

ECUADOR: AN APPROACH TO INDEPENDENT PRODUCTION AND THE INTERNATIONALIZATION OF TELEVISION FICTION PRODUCTION

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Introduction

In Ecuador, both the television market and the independent production market have undergone important changes, due to the multiplatform consumption forms, which causes a fragmentation of audiences with more demanding connotations. In this chapter, dedicated to Ecuador, it is shown that Ecuadorian television at the national level continues to be in force through the television companies that have traditionally existed in Ecuador, and even some of these broadcasters are betting on the content of national fiction production and international production through franchises, which allows the involvement of independent producers in collaboration.

According to the study, these efforts have been aimed at boosting the television market in Ecuador, but they do not exactly stimulate independent production, according to the actors interviewed throughout this chapter. In addition, the proliferation of unregistered and unlegalized production companies complicates the standardization of the quality and prices of audiovisual products.

In terms of national fiction on Ecuadorian channels during 2022, only Ecuavisa and TC Televisión will be at the top of the audience ratings and of the total number of leading channels, these channels have a low production of telenovelas and sitcoms of national production, between own productions and co-productions.

This reality is expected to change in the audiovisual industry with the enactment of the La Ley Orgánica para la Transformación Digital y Audiovisual, in force as from February 7, 2023. The Ley de Transformación Digital considers the audiovisual industry as a sector of national interest and establishes a special regime of exemption of duties and taxes for the importation of technical equipment, goods and services. In addition, the is created the Certificado de Inversión Audiovisual in for the benefit of national or foreign production companies.

1. The Audiovisual Context of Ecuador 2023

1.1 The televisión open in Ecuador

The Ley Orgánica de Comunicación del Ecuador, reformed in 2022, recognizes three types of media: public, private and community. In the country, private television channels have traditionally dominated the television market. The first Ecuadorian public channel was created in 2007. The following table shows the classification of the television channels with national coverage that operate to date.

Table 1. Television channels with national coverage in Ecuador

Private channels	Public channels	Seized channels
RTU	Ecuador TV	Televisión del Pacífico (Gama TV)
ECUAVISA	(ECTV)	TC Televisión
Red Telesistema (RTS)		
Teleamazonas		
Telerama		
Televisión (TVC)		
UCSG Televisión		
TOTAL PRIVATE CHANNELS = 7 TOTAL PUBLIC CHANNELS = 1 TOTAL SEIZED CHANNELS = 2		

Source: ARCOTEL, 2023.

The private channels that lead the open television market are: Ecuavisa, TC Televisión, Teleamazonas and RTS, according to the annual average rating presented by the Centro TV Internacional (Table 2). It is worth noting that RTS channel in 2021 presented scarce representativeness, its programming strategies did not allow it to enter the audience rating in 2022 of the channels that lead with genres and programs. The same happens with public channel Ecuador Tv, Telerama, Televisión (TVC), UCSG Televisión and Gama TV.

Table 2. Comparative television ratings by channel

	Annual Rating 2021	Annual Rating 2022
Ecuavisa	11,86	10,84
TCTV	8,93	10,78
Teleamazonas	8,84	10,82
RTS	7,26	-

Source: Adapted from Centro Tv Internacional. Kantar Ibope Media (2022)

One of the seized channels, TC Televisión, which is on the list of the channels with the highest ratings in Ecuador, reformulated its programming strategies in 2022, incorporating more time to the news genre and, as a second tactic, betting

on entertainment and fiction with soap operas and sitcoms of its own production. In addition to boosting its digital product Tc digital, doubling the number of visits. The introduction and maintenance of self-produced programs were effective strategies that managed to meet the budget (IRC, 2022).

Likewise, Ecuavisa in 2021 with its production company Ecuavisa Studios signed an alliance with Parrot Analytics¹ (2021) to improve the multiplatform television business through data-driven decision making and attract global audiences. That is, to understand the global demand for content creation in the different platforms. Its programming strategy is based on consumer and market data for investment in content and programs.

