NATIONAL TITLES	PREMIERE IBERO-AMERICAN TITLES	CO-PRODUCTIONS
	<p>18. <i>La Valla</i> (series - Spain)</p> <p>19. <i>El Reto del Beso</i> (series - Brazil)</p> <p>20. <i>No Te Puedes Esconder</i> (series - USA)</p> <p>21. <i>Reality Z</i> (series - Brazil)</p> <p>22. <i>Buenos Días Verónica</i> (series - Brazil)</p> <p>23. <i>La Reina de las Indias y el Conquistador</i> (series - Colombia)</p> <p>24. <i>Los Favoritos de Midas</i> (miniseries - Spain)</p> <p>25. <i>Perdida</i> (series - Spain)</p> <p>26. <i>Valeria</i> (series - Spain)</p> <p>27. <i>Vivir Sin Permiso - season 2</i> (series - Spain)</p> <p>28. <i>Las Chicas del Cable – temporada 5</i> (series - Spain)</p> <p>29. <i>Alta Mar – temporada 3</i> (series - Spain)</p> <p>30. <i>Toy Boy</i> (series - Spain)</p> <p>31. <i>Casi Feliz</i> (series - Argentina)</p> <p>32. <i>Puerta 7</i> (series - Argentina)</p> <p>33. <i>Siempre Bruja</i> (series - Colombia)</p> <p>Prime Video – 3 Ibero-American titles</p> <p>34. <i>De Brutus, Nada</i> (series - Mexico)</p> <p>35. <i>Backdoor</i> (series - Mexico)</p> <p>36. <i>Pequeñas Coincidencias</i> (series - Spain)</p>	
Total: 3	Total: 36	Total: 2
GENERAL TOTAL 41		

Source: Observatorio Audiovisual Peruano (OAP)

Like 2019, three Peruvian titles premiered on VoD in 2020. This time, not all of them are from Movistar Play, but America TVGO also contributes.

On the other hand, it is worth noting that Ibero-American premiere titles have seen their total number reduced from 41 in 2019 to 36. This drop is directly related to the general slowdown in audiovisual activities, in general, due to the pandemic. Argentina and Brazil saw their numbers reduced to less than half, and another country with a slight decline was Spain, which cut its production by two to reach only 11 premieres.

Table 7. VoD Prime fiction in 2020: origin countries

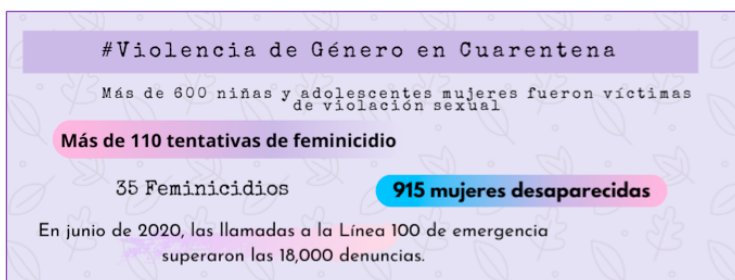
Country	Titles	%
NATIONAL (total)	3	7.32
OBITEL COUNTRIES (total)	36	87.80
Argentina	2	4.88
Brazil	5	12.20
Chile	0	0
Colombia	6	0
Ecuador	0	0
Spain	11	26.83
USA (Hispanic production)	2	4.88
Mexico	10	24.39
Peru	3	7.32
Portugal	0	0
Uruguay	0	0
Venezuela	0	0
CO-PRODUCTIONS (total)	2	4.88
Peruvian Co-productions	0	0
Obitel countries Co-productions	2	4.88
GRAND TOTAL	41	100.00

Source: Observatorio Audiovisual Peruano (OAP)

On the other hand, Colombia and Mexico showed a recovery in relation to the number of titles, the former reaching six premieres in 2020, while Mexico released ten titles. It is still uncertain how 2021 will recompose, considering that the audiovisual sector will be reactivated, although with economic conditions that the pandemic has left on channels, production companies and platforms.

