

## VENEZUELA: MEDIA OPACITY, RETRANSMISSIONS, AND THE POLITICIZATION OF FICTION\*

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### Introduction

2021 was characterized by an increment of reruns, especially those of fiction series nationally produced in the '90s, which evidences, once again, the recession of the television industry in Venezuela, and one of the reasons why audiences are migrating to other platforms. An unprecedented event also occurred in national television, the miniseries *Carabobo Caminos de Libertad*, which was simultaneously broadcast by seven TV stations (five state-owned and two private), and through the web page [www.carabobocaminosdelibertad.com](http://www.carabobocaminosdelibertad.com), as part of a government strategy. Some independent audiovisual productions stood out, like *Vivir y Convivir en Venezuela*, that, through the narration of the everyday life of a Venezuelan family, sends a message of unity and hope for the country.

### 1. The Audiovisual Context of Venezuela in 2021

Most of the television offers in Venezuela were comprised by open signal channels belonging to the public sector, which contrasts with the broadcasting landscape of the country from the previous decade, when TV stations from the private sector prevailed in quantity and reach. Pay television became one of the main options for entertainment in the second year of the pandemic, which was characterized by the partial relaxation of the confinement, and the progressive incorporation of in-person activities in private companies, public organizations, the banking sector, and others. There was an increase in the use of streaming platforms that was favored by the de facto dollarization process that the Venezuela economy has suffered the last few years, and by the help from millions of Venezuelans that have left the country in search of a better quality of life, who share their accounts in these platforms with their family members that are still in Venezuela.

\*Traslation: Aida Montaña

1.1 Open Television in Venezuela

Chart 1. National open television channels and networks in Venezuela

Private TV networks/channels (9)	Public TV networks/channels (13)
Canal I	123 TV
Globovisión	ALBA TV
La Tele Tuya (TLT)	ANTV - Fundación Audiovisual Nacional de Televisión
Meridiano Televisión	Ávila TV
Televen	ConCiencia TV
TV Familia	Corazón Llanero
Vale TV	Colombeia La televisora educativa de Venezuela
Venevisión	PDVSA TV
Vecapo TV	Tele Sur -La Nueva Televisión del Sur C.A.
	TVES - Fundación Televisora Venezolana Social
	TV FANB
	Vive TV - Visión Venezolana
	VTV - Compañía Anónima Venezolana de Televisión
TOTAL TV NETWORKS = 0	
TOTAL TV CHANNELS = 22	

Source: Obitel Venezuela

The nationwide open television offers included 22 TV channels, of which 13 correspond to the public sector and nine to the private sector. No new nationwide open television stations were created during this year. TV stations from the public sector showed a strong tendency to broadcast ideological and politically partisan contents, akin to Nicolás Maduro’s governmental administration. The main TV station of the public sector included broadcasts that disclosed contents that criminalized opposition leaders, journalists, scholars, human rights activists, non-governmental organizations, and, in some cases, they culminated in threats to take legal action and various forms of intimidation.

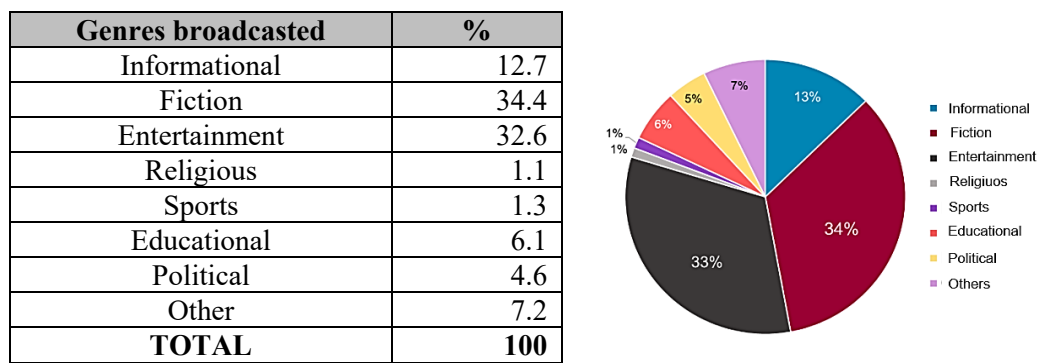
On the other hand, some state-owned TV stations did not comply with the quotas established by the law for broadcasts aimed at children and teenagers. Some TV stations from the public sector, like Ávila TV, broadcasted films and series produced by streaming platforms, or by film studios, disregarding payment protocols for broadcasting reproduction rights.

Graphic 1. Rating and share of TV by station (*rating per household*)

Graphic 1 was not made as there is no information available. Throughout 2021 the situation of opacity that has existed in the country in recent years worsened. Since the withdrawal of AGB Nielsen, the company that kept track of the rating and share of broadcast television, from the country, and DirecTV’s cessation of operations in the country in 2020, company that led the pay television market and had its own

audience measurement system, there is no company or institution that performs rating and share measurements in the country; although some advertising agencies have their own methodologies to measure the reach of their products and brand advertisements, nevertheless, their results are reserved for internal use of these companies.

Graphic 2. Genres and hours broadcasted in TV programming



Source: Obitel Venezuela

The data presented in graphic 2 were obtained by analyzing throughout a month the TV programming of two private open television channels, Venevisión, and Televen, and the state-owned channel TVes. It is evident that serialized fiction in 2021 (mainly represented by telenovelas and series) still holds significant weight within television programming, followed by the broadcasts of programs dedicated to entertainment, among which magazines and talk shows stand out, with informative programs in third place. Regarding the previous year, the topics shown on the TV guide of these channels have not undergone considerable changes, but the inclusion of more educational programs for children stands out, as a result of the confinement caused by COVID-19.

1.2. Venezuelan Pay TV and VoD platforms in 2021

According to the latest report of the National Telecommunications Commission (Conatel), which was published in March 2022<sup>1</sup>, for the fourth quarter of 2020, Venezuela’s pay TV sector had a reduction in the annual subscriber base of 24.77% in relation to the end of 2019, standing at 3,270,352 subscribers. This is mainly due to the cessation of DirecTV’s operations in the country in 2020, the company was a subscription television that was the market leader, and although SimpleTV took over a large part of their former subscribers, it did not manage to capture all of its subscribers. Thus, the market distribution of pay TV companies that operate in the country

<sup>1</sup> Conatel’s report was published in 2022 but data is from 2020, that is, the report is two years late and is the most recent information on pay TV and VoD platforms, which shows the delay in publishing statistics on the telecommunications sector and the agency’s refusal to transparently publish information on the granting of licenses for the exploitation of radio spectrum.

was distributed as follows: SimpleTV 34.81%; CANTV 15.60%; Intercable 15.28%; Telefónica 7.93%; Netuno 5.58%; and others 22.81%, 59.55% being for service provided by satellite, and 40.45% for cable.