Teleamazonas also bases its programming strategies on metrics (ratings, consumption algorithms) and based on the results has incorporated international franchises, which has allowed it to be on the list of channels with the highest ratings. It is also emphasized that the fiction genre with acquired telenovelas has not been overwhelmingly successful in attracting attention.

The following table present is the list of fiction programs broadcast in 2022 on television channels with national coverage:

Table 3. Own-produced fiction programs on Ecuadorian channels - 2022

Private channels	Program	Format
ECUAVISA (private)	<i>Tres familias</i>	Sitcom
	<i>Así pasa</i>	Sitcom
	<i>El combo amarillo</i>	Sitcom
	<i>Compañía 593</i>	Soap opera
TC Televisión- seized	<i>Casi cuarentonas</i>	Soap opera
	<i>Puro teatro</i>	Sitcom
	<i>El gabinete</i>	Sitcom

Source: Own elaboration programming schedules of TV channels Ecuador- 2022.

There are few fiction programs of national production on Ecuadorian television in 2022. In recent years, television networks have imported fiction formats, which include mainly soap opera and sitcoms; however, in-house production is still in force. It is worth noting that Ecuavisa Studios in September premiered *Compañía 593*, which until the end of the year remained at the top of the ratings (CTVI, 2022). Also, during the pandemic season in 2020, Ecuavisa produced a soap opera called *Si se Puede* (TTVNEWS, 2020), which, since its premiere in July, also presented similar results in terms of audience rating (CTVI, 2020).

Finally, a striking case occurred in 2021, with the closure of the company RELAD S.A.², which had the concession to operate Canal UNO also with national coverage,

¹Is a company that explores global demand metrics based on the world's largest audience behavior data set. (Parrot Analytics, 2023).

² "RELAD S.A. is engaged in activities of creating the complete program of a television network for

this decision is established by a five-year debt to the Instituto Ecuatoriano de Seguridad Social, IESS.

1.2 Transition to digital TV

In Ecuador, the first steps for the transition from analog to digital television were taken in the year 2016, despite several proposals and planning the analog switch-off has not been completed in the country. Currently, there are several television channels that have adopted the standard selected for the implementation of digital TV (ISDBT-International, because of the work between the government and private companies.

The following table details the channels and cities where TV is received with digital signal:

Table 4. Channels with digital signal

TV Channel	City of coverage
ECTV	Quito- Guayaquil- Cuenca
Teleamazonas	Quito- Guayaquil
RTS	Quito- Guayaquil
Ecuavisa	Quito- Guayaquil
Telesucesos	Quito
TC Televisión	Guayaquil
Oro Mar	Manta- Portoviejo

Source: MINTEL, 2023

According to a first proposal for the implementation of digital TV in Ecuador, the initial phase should have been completed by December 2016 in the cities with the largest population, and in December 2018 in the rest of the country, however, this plan did not materialize.

In 2020, the Ministerio de Telecomunicaciones y de la Sociedad de la Información MINTEL, again proposes a plan for the analog switch-off, this strategy is part of the TDT Master Plan (transition to Digital Terrestrial Television). “In May 2020, digital transmission will start in Quito and its surroundings. From July of the same year, Guayaquil and its surroundings will be added. By 2022 it is planned to be developed in cities with a minimum of 200,000 inhabitants. Meanwhile, by December 2023, the analog switch-off will reach the rest of the cities. The development of this process includes three strategies:

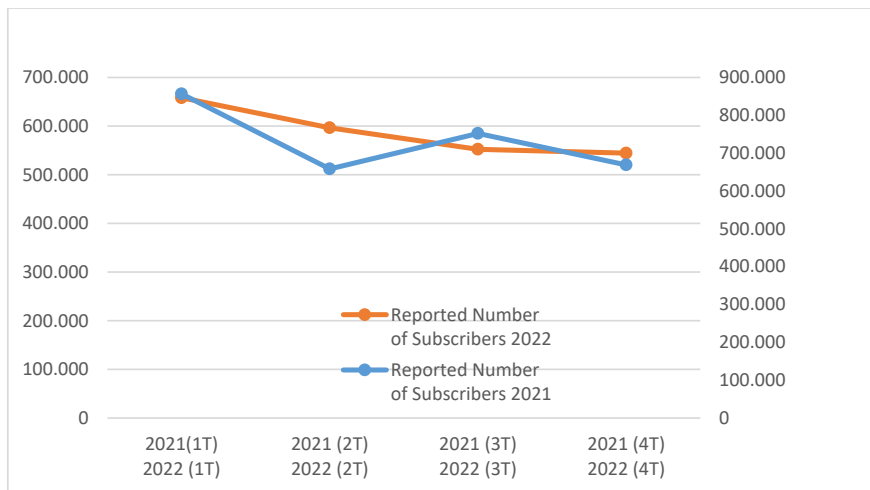
a channel, from the purchase of program components (films, documentaries, etc.) to the in-house production of self-produced program components (local news, live reports) or a combination of the two options” (EMIS, 2023).

- Strengthening of the regulatory environment and conditions to favor infrastructure deployment.
- Promoting the supply of television sets and decoders. In addition, measures to promote the acquisition of such equipment.
- Promotion of new services and contents (MINTEL, 2020).

1.3 Pay TV and VoD platforms in Ecuador

Pay TV in Ecuador has experienced an alarming reduction in the number of subscribers in recent years. In 2022 according to data from the Agencia de Regulación y Control de las Telecomunicaciones del Ecuador (ARCOTEL), it closed with 544,505 subscribers, equivalent to two million users.

Graphic 1. Abonados a la TV de pago en Ecuador 2021- 2022



Source: ARCOTEL, 2022.

The decrease in the number of subscribers is a worldwide trend, marked by the increase of VoD platforms, at more affordable costs for the user. Between 2020 and 2022, the most pronounced drop will be experienced, also due to the arrival of COVID-19, people spent more time at home, which led to the growth of streaming. A recovery in the number of subscribers is not foreseen; data from recent years show a downward trend.

Another factor for the decrease of pay TV in the country, according to the Asociación de empresas de Telecomunicaciones (ASETEL), is piracy, described as “IPTV, which is the illegal sharing or distribution of signals through Internet connections. Particularly, in Ecuador piracy represents 26% of the total pay TV signal, which places it among the eleven countries with the highest piracy penetration in the region, leading to huge losses for the State in terms of revenue and employment generation” (ASETEL, 2022).

According to ASETEL data, in the country, considering only the type of piracy of illegal retransmission of signals, an annual loss for pay-tv operators is estimated at 63 million dollars, and for programmers at 34 million dollars.

The loss due to the growth of piracy is not only for the operators but also for the State due to the decrease in tax collection for this service, which ultimately also affects workers who are linked to the content production sector.

Another factor affecting the decrease in the number of pay TV subscribers is that the user must pay an additional 15% to the value of the service, due to the Special Consumption Tax (ICE), in addition to the 12% Value Added Tax (VAT), which implies an additional 27% payment that falls on the user, making it even more expensive to contract the service.

In Ecuador, the main providers of this service are CNT TV, Claro TV, Direct TV, SETEL, and Cable Satellite TV. The largest number of subscribers corresponds to DirecTV private company with 41.51%; local systems have 26.46% of participation; CNT TV public company has 17.60%, while SETEL S.A. participates with 12.45%, Claro TV has 1.48% of clients and TV Cable Satelital has less than 1% of participation.

1.4 Communication politics's

On November 14, 2022, the reform to the Ley Orgánica de Comunicación (LOC) was published in the Registro Oficial del Ecuador. The initiative arose from President Guillermo Lasso to strengthen freedom of expression and also takes up the debate on the conditions of the actors of the social communication system.

The LOC welcomes international recommendations, encourages the creation of media, and seeks security for the practice of journalism, however, there was concern about a probable setback in the institutionalism and manifestations of diversity, but mainly because it legislates on an analog world that is on its way to the Internet.