4. Fiction and audience participation in digital platforms.

As it was mentioned in last year's yearbook (Cassano, Dettleff, & Vásquez, 2020), gender-based violence is a daunting reality that devastates the country. Only during the mandatory quarantine due to the COVID-19 pandemic, more than 900 women went missing, 35 femicides were committed and more than 600 young and teenage girls were victims of sexual violence.



Sources: <https://violentadasencuarentena.distintaslatitudes.net/portfolio/peru/> and El Comercio⁹ Own elaboration.

⁹ <https://elcomercio.pe/lima/sucesos/cinco-menores-son-violadas-cada-dia-desde-que-empezo-el-estado-de-emergencia-violencia-contra-la-mujer-mimp-noticia/>

As can be seen, Peruvian women have been victims of violence, and most of these acts of violence have occurred within their homes. What Rita Segato describes as “expressive violence” can be recognized in these facts, where women function as a canvas, as a frame and as a territory to establish the terms of a particular dispute (Segato, 2014).

These data also show the presence of a “rape culture” (Segato, 2003) that results from the construction of masculinity as a “mandate”. This mandate is the one which lies at the root of all violence exercised against women and other population groups (especially LGTBIQ+ and children). Gender-based violence expressed in such a way is an act of regulation of female bodies, a disciplinary and vengeful act against a woman generically approached. An act backed by the mandate to punish and remove a woman’s vitality perceived as defying and abandoning her destined position in the status system of traditional morality (Cavieres and Salinas, 1991).

This reality has been captured by national fiction in recent years¹⁰ -*Valiente Amor* (2016), *Mujercitas* (2017), *Ojitos Hechiceros* (2018), *En la Piel de Alicia* (2019). In 2020, the *telenovela Mi Vida sin Ti* (2020) produced by Del Barrio Producciones took the theme as the story’s main topic, exposing the diverse manifestations of gender-based violence against women -psychological, physical, symbolic, economic- and showing the different situations, in which it manifests itself. The love story of Amanda and Santiago shed light on different expressions of gender-based violence.

10 Peruvian chapters of previous yearbooks can be reviewed..



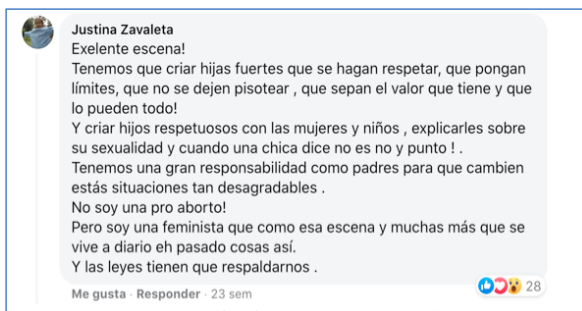
Source: Del Barrio Producciones 2020

This story prompted discussion in social media, active participation of the actresses and actors making live presentations in different media to raise awareness about attitudes, practices and ideas that are normalized in our society. One of the first situations that triggered dialogue and discussion in media was caused when Enrique's character touches Olenka's body without her consent. And Olenka responds to him.



Source: Facebook Del Barrio producciones October 20th, 2020.

This scene was shared more than 400 times on Facebook and 300 times on Instagram. Many of the comments revolved around the need to raise daughters and sons with a sense of respect and care for female bodies integrity, and especially to respect women's voices when they say NO.



Source: Facebook Del Barrio Producciones October 21st, 2020.