On the other hand, at the beginning of 2021, the government launched, with the help of Conatel, the Open Satellite Television (FTA) project, with the objective of offering Venezuelans satellite television free of charge. In the beginning, this service had 43 TV channels, mostly state-owned, and 12 radio stations. Even though the FTA service is free of charge, in order to enjoy it, it is necessary to acquire a kit, which, at the time it launched, had a price of \$63.35, a relatively high price if we take into consideration the country’s minimum wage at the time, which was \$1.5, and for the second quarter of 2022 it reached an amount of approximately \$25. Although the different subscription-based TV services offer a wide range of national and international channels and varied programming, it is not possible to determine which of the channels offered by the different pay TV companies are the most watched, due to the lack of measurement companies in the country.

Chart 2. Pay TV channels in Venezuela

10 most watched pay TV channels in Venezuela			
Channel	Genre	Origin	Household rating
VePlus	Entertainment	Venezuela	-
IVC	Entertainment	Venezuela	-
Sun Channel	Tourism	Venezuela	-

Source: Obitel Venezuela

Chart 3. VoD in Venezuela

Main active VoD platforms in 2021
Netflix (Capital Group Companies), Amazon Prime Video (Amazon), Disney+ (The Walt Disney Company), HBO Max (Warner Bros), STAR+ (The Walt Disney Company), Vivo Play (Vivoplay Holding Inc)
TOTAL: 6

Source: Obitel Venezuela

Chart 3 shows an increase in streaming services in the country, which was favored by the confinement caused by the Covid-19 pandemic, in which these services became an entertainment option. Despite the fact that Venezuela continues to be one of the countries with the worst internet connection, many opted to consume content from platforms such as Netflix, Amazon Prime Video and Disney+, Netflix being the most popular. Some of the most watched series on Netflix in 2021 were: *Pablo Escobar: El Patrón del Mal* (2012), *Yo Soy Betty, la Fea* (1999); *100 Días Para Enamorarnos* (2020); *El Cartel de los Sapos: El Origen* (2021); *¿Quién Mató a Sara?* (2021); *Squid Game* (2021); *New Amsterdam* (2018); *El Final del Paraíso* (2019); *Lupin* (2021), and *Sin Senos sí Hay Paraíso* (2016).

### 1.3. Independent television fiction production companies

Among the positive aspects left by the serious economic crisis that Venezuela is going through, we can name the efforts that Venezuelan audiovisual creators have made to generate content, although many of their productions are not consumed by a large number of people because they do not have the necessary resources for adequate advertisement and distribution. The majority of independent production companies that were active in 2021, are small initiatives that managed to exhibit their productions in apps such as YouTube, Facebook, and Instagram. Among the standout producers are La Caja de Fósforos, with two web series: the series *Bicho Raro* -directed by Ricardo Nortier- that's looking to show the complexities of human relationships; and *Lockdown* -also written and directed by Ricardo Nortier- a dystopian comedy with tinges of dark humor and bitter irony that talk about topics related to the Venezuelan reality. Another standout producer is Alfonzo Iannucci, with the web series *Mientras Tanto y por Si Acaso*, made up of eight episodes that narrate the story of Alonso, a Venezuelan immigrant that, after ten years in Spain, he's not yet established; on the other hand, Weapon Klath Film continued with *Dealers*, a series that bring light to the experiences of gangs that compete with each other for control of drug trafficking, weapons and power.

In a similar vein, Moisés Escandel and Ronald Ron produce the crime series B.R.I., a story that narrates the journey of an Immediate Response Brigade whose objective is to fight against a gang of paramilitaries, and, finally, the Laboratorio de Cultura Visual y Digital, of the Instituto de Investigaciones de la Comunicación of the Central University of Venezuela (UCV), in conjunction with the Observatorio Global de Comunicación y Democracia (OGCD), produce the web series *Vivir y Convivir en Venezuela*, a dramatic comedy written by playwright Martin Hahn, whose main purpose is to raise a message that allows the reunion and highlight the values that unite us as Venezuelans.

#### 1.4 Sources of Financing for the Audiovisual Sector

During 2021, the governmental agency Conatel, through the Fondo de Responsabilidad Social, whose funds come from the contribution of radio and television operators, kept open the reception of audiovisual production and research projects, to opt for funding in order to diversify radio and television content, support Venezuelan talent, and promote the values of national culture, according to the agency itself. This fund and the Ibermedia Program financed the film *Kaporito*, a 3D animated documentary that addresses the issue of preventing the hunting of the spectacled bear, a species that inhabits the Venezuelan Andes. The Fondo de Responsabilidad Social also financed the film *Operación Orión*, which tells the story of an alleged assassination attempt in 2004 by alleged paramilitaries against the late President Hugo Chávez. The film premiered in Venezuelan cinemas in November 2021.

In the same year, the online platform Venezuela Estrena (<http://edu.venezuelaestrena.com/>) launched, promoted by the Universidad Audiovisual de Venezuela, a private institution of higher education, that offers training workshops about audiovisual production that are supported by the Fondo de Responsabilidad Social and Conatel as an initiative to promote national audiovisual productions. Finally, one of the most important fiction series shown on TV was *Carabobo Caminos de Libertad*, which was publicly funded, and produced by the state-owned Villa del Cine. In contrast to this, we can find the low-cost independent fiction, *Vivir y Convivir en Venezuela*, which was financed by donations and had the support of the Instituto de Investigaciones de la Comunicación (ININCO) of the Central University of Venezuela (UCV) and the Observatorio Global de Comunicación y Democracia, as well as the participation of UCV students.

#### 1.5. Communication Policies

At the beginning of the year, the National Assembly of Venezuela (legislative branch) announced a Legislative Plan that included a proposal to reform the Law on Social Responsibility in Radio, Television, and Electronic Media, in which the addition of a chapter about social media and social responsibility on these platforms was planned. And, although the Conatel and the Comisión Permanente del Poder Popular y Comunicación of the National Assembly of Venezuela held working groups to discuss the reform of the Law, by the end of the year it had not been finalized.

The National Assembly approved the Transparency and Access to Information of Public Interest Law that came into effect on September 20th, 2021. While the law has as an objective to guarantee the right to access public information, it establishes restrictions for this law that are contrary to the international standards. The law contemplates the possibility that public officials can deny, totally or partially, the information requested (Articles 7 and 11). In spite of the entry into effect of this law, the topic of media opacity in public management prevailed and worsened in the

country. Similarly, the reform of the *Providencia Administrativa para el Servicio de Televisión por Suscripción* was promoted, and it has as its objective to define quality parameters for this type of service.

In 2021, the policy of openness and investment undertaken by the executive branch to diversify internet access stood out. Conatel granted licenses to private companies to offer Internet service (satellite or optical fiber) in some zones of the country, which contributed to the diversification of the market. While the state-run *Compañía Anónima Nacional de Teléfonos de Venezuela (CANTV)*, the main telephone and landline Internet operator, began a process of technological transition to replace copper cables with optical fiber, with the purpose to improve the quality and speed of the Internet connection.

### **1.6. Digital and Mobile Connectivity Infrastructure**

Due to the COVID-19 pandemic, during 2021, consumer practices related to entertainment were marked by prolonged screen usage (TV, smartphones, tablets, Smart TV, PC), since they've become the ideal space to satisfy entertainment, informational and educational needs in a big part of the population; this way, many activities that were done in a physical environment began to be done virtually; however, in Venezuela's case, this reality continued stumbling along the way, that being because Venezuela is still on the list of countries with the slowest Internet connections.