New categories such as net neutrality, universal access to the Internet, and transparency are presented, as well as the distribution of state advertising. Article 95 establishes that state advertising must be distributed in thirds: 34% for community media, 33% for commercial media, and 33% for public media. This modification is positively valued since it protects community media.

Another relevant issue is the role of the Defensoría del Pueblo to initiate processes for the protection of rights, in accordance with its competencies, it is specified that the person affected by the messages or speeches published in the media may resort to the Defensoría del Pueblo.

The main aspects included in the LOC reform are:

Voluntary regulation of the media. Although self-regulation avoids submission to the absolutist interests of those in power, it opens the door to the subjectivity of individuals, and perhaps an agreement on quality standards would be a consensual alternative.

Guarantees for communication workers. The State and the media will protect communication workers whose professional activities put their lives at risk. To this end, the Consejo de Desarrollo y Promoción de la Información y Comunicación will elaborate and coordinate with the respective institutions, public policies, protocols, projects, plans and programs.

Freedom of expression and the Internet. The State shall guarantee freedom of expression on the Internet, the LOC does not regulate expressions or opinions issued on social networks.

Prohibition of prior censorship and subsequent liability. In correspondence with the Standards of the Inter-American System for the Protection of Human Rights in matters of freedom of expression, the LOC states that prior censorship by an authority or public official, who in the exercise of his duties or in his capacity approves, disapproves, or vetoes the contents prior to its dissemination through any means of communication is prohibited.

Protection of identity and image.

Public media. The LOC includes a section to deal with public media. By their nature, their mission is to provide public services related to information, communication, education, and cultural training.

Political for community media

Administration of the radio spectrum. The LOC specifies that the radio-electric spectrum is a public property of the State, unalienable, indefeasible, and unseizable. Therefore, the State reserves the right to administer, regulate, control, and manage it.

Another highly relevant regulation that has a direct impact on the audiovisual industry is the, *Ley Orgánica para la Transformación Digital y Audiovisual* effective as of February 7, 2023.

The *Ley de Transformación Digital* (articles 24 to 31) considers the audiovisual industry as a sector of national interest and establishes a special regime of exemption of duties and taxes for the importation of technical equipment, goods, and services. The import of equipment and payments and fees for audiovisual production services for those who have tax residence abroad are exempted from ISD; income tax on payments abroad is also exempted; and Value Added Tax, VAT, for digital services related to any phase of the production of audiovisual content, is also exempted.

One of the most important points is in Article 29:

“The Audiovisual Investment Certificate (...) is created in favor of national or foreign production companies, for 37% of the costs and expenses incurred in Ecuador in audiovisual and logistical services required, provided they are supported by valid sales receipts”.

The *Certificado de Inversión Audiovisual* is a security that may be used as a tax credit and will not be taxable or subject to withholding.

With these incentives, Ecuador improves its cinematographic competitiveness and generates the possibility of developing a market that was unattended. It provides the opportunity for foreign investment for different audiovisual productions with the implementation of resources.

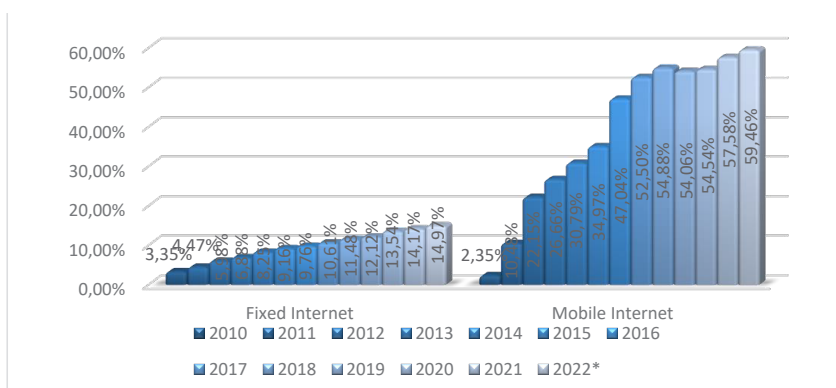
It should also be considered that tax incentives allow foreign audiovisual companies to invest in the country, generating employment for those who work in professions related to the audiovisual field.