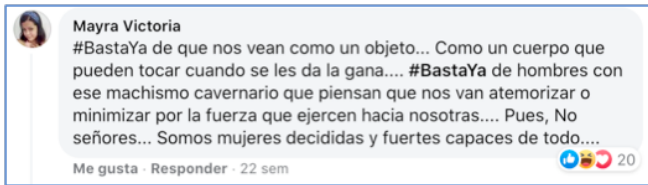
Also, this scene was central to the story because the situation represented is the same experienced by women of any age, social class, cultural or ethnic group in the country; therefore, it also evoked diverse emotions and allowed to share experiences and different forms of resilience. Actress Daniela Feijóo -who plays Olenka in the fiction- stated "I felt that it was an important scene, and that at that moment, Olenka represented the voices of thousands of women who have to struggle with this despicable reality"¹¹

11 Full access to the video in: <https://www.facebook.com/DelBarrioPro/posts/3308323652537851>



Source: Facebook Del Barrio Producciones October 20th, 2020.

Daniela Feijoó's reflection also makes a call to stop tolerating this: "indignation, anger, rage, but at the same time a lot of strength to confront ourselves and no longer tolerate it...enough is enough"¹²



Source: Facebook Del Barrio Producciones October 20th, 2020.

In fact, the hashtag #BastaYa (#StopItNow) was frequently shared on social media while the *telenovela* was broadcasted.

12 Ibidem.

Another moment of great tension and social dialogue happened when Enrique beats Amanda because she asks for an explanation for Enrique's refusal to let her daughter Camila study¹³.



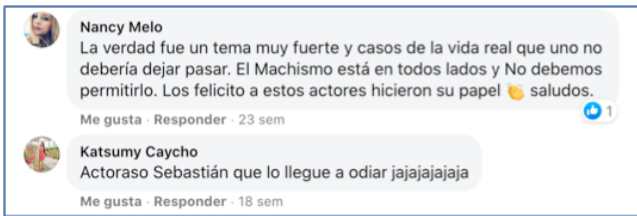
Source: Facebook Del Barrio Producciones October 26th, 2020.

This scene was reproduced on Facebook more than 12,000 times and enabled an open dialogue on gender-based violence against women; many comments from the audience raised similar situations experienced by themselves or acquaintances, proposed possible solutions, and also discussed the responsibilities of women and men in these situations of violence. In most cases, the digital platform became a supportive space for the voices that shared

13 The scene can be seen in the following link: <https://www.facebook.com/DelBarrio-Pro/posts/331397087197312>

their experiences. Although it is also worth noting that there was no shortage of sexist comments, blaming women for the violence they suffer.

A third significant moment of the fiction occurred when the actors Sebastián Monteghirfo and Diego Pérez made a media presentation pondering on the negative actions performed by their respective fictional characters¹⁴; this was an important exercise because both actors called into question practices and ideas naturalized by many men and women who see female bodies as a field of dispute.



Source: Facebook Del Barrio Producciones October 26th, 2020.

Although violence against women is not new, what is new is the social concern for women who suffer physical, sexual and psychological aggression in the family, work and educational environments. Nowadays, the assessment of violence as something negative, in any of its expressions within social life, is increasingly becoming more generalized, and Peruvian television fiction is making a significant contribution to this visibility and awareness.

14 Full video the actors can be seen in: <https://www.facebook.com/DelBarrioPro/posts/3287838971252986>

5. Highlights of the year

The worldwide sanitary emergency generated by COVID-19 affected Peru in a very dramatic manner, making it the country with the highest death rate in the world in relation to its population. Unable to produce other types of programs due to sanitary restrictions, television channels' first response was to cover their screens with news and information about the disease and the measures adopted by the government. It became frequent that President Vizcarra held a press conference informing about the country's situation and announcing containment measures. Several entertainment programs began to return to regular programming but changing their content towards news and social assistance.

Compulsory lockdown led the government to look for alternatives so students could receive distance education, creating the project *Aprendo en Casa* to be broadcasted by radio and television. However, private broadcasting companies did not adhere to this initiative, and only offered one or two hours of programming per day after several days of negotiations with the government. Only State broadcasters and local radio broadcasting companies dedicated different schedules to broadcasting remote classes, and television became schooling source for 46% of Peruvians in 2020.