We Are Social and Hootsuite's annual report (2021) revealed that Internet speed in the country fell 10.4%, specifying that download speed is 7.48 megabytes per second (Mbps), when the world average is 42.1 Mbps. Without a doubt, this shows that the socioeconomic problems and the lack of infrastructure development negatively impact the provision of service. Nevertheless, it is interesting to note that, currently, the fixed connection is 11.87 Mbps, which represents an increase over the previous year, and it is due to an expansion of Internet service options through optical fiber, a service that can only be enjoyed by users with high purchasing power.

To the above, it is pertinent to add that the same report indicates that by 2021, 79.6% (22.73 million users) will have a mobile connection, mainly from the companies Movistar, Digitel and Movilnet, but there was a 2% drop in users (471,000). It is also important to highlight that not all mobile users have an Internet connection in their phones. In this sense, Conatel, in its 2020 year-end report, showed that only 16,543,805 mobile telephone lines were in use, and that the number of smartphones (with internet access) was 13,979,091.

In relation to the fixed broadband internet connection in homes, Conatel indicated that, by the end of 2020, the number of subscribers was 2,582,334 (Conatel, 2022), for an estimated 8,338,635 households according to the population projection of the Instituto Nacional de Estadística (Ministerio del Poder Popular para la Planificación, 2021, p. 63), which implies that only 30% of households in Venezuela

have access to fixed internet. On the other hand, according to the We Are Social and Hootsuite’s (2021) annual report, 14 million users in Venezuela stayed active on so- cial media (49% of the population), which represents an increase of 2 million users compared to the previous year, and the favorite devices to log into social media were mobile; being 12.12 million users (86.6%) who are active through their cell phones, and the three most used apps by the users are: YouTube, Facebook e Instagram. In regards to YouTube, users mainly log in to watch music videos, reggaeton, salsa, and vallenato being the predominant genres. On average, users dedicate seven hours to being connected to the Internet: a little more than three hours are dedicated to watching series and movies on streaming platforms, two hours and 25 minutes to social media, two hours for reading news online, an hour and 31 minutes for lis- tening to music (on streaming platforms), an hour and 12 minutes to playing video games on consoles, an hour for listening to the radio, and 54 minutes for listening to podcasts, a type of media that has become stronger in the last few years.

2. Analysis of the Year: National and Ibero-American Premiere Fiction on Broadcast TV

TABLE 1. Premiere fiction shown in 2021 (national, foreign Obitel titles, and co-productions)

NEW NATIONAL TITLES - 3	NEW FOREIGN TITLES - 14
<b>Televen</b> 1. <i>Libres como el viento</i> (Telenovela)  2. <i>Angélica Pecado</i> (Telenovela) 3. <i>Carabobo Caminos de Libertad</i> (Miniseries) <sup>2</sup>	Venevisión 1. <i>Tanto Amor</i> (Telenovela-Mexico) 2. <i>Dinastía: Cuando Canta el Corazón</i> (Telenovela-Colombia) 3. <i>Amar y Vivir</i> (Telenovela-Mexico) 4. <i>Súbete a mi Moto</i> (Series-United States-Puerto Rico) 5. <i>La Loba</i> (Telenovela-Colombia)
<b>Tves</b> 4. <i>Carabobo Caminos de Libertad</i> (Miniseries)	
<b>VTV</b>  5. <i>Carabobo Caminos de Libertad</i> (Miniseries)	<b>Televen</b> 6. <i>UEPA! Un Escenario Para Amar</i> (Telenovela-Colombia) 7. <i>100 Días para Enamorarnos</i> (Telenovela-United States)
<b>Vive TV</b> 6. <i>Carabobo Caminos de Libertad</i> (Miniseries) Vecapo TV	8. <i>Esmeralda</i> (Series-Brazil) 9. <i>Los Briceño</i> (Telenovela-Colombia) 10. <i>Francisco el Matemático</i> (Telenovela-Colombia) 11. <i>La Venganza de Analía</i> (Telenovela-Colombia) 12. <i>Pantanal</i> (Telenovela-Brazil)
7. <i>Carabobo Caminos de Libertad</i> (Miniseries)	13. <i>Pa’ quererte</i> (Telenovela-Colombia) 14. <i>Vencer el Desamor</i> (Telenovela-Mexico)
TV FANB 8. <i>Carabobo Caminos de Libertad</i> (Miniseries)	12. <i>Rosario Tijeras</i> (Telenovela-Mexico)
ANTV 9. <i>Carabobo Caminos de Libertad</i> (Miniseries)	
<b>CO-PRODUCTIONS - 0</b>	<b>CO-PRODUCTIONS - 0</b> <b>TOTAL OF NEW OBITEL TITLES - 17</b>

Source: Obitel Venezuela

<sup>2</sup> Even when the premiere of *Carabobo Caminos de Libertad* is mentioned seven times, in the following tables it will be counted once so as not to alter the results of the investigation.

As it was mentioned, the miniseries *Carabobo Caminos de Libertad*, premiered simultaneously on seven TV stations, five state-owned (TVES, VTV, Vive TV, TV Fanb, ANTV), and two private (Televen y Vepaco TV), and through their website, an event that Monsalve (2021) defines as “a putsch against the cinematographic institutions of the country [...] renaming it as [...] ‘*Caminos de esclavitud*’” (p.24), because the cost of the miniseries “ate the funds [...] that before used to allow the conception of at least ten to fifteen films” (p. 25). It should be noted that the telenovelas *Libres Como el Viento* and *Angélica Pecado*, although they correspond to the 2021 premieres, were previously released. And so, the first mentioned was broadcasted in 2009 by RCTV International, that broadcasted through pay TV services, but ceased their transmissions in the country in 2009 after Conatel tried to force it to register upon the agency and to comply to the provisions of the Law on Social Responsibility in Radio, Television and Electronic Media, even though it was an international channel. As a result, audiences were unable to watch the final episode of the telenovela *Libres Como el Viento*, which was to be broadcast on the same day of the closing.

*Angélica Pecado* was also a RCTV production, broadcasted by the channel during the years 2000 and 2001. Both telenovelas premiered on Televen in 2021, which indicated that the production capacity of private television stations has declined to such an extent that the only premiere produced this year was in the hands of the national government.