Although there are criticisms regarding the role of the State and a liberal perspective of public politics, it is recognized that cinema and audiovisual creation require to complete the production and distribution chains, in addition, another of the arguments pointed out in the debate on the law was the multiplier effect of the audiovisual industry in sectors such as hospitality, gastronomy, construction, decoration, textiles, among others.

1.5 Digital and mobile connectivity infrastructure

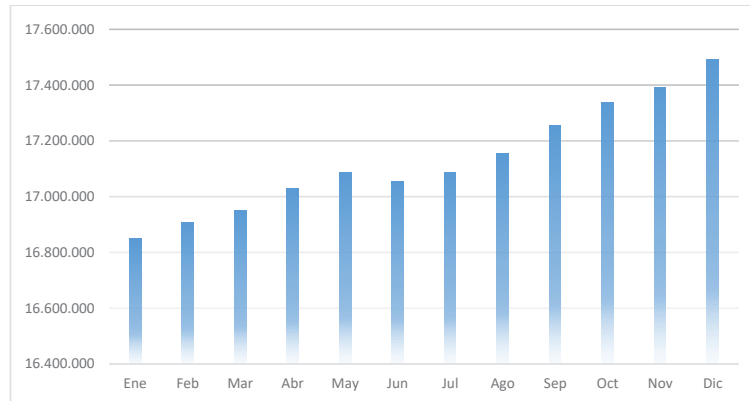
The number of fixed Internet subscribers in 2022 stood at 14.97% of service penetration, the trend is to increase by one point per year. The Ecuadorian population demands mobile internet service to a greater extent, reaching 59.46% in 2022. According to data provided by ARCOTEL, in 2022 the total internet penetration in Ecuador reached 13,390,898 million, representing 74.44% of a population of 17,989,913 inhabitants.

Graphic 2. Fixed and Mobile Internet for each 100 inhabitants



Source: ARCOTEL, 2022

Graphic 3. Active mobile lines 2022



Source: ARCOTEL, 2022

The mobile telephony sector continues to grow exponentially (Graph 3). In 2022 it reached 17,490,751 active lines, which represents a penetration of 97.23%, in a country of 17,989,912 million inhabitants. It is important to note that the consumption of audiovisual content, news, entertainment, social networks, etc., is done precisely through mobile devices. The main service providers are: CONECEL which leads the market with 51.61%, OTECEL has 31.17% of users, and CNT public company, which participates with 17.22% of customers.

2. Independent production

The independent audiovisual production constitutes one of the fundamental pieces in the context of creative industries, of the orange economy, which in parallel enables cultural exchange, identity presence, local economic activation with the generation of employment and attraction of investments. Audiovisual production, in each country, generates a new informational ideology, commercial homogenization that matches the phenomena that have arisen on the Internet and that make it possible to internationalize the local and reinforce identity. It is from this duality that emerges an appreciation for cultural and fictional products and contents with characteristics of proximity, contemplating the possibility of a universal look the internationalization of audiovisual works.

In Ecuador, independent production is associated with the television industry. These media of information, entertainment, and education, public or private, require compliance with the provisions of the Ley Orgánica de Comunicación (2019) in relation to the quota of independent production in their programming grids, therefore, “the activation of this sector remains a priority, as well as the development of pre-production, production, post-production and distribution of content” (Ulloa, 2022).

The audiovisual sector, until the close of 2019 in Latin America produced an investment of “5.7 million dollars in audiovisual productions with more than one million direct and indirect jobs” (BID, 2021). However, this economy like others was affected by the arrival of the pandemic, which forced to paralyze the exhibition of films and production in the first months of confinement. The audiovisual sector was one of the hardest, therefore, in Ecuador the “guilds of the different trades in the audiovisual sector” were given the task of developing a “Working Protocol for the production of audiovisual and cinematographic works” (IFCI, 2020), endorsed by the Ministry of Culture and Heritage, to continue with the activity and support the emergence of independent production companies in areas of lower population density. These turned to producing fiction to serve the global digital market connected through networks and platforms that they incubated since 2016, breaking the concentration scheme that was traced with the traditional national television business.