América Televisión, the main national fiction station, ended the broadcasting of its *telenovelas* in prime time *Los Vilchez 2* and *Chapa tu Combi* in March, but its other productions of the year had to be cancelled or postponed. The same day that the mandatory confinement was announced, Del Barrio Producciones informed the suspension of the shooting of its *telenovela Dos Hermanas*, and

a few days later it was announced that the show would stop airing, after broadcasting only seven episodes. The fourth season of América Televisión's soap opera *De Vuelta al Barrio* had to be postponed until September.

There were some individual efforts to produce fiction and distribute it in other media during the mandatory confinement. Television producer Marco Moscoso premiered his fiction *Angustia* in May, which tells the attempts made by a group to find an elderly man who escapes from a nursing home in the middle of the lockdown. In the same month *Miitin* was released, a 12-episode comedy web series directed by Daniel Rodríguez -director of the successful *Aj Zombies*¹⁵- which focuses on the problems of teleworking. Another production was *Aislados*, which premiered at the end of November through Movistar Play. This 10-episode series directed by Gino Tassara mixes police drama with political corruption issues, in the midst of pandemic times, as indicated in section 1.2.

New TV fiction production only started in July, and in August *La Otra Orilla* was premiered, a production that directly addressed the health emergency situation, and later on *Mi Vida sin Ti* - in addition to the already mentioned *De Vuelta al Barrio*- which will be discussed in the following section. To compensate the lack of fiction in prime time (a slot dedicated by América Televisión to national fiction), the network broadcasted *Te Volveré a Encontrar*, a *telenovela* produced in 2017, to which the actors' interventions were added at the end of the chapters, reflecting on the pandemic, and ending with "Let's go back to a better world", a phrase used by the network for several months. But this was not the only fiction recovered by the channel from its archives. *O Besas o no Besas* and *Yo Perdí el Corazón* are two fictions produced by América

15 See yearbooks 2015 and 2018

Televisión, which should have premiered in 2014 and 2015, and for different reasons were not broadcasted on the open signal. The network later released them on its pay platform América TVGO in 2018¹⁶, but in 2020 they were broadcasted on the open signal, although not in prime time. This shows the need to have fiction in the programming grid, a type of story that resonates quite well with Peruvian audiences, but which has the most serious limitations to be produced.

The first months of mandatory lockdown led a considerable part of the population to watch television as an information or entertainment source, and as a result, the consumption of this media increased by 42%, the highest growth in Latin America, according to Kantar Ibope Media data. During the following months, however, with health measures that were still in force, the economic crisis, and a feeling of weariness among the population, consumption decreased until it stabilized in the last months of the year. Informative programs began to recede in terms of presence on Peruvian television screens, and that led to search how to generate fiction products in the midst of sanitary restrictions. The following section deals with this issue.

6. Theme of the year: Fiction in times of pandemic

In the first months of 2020 the world was shocked by images of the effects of COVID-19; the world became an uncertain place starting in China, then Europe and finally in America. On March 11, 2020, the World Health Organization (WHO) declared the disease outbreak as a global pandemic, which meant confine-

16 See yearbook 2019

ments, extreme care and border closures. Life as we knew it was changing before our eyes.

In Latin America, the global pandemic of COVID-19 has exposed right-wing and left-wing populism, with a lack of seriousness in handling the pandemic; as well as the fragility of our nations, with structural absences and persistent inequalities that have led to dramatic situations. The number of cases in Peru at the time of writing this chapter¹⁷ is close to 1'980,000, with an official death toll of over 187,000. The SINADEF¹⁸ data on excess deaths speaks of more than 100,000 deaths in one year of pandemic.

In this context, the Peruvian audiovisual industry came to an abrupt halt, tracking what was happening around the world. However, living in confinement and lockdown exponentially increased television and audiovisual productions consumption on different screens and platforms, in addition to social media use. There was not only a need for information on the new disease, but mainly for fiction, entertainment productions and educational content. Faced with the impossibility of keeping schools open, television and radio became the only possibility to share educational material in our country.