TABLE 1b. Exhibition of new titles during 2021  
(domestic, foreign Obitel titles and co-productions)

RE-RELEASED NATIONAL TITLES – 10	RE-RELEASED FOREIGN TITLES – 12
<b>Venevisión</b>	<b>Venevisión</b>
1. <i>Jugando a Ganar</i> (Series)	1. <i>Amor Mío</i> (Telenovela-Mexico)
2. <i>A Todo Corazón</i> (Series)	2. <i>Así en el Barrio Como en el Cielo</i> (Telenovela–Mexico)
3. <i>Ka Ina</i> (Telenovela)	3. <i>Travesuras del Corazón</i> (Telenovela–Mexico)
4. <i>Natalia del Mar</i> (Telenovela)	4. <i>Vecinos</i> (Telenovela – Colombia)
5. <i>¡Qué Clase de Amor!</i> (Series)	5. <i>Nuevo Rico Nuevo Pobre</i> (Series–Colombia)
6. <i>De Sol a Sol</i> (Series)	6. <i>Carita de Ángel</i> (Telenovela–Brazil)
7. <i>El Poder de Géminis</i> (Series)	7. <i>La Reina del Flow</i> (Telenovela - Colombia)
8. <i>Carolay</i> (Series)	<b>Televen</b>
<b>Televen</b>	8. <i>Lo Imperdonable</i> (Telenovela - Mexico)
9. <i>Guayoyo Express</i> (Telenovela)	9. <i>Tu Voz Estéreo</i> (Telenovela–Colombia)
10. <i>Eneamigas</i> (Telenovela)	10. <i>Diomedes el Cacique de la Junta</i> (Series - Colombia)
	11. <i>La Otra Cara del Alma</i> (Telenovela-Mexico)
	12. <i>Carrusel</i> (Telenovela-Brazil)
	<b>TOTAL OF RE-RELEASED OBITEL TITLES: 22</b>

Source: Obitel Venezuela

This year, re-releases were relevant in Venezuelan television. Motivated by the absence of national productions, Venevisión resorted to titles more than 20 years old; such is the case of *Ka Ina* (1995), *De Sol a Sol* (1996), *Jugando a Ganar* (1998) and *El Poder de Géminis* (1999). Mine while, Televen rebroadcasted the telenovela *Guayoyo Express* (2005), and *Eneamigas* (2019), which the rebroadcast year after year. In this regard, it should be noted that, through an analysis of social media, it was possible to observe constant criticism from audiences to television stations for repeating the same programs at different times.

TABLE 2. Premiering National Fiction

Year	Titles	Episodes	Hours
2017	4	519	515:00
2018	1	60	60:00
2019	2	35	35:00
2020	1	4	3:00
2021	3	306	306:00

Source: Obitel Venezuela

As it is shown in table 2, the production capacity in Venezuela has decreased in the last few years, even when there’s an increase in 2021 of three titles, in reality, only one of them is a new production, as it was mentioned.

TABLE 3. Formats of national fiction premieres

Format	Titles					Hours				
	2017	2018	2019	2020	2021	2017	2018	2019	2020	2021
Telenovela	2	1	0	0	2	246:00	60:00	0:00	0:00	300:00
Series	2	0	2	1	0	269:00	0:00	35:00	3:00	0:00
Miniseries	0	0	0	0	1	0:00	0:00	0:00	0:00	6:00
Sitcom	0	0	0	0	0	0:00	0:00	0:00	0:00	0:00
Unitary	0	0	0	0	0	0:00	0:00	0:00	0:00	0:00
Docudrama	0	0	0	0	0	0:00	0:00	0:00	0:00	0:00
Other	0	0	0	0	0	0:00	0:00	0:00	0:00	0:00

Source: Obitel Venezuela

Telenovelas and series lead the formats for national fiction premieres, nonetheless, telenovelas continue processing, throughout a five-year period, the most broad-casting hours.

TABLE 4. Premiering fiction exhibited in 2021: Venezuela

Country	Titles	%	Hours	%
NATIONAL	3	17	360:00	21
OBITEL COUNTRIES (total)	15	83	1386:00	79
Argentina	0	0	0:00	0
Brazil	2	11	335:00	19
Chile	0	0	0:00	0
Colombia	7	39	665:00	38
Ecuador	0	0	0:00	0
Spain	0	0	0:00	0
Hispanic U.S.	2	11	120:00	7
Mexico	4	22	266:00	15
Peru	0	0	0:00	0
Portugal	0	0	0:00	0
Uruguay	0	0	0:00	0
Venezuela	3	17	360:00	21
CO-PRODUCTIONS (total)	0	0	0:00	0
National co-productions	0	0	0:00	0
Co-productions Obitel countries	0	0	0:00	0
TOTAL	18	100	1746:00	100

Source: Obitel Venezuela

During 2021, 18 titles were exhibited, three national and 15 foreign. Colombian productions lead the number of fictions shown, with 7 titles, followed by Mexico with 4 productions, and finally, the United States and Brazil with 2 titles each, i.e., 79% of the hours of fiction broadcast correspond to foreign productions and only 21% to national fiction.

TABLE 5. National and Obitel fiction formats exhibited in 2021

Format	Titles				Hours			
	National	%	Obitel titles	%	National	%	Obitel titles	%
Telenovela	2	67	12	80	354:00	98.33	1177:00	84.92
Series	0	0	3	20	0:00	0	209:00	15.08
Miniseries	1	33	0	0	6:00	1.67	0:00	0
Sitcom	0	0	0	0	0:00	0	0:00	0
Unitary	0	0	0	0	0:00	0	0:00	0
Docudrama	0	0	0	0	0:00	0	0:00	0
Other	0	0	0	0	0:00	0	0:00	0
Total	3	100	15	100	360:00	100	1386:00	100

Source: Obitel Venezuela

Table 5 shows that a larger number of fictions linked to Obitel titles premiered and were exhibited, compared to national titles, this being the result of the socio political and economic context that has been negatively affecting the sector for several years.

On the other hand, it should be noted that, for the second consecutive year -in the absence of AGB Nielsen-, Venezuela’s research team designed an online survey to draw up the list of the ten most watched titles. This way, 76 people from the states of Anzoátegui, Aragua, Cojedes, Guárico, Miranda, and Distrito Capital answered the survey, which asked for their age and gender, and presented them, for their ranking, a list comprised of national new releases and re-releases broadcasted during the year on open TV. The survey was made in the platform TypeForm and sent through different groups and mailing lists via WhatsApp. For the purposes of this analysis, 50 of the 76 surveys were considered, given that the others responded that they did not watch open television.

Those 50 validated surveys were done by 33 women and 17 men, form ages 13 to 70, whom, with their answers, position *Carrusel*, the Brazilian re-release broadcasted by Televen, in the first place of the top ten, and placed *Natalia del Mar*, a national re-release on Venevisión, in last place. The other eight titles in this informal ranking were, in descending order: *Tu Voz Estéreo*, *Nuevo Rico Nuevo Pobre*, *Ka Ina*, *De Sol a Sol*, *Pantanal*, *Vecinos*, *La Reina del Flow* y *Jugando a Ganar*.