The definition of an independent production house (*indies*) according to the Ministerio de Cultura y Patrimonio del Ecuador in 2014 and the Ley Orgánica de Comunicación - LOC (2019) is:

“a natural or legal person who does not have an employment relationship or kinship relationship up to the fourth degree of consanguinity and second degree of affinity, nor a dominant corporate or commercial relationship with the audiovisual media to which it licenses the broadcasting rights of its work”

Also, in Section II. National Production, national production is defined as the dominant corporate or commercial relationship when:

“1. “The independent national producer and the audiovisual media belong to the same economic group; 2. The same person owns more than 6% of the social capital of the audiovisual media and of the production company.

There will be a link between the independent national producer and the owners, legal representatives, shareholders, or majority partners of the audiovisual communication media when there is a kinship up to the fourth degree of consanguinity or second degree of affinity.

Production companies, with foreign capital or that depend on a foreign company in terms of its executive bodies, its social capital, or its business strategy, shall not be considered independent national producers” (LOC, 2019).

The development of production in Ecuador, according to producers Tapia (2021 and Mancero 2021), has become very competitive and with fewer possibilities for teamwork between production companies. “According to figures from the Instituto de Cine y Creación Audiovisual there are 50 registered film and audiovisual production companies in Ecuador, mostly located in Quito, Guayaquil and Cuenca constituted under a Legal Society, Anonymous or Limited Company” (ICCA, 2022). An

additional fact is the proliferation of production companies that are not registered with the Superintendencia de Compañías, which further complicates the standardization of quality and prices of audiovisual products. This point is of fundamental importance because, while the internal problems between production companies, legalization, etc. are being solved, platforms such as Netflix continue to offer a diverse and innovative offer, catering to the tastes and preferences of audiences. The film and television production companies in the Listado Ecuatoriano de Cine Audiovisual LEA (2022) are the following:

Table 5. Audiovisual production companies by province in Ecuador

City	Frequency	Percentage
Azuay	5	5,3 %
Guayas	14	14,9 %
Imbabura	4	4,3%
Loja	2	2,1%
Manabí	2	2,1%
Pichincha	67	71,3%
TOTAL	94	100%

Source: LEA 2022

The Ecuadorian production companies serve the television market, the platforms, and companies that require audiovisual products for their programming and marketing strategies. However, it should be noted that these companies contribute to the production of television fiction in Ecuador, which is growing exponentially, even though few broadcasters invest in this type of production. The greatest economic effort of the television channels is allocated to the news and sports genre up to the year 2022, which historically have been the star products that attract financing, according to the annual rating collected by Centro TV Internacional (Table 6).

Table 6. Ecuador Television Ratings

Genres	Average rating 2021	Average rating 2022
Informative	10,26	10,83
Film Fiction	10,32	10,79
Entertainment	10,33	10,79
Fiction soap opera	10,29	10,81
Sports	10,07	10,91

Source: Centro TV Internacional Kantar Ibope Media (2022)

The Ecuadorian producers who are part of this dynamic indicate that in order to produce, it is necessary to invert, and the pre-production work consists of obtaining

financing, which sometimes comes from the production companies themselves, private investment, television channels or public funds. It is also necessary to consider the requirements with the equipment, which in some cases is established with the rental of cameras, with values ranging from one to two thousand dollars per day of shooting or, failing that, to acquire cameras with a value of fifty thousand dollars, accessing the most economical one. In addition, both producers and actors play different roles in the same shoot to minimize costs. Producers emphasize that economic, technical, and technological issues can be solved. What is needed in Ecuador is to rethink the training of professionals (Tapia, 2021).

These arguments coincide with the lack of innovative content creators following the new audiovisual trends. In Ecuador there is talent, however, there are two issues that influence audiences not to be attracted to national products: good content, production conceived and planned according to industry standards. “In addition to this, there is the lack of budget, economic support from the public and private sector and the “solid stories that influence our output to international displays “ (Mancero, 2021).