As indicated in previous sections, at the beginning of quarantine and social isolation there were some audiovisual production experiences, which were based on the will of filmmakers to join forces at a critical moment. Nevertheless, these efforts were not enough, and being their own fiction their most important audience source, América Televisión and Del Barrio

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Producciones bet on making their first audiovisual project in the midst of the pandemic.

On June 3rd, 2020 *La Otra Orilla*, the first fiction produced in pandemic in Peru was premiered on América Televisión. Strict protocols were established for this project, with molecular testing of the entire artistic and technical team, few characters on stage and a very small shooting team. *La Otra Orilla* produced by Del Barrio Producciones, with script by Rita Solf, tells the story of five characters from the pandemic's first line: a street sweeper -Magda-, a policeman -Sergio-, a nurse -Gloria-, a journalist -Pati-, and a schoolteacher -Pablo.



Source: América televisión

The story was told from the characters' intertwining in the pandemic's "New Normal", and depicted the fears, apprehensions, but also the dreams, desires, and the resilience of a society with strong inequalities. Many of the scenes had to be shot in open spaces, with very few characters and several shooting teams work-

ing simultaneously. Some situations held up quite well with these demands, while others not so much. For example, the dramatic line of Gloria -the nurse-, was affected by the requirement of not having more than two characters on stage, relying in many situations on the character's monologues, which ended up affecting the dramaturgy of that story.

Despite the difficulties in moving the project forward, one of the virtues of *La Otra Orilla* was the melodramatic handling of Pati's (journalist) and Sergio's (policeman) stories, which was a creative challenge for the directors in itself. The kiss between them was one of the moments that generated the greatest surprise in the audience, due to the requirement of social distancing.



Source: Del Barrio Producciones 2020

An important moment, because this kiss also symbolizes future and hope for a return to life as we knew it in the midst of a time of social distancing.

The new reality and its demands made it necessary to re-think production costs -as these were increasing in the pandemic context¹⁹- times and contents, in many cases betting on shorter products, with fewer characters and locations. Johanna Lombardi - director of Fiction Latin America of Telefónica Media Networks - said in August 2020²⁰ that the hardest part “was the uncertainty about the future during the confinement” and further specified that the other major problem for fiction production was that there was no insurance company to cover costs due to COVID-19. In the case of Telefónica Media Networks, the company decided to invest its time in developing scripts.

Mi Vida sin Ti, the second *telenovela* produced by Del Barrio Producciones in pandemic, was premiered during prime time on América Televisión on October 5th, 2020. Security protocols for this production included -besides those mentioned for *La Otra Orilla*- isolating the entire artistic and technical team in a hotel in the city during the months of filming. The crew was transported each day from the hotel to the location, then returned to the hotel after filming the different scenes. Confinement of around 80 people made it possible to create an audiovisual product with several plot lines, more actors on stage, intimate scenes, and the dramaturgical development of the story was not affected by the health conditions.

Audiovisual production, especially television, is more than ever a cultural industry that dialogues intimately with our deepest roots, a haven against uncertainty, a companion in confinement and a central element to experience our new everyday life. A cul-

19 PRODU Webinar *Desarrollo y producción de series en pandemia*. Made on August 12th, 2020. In: <https://www.produ.com/webinars/tv/produ-webinar-desarrollo-y-produccion-de-series-en-pandemia>

20 *Ibidem*

tural industry that operates in a complex scenario of transit and coexistence between traditional television (broadcast) and second or third screens (streaming), plus the different digital possibilities that the Internet offers nowadays. In this regard, Argentine writer Federico Mordkowicz's words make sense when he reminds us that "formats and media may change, but the need to tell and consume stories will continue because it is in our DNA". And the pandemic reminded us of this violently.

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