TABLE 6. 10 Most Viewed Titles

Titles		Channel	Production (Country)	Format/genre	No. of ch/ep in 2021	Timeslot	Rating	Share
1	<i>Carrusel</i>	Televen	SBT (BR)	Telenovela/Comedy	50	Afternoon	-	-
2	<i>Tu Voz Estéreo</i>	Televen	Caracol Televisión (CO)	Series/Comedy	195	Afternoon	-	-
3	<i>Nuevo Rico Nuevo Pobre</i>	Venevisión	Caracol Televisión (CO)	Telenovela/Dramatic comedy	114	Prime time	-	-
4	<i>Ka Ina *</i>	Venevisión	Venevisión (VE)	Telenovela/Drama	164	Evening	-	-
5	<i>De Sol a Sol *</i>	Venevisión	Venevisión (VE)	Series/Musical Comedy	10	Morning	-	-
6	<i>Pantanal</i>	Televen	Rede TV (BR)	Telenovela/Drama	105	Evening	-	-
7	<i>Vecinos</i>	Venevisión	Caracol Televisión (CO)	Telenovela/Comedy	50	Prime time	-	-
8	<i>La Reina del Flow **</i>	Venevisión	Teleset y Sony Pictures Television (CO)	Series/Musical comedy	65	Prime time	-	-
9	<i>Jugando a Ganar *</i>	Venevisión	Venevisión (VE)	Series/Musical comedy	17	Morning	-	-
10	<i>Natalia del Mar **</i>	Venevisión	Venevisión (VE)	Telenovela/Drama	23	Afternoon	-	-
Total of national productions: 4				Foreign original scripts:6				

Source: Obitel Venezuela

(\*) National production, (\*\*): Started broadcasting in 2020 and through 2021

Unlike the survey done last year, which showed that the most watched fictions during 2020 were foreign titles, in 2021, seven of the 10 most watched titles in the country were national re-releases. According to the answers of the survey done by the research team, the four leading titles in the top most watched are: *Ka Ina*, *De Sol a Sol*, *Jugando a Ganar* y *Natalia del Mar*, all from Venevisión, and the majority being ‘90s productions.

TABLE 6a: 10 Most Watched National Titles

Titles	Channel	Production (Country)	Format/genre	No. of ch/ep in 2021	Timeslot	Rating	Share
<i>Ka Ina</i>	Venevisión	Venevisión (VE)	Telenovela/Drama	164	Evening	-	-
<i>De Sol a Sol</i>	Venevisión	Venevisión (VE)	Series/Musical comedy	10	Morning	-	-
<i>Jugando a Ganar</i>	Venevisión	Venevisión (VE)	Series/Musical comedy	17	Morning	-	-
<i>Natalia del Mar</i>	Venevisión	Venevisión (VE)	Telenovela/Drama	23*	Afternoon	-	-
<i>Angélica Pecado</i>	Televen	RCTV (VE)	Telenovela/drama	150	Afternoon	-	-
<i>A Todo Corazón</i>	Venevisión	Venevisión (VE)	Telenovela/Drama	120*	Morning	-	-
<i>Qué Clase de Amor</i>	Venevisión	BCC Producciones Venevisión International Productions (VE)	Telenovela/Drama	80*	Morning	-	-
<i>El Amor las Vuelve Locas</i>	Venevisión	Venevisión (VE)	Telenovela/Drama	150	Afternoon	-	-
<i>Libres Como el Viento</i>	Televen	RCTV (VE)	Telenovela/Drama	118	Afternoon	-	-
<i>Carabobo Caminos de Libertad</i>	TVES	Fundación Villa del Cine (VE)	Miniseries/historical	6	Evening	-	-
Total of national productions: 10			Foreign original scripts:6 0				

Source: Obitel Venezuela  
(\*): Broadcast began in 2020 and moved to 2021.

The miniseries *Carabobo Caminos de Libertad* was placed last in this national ranking. The other five national titles that made up this list were: *Angélica Pecado*, *A Todo Corazón*, *Qué Clase de Amor*, *El Amor Las Vuelve Locas* y *Libres Como El Viento*. Moreover, seven of the most watched national titles were rebroadcasts from Venevisión, and two from Televen, while only one of them was a new release. It’s quite interesting that, for the first time, four national titles that broadcast in the morning timeslot ranked in the top ten. In Venezuela, afternoons and evenings used to be the hours of highest viewing of fiction shown on open TV.

TABLE 7. Audience profile of the top 10 most watched titles:  
gender, age, socioeconomic status

Titles		Channel	Sex %		GSE%			
			Women	Men	ABC1	C2	C3	D
1	<i>Carrusel</i>	Televen	66	34	-	-	-	-
2	<i>Tu Voz Estéreo</i>	Televen	69	31	-	-	-	-
3	<i>Nuevo Rico Nuevo Pobre</i>	Venevisión	58	42	-	-	-	-
4	<i>Ka Ina</i>	Venevisión	67	33	-	-	-	-
5	<i>De Sol a Sol</i>	Venevisión	67	33	-	-	-	-
6	<i>Pantanal</i>	Televen	64	38	-	-	-	-
7	<i>Vecinos</i>	Venevisión	68	32	-	-	-	-
8	<i>La Reina del Flow</i>	Venevisión	68	32	-	-	-	-
9	<i>Jugando a Ganar</i>	Venevisión	67	33	-	-	-	-
10	<i>Natalia del Mar</i>	Venevisión	74	26	-	-	-	-
Titles		Age %						
		04 - 12	13-17	18-24	25-34	35-49	50-64	65-+
1	<i>Carrusel</i>	0	3	7	24	28	34	3
2	<i>Tu Voz Estéreo</i>	0	3	10	38	24	21	3
3	<i>Nuevo Rico Nuevo Pobre</i>	0	4	8	46	21	21	0
4	<i>Kaina</i>	0	0	8	21	33	38	0
5	<i>De Sol a Sol</i>	0	0	8	46	21	25	0
6	<i>Pantanal</i>	0	0	8	28	20	32	12
7	<i>Vecinos</i>	0	5	9	32	18	36	0
8	<i>La Reina del Flow</i>	0	5	9	36	27	18	5
9	<i>Jugando a Ganar</i>	0	0	5	38	29	24	5
10	<i>Natalia del Mar</i>	0	0	11	33	17	39	0

Source: Obitel Venezuela

The majority of the people that answered the survey were female, hence, in the results, the 10 most watched titles of the year were mostly watched by women. Thus, the total proportion of surveyed men and women was, in general, similar to the proportions of sexes in each one of the most watched titles. Nevertheless, it is important to highlight that *Nuevo Rico* was the title most watched by men (42%), while *Natalia del Mar* was the most watched by women (74%). These two productions are the ones that break the proportionality of sexes trend, as the rest of the titles on the top ten were watched between 64% and 69% of women and 31% and 38% of men.

Something similar happened with the age ranges: the majority of the people surveyed belonged to age ranges from 25-34, 35-49, and 50-64, resulting in the top ten most watched titles being, overall, by people in those age ranges. The best ranked title by the surveyed aged between 18 and 24 years old was *Tu Voz Estéreo*; *Nuevo Rico Nuevo Pobre* and *De Sol a Sol* were preferred by people between the ages of 25 and 34; *Ka Ina* was positioned in the age ranges of 35-49 and 50-64 and *Pantanal* was the most voted by the age range of 65 and older.