In Ecuador, production companies diversify their activity with a variety of services related to audiovisuals, so they are not exclusively dedicated to producing content for television. However, in the LEA around 13 affirm that they are production companies for TV programs and other additional services

Table 7. Production companies that produce television programs

Name	City
Leblev s.a.	Guayaquil
Productora audiovisual útero films s.a.	Quito
Laofipro Cia. Ltda.	Quito
Blackbird studios s.a.	Cuenca
Sin filtro films sas	Quito
Espectral	Quito
Fundación máquina de cine	Quito
Pif ecuador s.a.	Guayaquil
Urbano films	Quito
Corporación de investigación educación y arte indígena bicultural runa pacha sapi rupai	Otavalo
Xanadu films	Quito
Llamingo films s.a.	Quito
Epopeya s.a.	Portoviejo

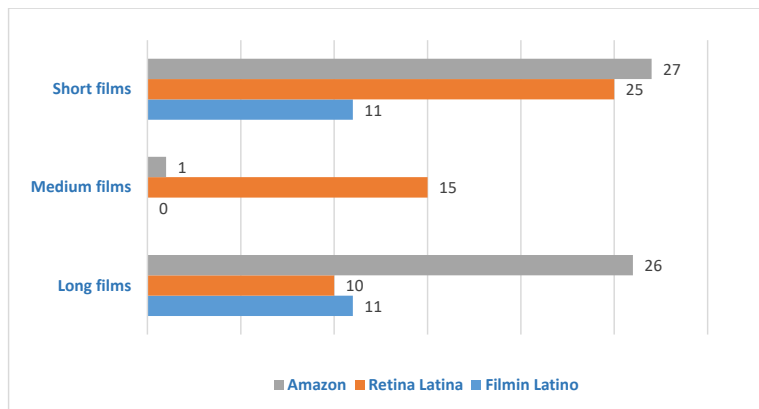
Source: LEA, 2022

Most of these production companies are in Quito and Guayaquil, this the second most important city in the country, due to the fact that in these territories are concentrated: television channels with national coverage that require the services of

audiovisual production companies; actors, and actresses; acting training schools; business concentration and industrial activity.

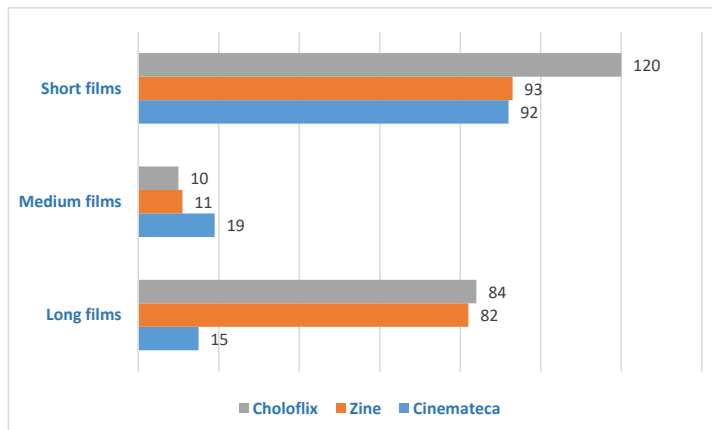
On the other hand, in the Video on Demand (VoD) business, independent production companies have managed to insert in international platforms: feature films, medium-length films, and short films. The largest number (54) on Amazon, (27) on Retina Latina, and 22 on Filmin Latino (Graph 4). In national VoD platforms, the one that hosts the largest number of works (247) is Choloflix, followed by Zine with 50 works and Cinemateca with 22 feature and short films (Graph 5). Some of these works are shown on Ecuadorian television.

Graphic 4. International VoD platforms with the highest number of Ecuadorian films



Source: IFCI (2021)

Graphic 5. National VoD platforms with the highest number of Ecuadorian films



Source: IFCI (2021)

In Ecuador, financing policies establish the delivery of 25% and 30% of economic support for the making of a film, documentary, etc., allocations that have not suffered budget cuts, but have not been fixed, according to Camilo Luzuriaga (2021), one of the first filmmakers in Ecuador.