### 3. VoD Monitoring 2021

Among the different changes that the pandemic brought with it we can find the migration of audiences to other platforms to enjoy various types of audiovisual content. Since 2020, Venezuelans consume more services from streaming platforms more and more. Furthermore, the withdrawal of DirecTV (which caused the decrease of channels on pay TV services), accelerated this phenomenon, i.e., both the pandemic and the cessation of DirecTV's operations opened up new options in terms of television entertainment, with streaming platforms currently being the best option for Venezuelans, since they offer users unlimited access to diverse content through a monthly subscription.

#### 3.1. Market of VoD platforms

Regarding VoD platforms, there are plenty and varied offers worldwide. In Venezuela's case, it may be difficult to acquire these services, so users opt for enjoying streaming through popular services like Netflix, Disney+, and Amazon Prime Video, as they are the platforms that offer the greatest variety and volume of production. Netflix leads the ranking with 208 million users and it is followed by Amazon Prime Video with 200 million, and, in third place it is Disney+ with 102 million users worldwide (Monitor Dólar, 2021). Even though Venezuela has one of the slowest Internet connections in the world, it has not been an impediment for people to enjoy VoD platforms.

At least 7 out of 10 Venezuelans own an Internet service provided by “mobile operators like Digitel, Movistar, or even Movilnet, through an ISP like Cantv, Inter, NetUno, Airtek, Fibex, SuperCable and other companies that provide their Internet services” (Arepa Tecnológica, 2021, s.p). This is interesting because Venezuela had been characterized by its fidelity to satellite television for more than 20 years, but the streaming revolution has made a strong entrance in the country. Still, to be able to enjoy these services, Venezuelan users have to figure out ways to do so, often resorting to multiple alternatives, even though the easiest way is paying for the service with a credit card, it is almost impossible for the common citizen, due to regulations that limit the operations of these cards.

As a result of these barriers for obtaining memberships directly from the site, an informal market emerged that sells accounts and screens that allow some Venezuelans to obtain memberships for resale and profit, with certain technical knowledge and digital tools. This trend has gained popularity and most of the market for these platforms in Venezuela has been outsourced (Contreras, 2021). The truth is that there is an evident change in the television consumption of Venezuelans.

Although there is opacity in media and difficulties to access accurate statistics on the number of users on the platforms that broadcast content via streaming; the portal Arepa Tecnológica conducted surveys through social media to their followers,

to have an approximation; these reveal interesting data: 54% of Venezuelan users surveyed through the portal have a Netflix account, followed by Amazon Prime Video with 14%, and Disney+ in third place with 6% of users. The 24% left prefer using Youtube and/or websites where they can download movies or series illegally (Arepa Tecnológica, 2021). These data reveal a growth in the number of users of these platforms.

In the particular case of Latin-American streaming platforms, the most popular is Vivo Play, however, this service, for Venezuelans, is still blocked since April 2017 by Conatel; it can only be accessed by changing the IP address of the devices to be able to enjoy channels such as: Antena 3, Telemundo Internacional, A&E, SYFY, WB TV, Sony Channel, RCN Novelas, and others. Serial fiction productions broadcasted by this platform are primarily international. In addition to being blocked, to enjoy this service the user also has to pay for a subscription, which in 2021 had a price of \$5.99.

On the other hand, RCTV Producciones, belonging to Empresa 1BC, bets on international streaming services for the broadcasting of its productions, which can be found on platforms such as Prende.tv, Tubi, Vix, Canela.tv and Amazon Prime Video, although most of these productions are of long standing. In 2021, the platform Cine Mestizo was launched, and it is the only one dedicated to the exhibition of important Venezuelan films; thus far it has registered 4,000 monthly visits and has 80 Venezuelan films, which the most recent are: *Un País Llamado el Pez que Fuma*, *Once Upon a Time in Venezuela*, *Atacama y Los Imperdonables*, all from 2020.

### 3.2. Analysis of VoD in 2021: Premiering National and Ibero-American Fiction

The consumption of streaming services continues to rise, but national productions on these platforms are scarce. As table 8 shows, there were no national productions or co-productions in 2021. The majority of Venezuelan productions offered on VoD platforms are from years before 2021 and among them, telenovelas stand out. For example, Amazon Prime Video expanded its telenovela catalog with productions from the network Venevisión, such as: *Natalia del Mar* (2011-2012), *Un Esposo Para Estela* (2009-2010), *Válgame Dios* (2012) and *Las Amazonas* (1985). Other Venezuelan productions that were already on the platform are: *Para Verte Mejor* (2017), *Amor Secreto* (2016), *Los Secretos de Lucía* (2014), *Corazón Esmeralda* (2014) and *Ka Ina* (1995). We can also find from the production company RCTV the telenovela *Ellas Aman*, *Ellos Mienten* (2018) and the series *Almas en Pena* (2020).

Table 8. National fiction and co-productions exhibited in 2021 on VoD platforms

PREMIERING NATIONAL TITLES	CO-PRODUCTIONS
There were no national productions	There were no co-productions
Total: 0	Total: 0

Source: Obitel Venezuela

Regarding the relationship of Venezuelans with streaming platforms, 2021 included Venezuelan filmmaker Joel Novoa in the direction of two chapters of the famous Netflix series: *Cobra Kai*. Novoa was in charge of directing episode 5: *Match Point*, and episode 6: *Kicks Get Chicks*, both from the fourth season. Moreover, several Venezuelan actors participated in various Netflix productions. Alejandro Nones starred in the Mexican production *¿Quién Mató a Sara?* (2021); Gian Franco Rodríguez played Victor Hugo, designer Roen Halston’s boyfriend, in the series *Halston* (2021); Natasha Pérez played Yolanda Saldívar in *Selena: la Serie* (2020), and Edgar Ramírez starred alongside American actress Jennifer Garner in the family comedy *Yes Day* (2021), he also participated in the film *Jungle Cruise* (2021) of Disney+, where he played evil Spanish conqueror Lope de Aguirre. This shows that Venezuelan talent is still active in various audiovisual productions, even if they are from other latitudes.

Table 9. Premiere Fiction in VoD in 2021: Venezuela

Country	Titles	%
NATIONAL (total)	0	0
OBITEL COUNTRIES (total)	53	100
Argentina	8	15
Brazil	8	15
Chile	4	7.5
Colombia	4	7.5
Spain	17	32
U.S. (Hispanic production)	1	2
Mexico	11	21
Peru	0	0
Portugal	0	0
Uruguay	0	0
Venezuela *	0	0
Co-Productions	0	0
Venezuela co-productions **	0	0
CO-PRODUCTIONS among OBITEL countries	0	0
GRAND TOTAL:	53	100

Source: Obitel Venezuela

Although Venezuela in 2021 did not premiere any serialized fiction production on VoD platforms, several of the countries that make up Obitel had a noticeable participation in Netflix, Amazon Prime Video, Disney+, HBO Max and STAR+. As table 9 shows, Spain has the majority of titles exhibited in said platforms during 2021, with 17 productions in total (32%), followed by Mexico with 11 productions (21%), and in third place Argentina and Brazil with a total of eight productions each (which equals 15% for each country).

Out of all the productions that premiered in 2021, the series *¿Quién Mató a Sara?* (Mexico) and *El Cartel de los Sapos: El Origen* (Colombia), both broadcast on Netflix, ranked in Venezuela's annual top ten (FlixPatrol, 2021). It is important to note that other productions that were released in years prior to 2021 were also among the favorites of Venezuelans, among them: *Pablo Escobar: El Patrón del Mal* (Colombia, 2012); *Yo Soy Betty, la Fea* (Colombia, 1999); *100 Días Para Enamorarnos* (United States, 2020) y *Sin Senos Sí Hay Paraíso* (United States, 2016).

#### 4. Fiction, Interactivity, and Participation from Audiences

In Venezuela, there is a sort of established pattern when it comes to audience participation in digital platforms: television channels invite the public to participate and to comment and share their content on social media (Instagram and Twitter, the most common), especially regarding their own productions, that generally are non-fiction. This is the case with morning talk shows, entertainment programs, and some news programs.

In a situation in which the main national television stations do not produce fiction titles, this genre has no major movement on digital platforms, not even national re-release titles. All this can be understood in an environment in which national television is less and less taken into account as a communicational reference by Venezuelans, due to censorship and self-censorship, the emigration of talents, and the lack of investment in the television industry, which causes the loss of quality in the products exhibited. If we add to this the phenomenon of audiences migrating to digital environments of international productions, from which Venezuela cannot escape due to the constant electrical outages and the low speed of Internet connection, it is understandable why more than 35% of the people who answered the survey done by the research team to elaborate the top ten for the year answered that they could not watch open TV in the country during the entirety of 2021.

It is important to mention that this year a proposal for interconnectivity with the audiences was launched. The only national title that premiered this year<sup>3</sup>, *Carabobo Caminos de Libertad*, had its own website, YouTube channel, and accounts on social media like Facebook and Instagram. The first season of the series was promoted

<sup>3</sup> As it was mentioned, the other two fictions registered as a 2021 new release, correspond to fictions that were broadcast years ago by the vanished open TV station RCTV and were re-released in 2021 by Televen.

on all these platforms, publicity videos, behind-the-scenes photos, and videos were shared, as well as invitations from the actors to tune in to the series on the digital platforms and on the television stations that broadcast it. In fact, the so-called premiere was done on a stream on their website. Beyond the treatment that this production has had on the social media accounts of Tves and Televen -the two main networks that broadcast it open signal, it is necessary to point out that it is not common for a production to have its own direct platforms to promote itself and for the audience to interact.

The interconnectivity that the web page of the series allows with audiences is that they can access more details of the story, the making of on YouTube, and the incidental music of the production, which can be played on the site, where there is also the announcement that it will soon be available also in mobile applications. Furthermore, the website contains details of the historical figures of the plot, linked with the historical event of the Battle of Carabobo, one of the most important in the Venezuelan Independence process. It also invites users to subscribe to content updates via email.

On their part, the production implemented different tactics through Instagram to encourage movement and audience participation in the account @carabobocaminosdelibertad; for example, on one of the posts from September 17th they gave away a replica of one of the weapons used as a prop in the production. To win, users had to tag a friend who would like to win the prize in the comments. They also raffled off a backpack in the style of the 19th century, the period of the series' plot. This was also to promote the release of the making of via digital platforms. This post (a video) passed 4 thousand views and 300 comments.

## 5. Highlights of the year

In a country where the production of serialized fiction under the models imposed by the big industry has decreased, we have noticed in the last year some efforts to climb up the slope. Two proposals stand out, one done with public funding, to commemorate 200 years of the Battle of Carabobo, and the other, produced by the Universidad Central de Venezuela, along with the civil society. The first, *Carabobo Caminos de Libertad*, highlights several aspects inside its plot: military heroism, warmongering, exaltation of martyrs, cult of personality, and conflict, among others, which have been present in official audiovisual productions of a propagandistic nature,<sup>4</sup> as well as the underlying message of the necessary "civic-military union". The plot, inscribed in the drama, is built through seven characters that represent different views on power. It was made not "just to remember an epic battle but to remain in the collective imagination for future generations" (Longo, 2021).

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<sup>4</sup> The use of fiction and humor as a base for government propaganda can be found in the animated series *Super Bigote*, released in December of 2021.



Image 1. Advertisement for the miniseries *Carabobo Caminos de Libertad*, in: <https://www.facebook.com/miniseriecarabobocaminosdelibertad/>  
(Text in image: Pre-release June 23rd)

The series highlights the visibility of social and ethnic groups that represent the composition of Venezuelan society at the time, and the role of African Americans; some recreate historical characters and others are fictional, among them Pedro Camejo “Negro Primero”, Jonás Capote, Juan José Rondón, Mindola and Juana Andrea Solorzano and, among the female characters, the so-called “women in uniform” such as Corporal Capote, who represents women who dressed up as soldiers to participate in the confrontations.<sup>5</sup> It is worth noting that there is a need to include divergent perspectives on war, to look critically at messianic heroes, and, above all, to remember that every confrontation leaves victims and deep wounds.

The second is the original series by Martin Hahn: *Vivir y Convivir en Venezuela*, where he makes content for genres such as Edutainment to social marketing. Facing the grand *Carabobo Caminos de Libertad*, this seven-episode series premiered at the end of the year, the first season of which was recorded in the first quarter of 2021. It was created with the objective of generating low-cost content that is easy to disseminate through social and digital media. Hahn, supported by the Instituto de Investigaciones de la Comunicación (ININCO-UCV), the Observatorio Global de Comunicación y Democracia, and students from the Arts degree, UCV’s cinematographic mention, he bet for a different type of content that talks about the Venezuelan family and its daily life, to highlight as a transversal axis the exercise of citizen values under the perspective of Human Rights.

<sup>5</sup> “The story of Corporal Capote is one of the elements of fiction that we added to the story. We decided on doing it because in the field of Carabobo, 14 bodies of women who fought as soldiers were retrieved. No one knew they were actually women. And so, she represents them” (Longo, 2021).



Image 2. Episode 1 “Escogiendo futuros”, Web series *Vivir y Convivir en Venezuela*. Source: <https://intervez.com/vivir-y-convivir-en-venezuela-un-seriado-para-la-ciudadania/>

Photography: Luis Rodríguez

From humor to drama, the series seeks to sow hope and maintain unity. The starting point is the academic research for the development of Hahn’s own doctoral thesis, to which was added the work of students, journalists, filmmakers, researchers, and audiovisual professionals. This was done upon the lack of national productions, that goes further than the plots that revolve around criminal life and narco culture as a model.<sup>6</sup> Among the topics included were: polarization and its consequences, disbelief in electoral processes and the value of voting, the role of politicians and political parties, disinformation, hatred, forgiveness, and reconciliation, as well as the need to incorporate dialogue for conflict resolution. The web series was filmed with cell phones and using minimal resources, with the Universidad Central de Venezuela as a pivot. It is about the Hernández family and “their everyday life stories that tell us about coexistence in democracy and the resilience of our people”. (Altuve, 2021). Finally, during 2021, the promotion of the series *Bloque 8* began, under the supervision of Lisandro Javier Aguilar (*La Viuda Millonaria*, 2017), which is in pre-production and is presented as a sitcom that has as its epicenter the life of a group of neighbors.