Luzuriaga urges to review the support to the processes of creation and production, that is, to strengthen the relationship between creators and local companies and the second aspect is to improve the relationship with international audiences and support in the promotion and diffusion. From the declared sources of income, we can mention that in Ecuador the business model for the audiovisual sector is mixed.

With the enactment of the Ley Orgánica de Cultura y Patrimonio in 2016, the Ley de Cine that supported film production in Ecuador was repealed. This legal protection was not enough, constant non-compliance with the Ley Orgánica de Cultura was evidenced, which led to the suppression of the Instituto del Cine, ICCA, and the budget cut for competitive funds and specifically, in the year 2022 that there was no call, strongly affecting these decisions to the sector.

According to the Observatorio de Políticas y Economía de la Cultura, in recent years there has been a decrease in national production.

“In the cinematographic field, from 38 feature films produced in 2017, only 18 will be produced by 2021. On January 15, 2023, the Association of Film Directors and Screenwriters and several guilds of the audiovisual sector issued a statement in which they expressed: “Film and audiovisuals in Ecuador are dying, they survive as best they can, and the country is becoming the only one in the region that does not stimulate the development” of the audiovisual industry (OPEYC, 2023).

2.1 Type of formats genres, and narratives

The talent and creativity in Ecuador are diverse. Cultural management and promotion concentrate their efforts in the most densely populated cities. It should be remembered that local stories of proximity bring audiences closer and reinforce identity traits and strengthen plurality, diversity, and dialogue.

There are stories to tell, but there is a need to make films that meet the quality requirements, with international standards (Luzuriaga, 2021). This first generation had difficulties in making films between the 70s, 80s, and 90s. It is since the year 2000 that film production is sustained and with a certain presence, more people making films. But, even so, they are two decades of learning and Ecuadorian producers still need to learn (Luzuriaga, 2021).

The strengths of the *indies* and of Ecuadorian cinema are the image, photography, art, and scenery, the sound and musical tradition with its different European, African, and Andean aspects, and potential strengths. The weakness, in Ecuadorian production, is the scarcity of dramatic tradition, of direction. Basically, in the

independent fiction production, it is also the actors, who do not have the power of the northern industry. The public is used to that acting and dramatic strength, very strong scripts, dialogues, and creative plots.

From the actors' point of view, it is argued that talent exists, and for its development, two aspects should be pointed out: the concentration of resources, most of which remain in the capital city; there is no equitable distribution. The second aspect is related to the slow development of cinema. Thus, independent films that are extraordinary in theaters are not given the opportunity to be shown on television. With the Communication Law, this reality was reformulated, but there is still a preference for international films over those produced in the country (Carpio, 2021).

Among the challenges of Ecuadorian independent production is the economic factor. The lack of public investment and the amount of allocation for competitive funds, what have affected in recent years (Luzuriaga 2021).

“According to the Instituto de Cine y Creación Audiovisual (ICCA), today merged with the Instituto de Fomento de las Artes, Innovación, to create the Instituto de Fomento a la Creatividad y la Innovación, there are 42 audiovisual projects that report losses of USD 1.2 million. These projects involve 250 actors and 749 people between technical and administrative staff” (El Comercio, 2020).

Added to this is the decrease and stagnation of the amount allocated to encourage national audiovisual production, which went from two and a half million to one and a half million and with financing percentages of 20% and 30% of the total cost of the work.

In summary, the producers and actors interviewed mentioned that another of the issues affecting the development of *indies* is the concentration of resources and the lack of proper democratic management so that funds are allocated equitably and reach the less densely populated cities. Creativity, stories, and landscapes are one of the advantages that Ecuador has, the weakness according to experts is the scarcity of dramatic tradition, it is accentuated in the direction of actors that should be promoted, recurring resources in the works that are on the Netflix platform. There are Ecuadorian actors recognized abroad and demanded by production companies, however, the results of exporting talent on a large scale is a pending task, and the acting impulse through state strategies is one of the recommendations.

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