Image 3. Promotional material for “Bloque 8”. Source: Lisandro Aguilar  
(Text in image: Original by Lisandro Aguilar)

<sup>6</sup> During 2021, the following series were exhibited and started circulating: *Dealers* by LRuz WKF TV; *No es Mentira y Así Nací* by Producciones The Ken; *Hijo del Diablo* @PlateadoFilms - Jackson Gutiérrez; *El Complot*, “*Entre Dos Mundos* and *Campeones* de Jackson Gutiérrez (as workshop products); *El Patrón* de Liosmar Vargas and Freilker Nelo (Co-production Perú-Venezuela).

## 6. Theme of the Year

The format is understood as the set of invariable elements that characterize each series, its episodes, and the way it is produced and aired. Formats are not about the content but about the number of broadcasts needed to tell the story of the content. The genre comprises a set of formal elements that are repeated, characterizing the narratology of the contents. Fiction is understood as a discourse dedicated to entertainment and with situations that are the product of imagination. Fiction and genre share the conception of the serialized episode because they complement each other. This feature distinguishes and differentiates the length of the narrative of the series and defines its position in dayparting.

Contrast is what defines two of the formats of the national fiction series that premiered during 2021. The first, *Carabobo Caminos de Libertad*, is a historical saga, of continuous narration, with episodes linked by content and divided into 3 seasons, and, since it is presented with a closed ending, it is a miniseries, although the division of the installments by seasons corresponds to the logic of the series. The second series, *Vivir y Convivir en Venezuela*, is based on an episodic structure of independent content that is linked by the same characters or themes and has no plot continuity.

*Carabobo Caminos de Libertad* has 6 episodes in the first season with 43-to-45-minute broadcasts, and it is presented as a historical biography with fictional overtones format. In the case of *Vivir y Convivir en Venezuela*, it is framed within a fictionalized serial format, with an indefinite number of episodic chapters that close with each broadcast and the duration depends on the channel through which it is broadcast (YouTube, Instagram). The first season has 7 episodes that have a duration of between 5 to 9 minutes.

Both productions are distinguished by the genre. In *Carabobo Caminos de Libertad*, its narrative construction is defined as a hybrid between fiction and the historical content originating from the Battle of Carabobo, which means, there is a difference between the source material and the final result of the miniseries. The group of scriptwriters faced the difficulty of deciding the beginning of the plot and the conclusive moment of the selected historical segment. And although the historical facts provide enough material to narrate the episodes, it does not escape from the addition of the subplots, which are usually fictionalized, based on a historical fact or character that served as inspiration.

This dramaturgical phenomenon was described by Rodolfo Usigli (1905-1979) in the prologue of his play *Corona de Luz* (1963), as anti-historical, which translates into fictionalized segments of the historical narrative that respond to the laws of audiovisual dramaturgy with the purpose of making the original story more interesting and comprehensible. This is nothing other than the narrative flexibility between the parts made by the historians and the fiction written by the audiovisual

playwrights so that the representation has a serial structure. In the case of *Carabobo Caminos de Libertad*, we find an example in the flashback used to tell a subplot about Pedro Camejo or Negro Primero's childhood.

The series *Vivir y Convivir en Venezuela* is framed in fiction through stories that, due to their format, allow them to be broadcasted through different channels or screens. It is considered a dramedy, a hybrid genre between drama and comedy, used to generate in the public a disposition to hear about topics of social importance through humor. This genre seeks to minimize the risks of rejection by maximizing the elements that have been widely proven to be a factor in the success of any series. This hybridization of genres allows us to work with edutainment as a narrative strategy. In this case, fragments of reality are combined with emotions and humor that are characteristic of Venezuelans. The audience's attention is attracted through the use of melodramatic elements that seek to affect the receiver's feelings deeply; furthermore, the constituent dramaturgical elements are solidly amalgamated in a product circumscribed to the cultural, political, and social situation of present-day Venezuela. The educational purpose persists in coexisting. A series of family, social and cultural conflicts arise that lead to a peaceful solution of understanding between the parties. The affectation of the spectator pursues a change of attitude driven by the example of the characters' experiences.

The linguistic diversity between the two cases is notorious. *Carabobo Caminos de Libertad* starts with perfectly understandable language, with few localisms and without presumptions of emulating the language of the time. This formal modality includes sayings of the environment where the characters come from and their socio-cultural level, in which the dialogues are interwoven in a traditional contemporary Spanish; moreover, the oral interaction of the characters is limited to written speech, which affects the naturalness of the interpretation and lends a certain artificiality to the scene. Oral communication in the series lacks organicity because they were written under a perfect syntax that detracts from the truth of the dialogues and monologues of the characters. The difference between characters from different socioeconomic classes lies on the modulation that makes clear the type of interaction so that the parliaments, despite the similarity, intertwine the linguistic varieties, seeming more like a history lesson than a historical fiction.

In the case of *Vivir y Convivir en Venezuela*, the dynamic interaction between the characters projects an everyday language full of colloquial expressions. The orality of the characters is marked by the interaction closer to the intervention of the actors and the detachment from the lines of the script. This happens because the actors are given a range of improvisation about the topic without changing the content and sense of the scene. The writer does not have full control over the dialogues, but the result is manifested in the naturalness and organicity of the characters' orality, and, since artificiality is broken by everyday life, it gives the series spontaneous conversa-

tions, breaking the molds of a hard text. The series' dialogue evokes the sociocultural reality of the society represented therein and, as in the previous case, characters from different socioeconomic ranks interact to emphasize the concept of coexistence. The characters speak in a Spanish slightly contaminated by the omission of the last letters where the phoneme disappears, this is typical of Venezuelan speech.

In the aforementioned series, everyday life is emphasized from a social realist perspective, almost always by characters close to the less favored social stratus. This way of speaking impoverishes academic Spanish and restricts its comprehension to Venezuelan territory, which could be a limitation. The fictionality of the stories allows the syncretization of visions, values, and ways of opposing personalities that coexist under the same roof. The tones usually have the same complexion and some words are said with more than one meaning. Phonetics are interrupted to continue with another sentence whose phenomenon describes the free speech of the correct syntax proper to good Spanish. It is a language that mimics real conversation and appeals to persuasion in order to change the audience's attitudes. This impression of reality given to the characters comes from the fragmentation of the oral form in the construction of the discourse. Dialogues are interrupted in incomplete sentences, they are mounted on top of others by increasing the volume, autocorrections and repetition are used as means of insistence. The lexicon used is far from complex words and is closer to vulgarisms common to the expression of intense emotions.

The format is circumscribed to a hegemonic structure that describes the characteristics of the elements that make up a script in its external formal structure. This is, narrative forms subject to the number of broadcasts that are independent of content. Series, miniseries, and serials also maintain certain dramaturgical elements closer to the genre than to the format, but, in any case, the format and genre, although different, their dialectic does not feed the content, but the narrative structure and the language used.

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