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**The Flow of Television Programs
From United States To Latin America:
A Comparative Survey of Two Weeks' Television
Schedules in 1973 and in 1983**

By

Sheuan-Ling Chen

A THESIS

Submitted to
Michigan State University
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ABSTRACT

The Flow of Television Programs From United States to Latin America: A Comparative Survey of two weeks' Television Schedules in 1973 and in 1983

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This thesis attempts to study over 10 years the trend and developments in what had been seen as the one-way flow of television programs from the United States to Latin America. This study is done through a comparative survey of two weeks' television schedules from 16 Latin American countries in 1973 and in 1983.

The study concluded that the simple cultural dependency model or national protectionism model can not generally explain the various degree of discrepancy between Latin American countries. We should study the role of TV in the society not only from the one-sided ideological context, but we also need to consider the reality of the current situations in Latin America countries. Besides, the governments of Latin America maintain crucial roles in the flow of TV programs from U.S. to Latin America. The degree and nature of government intervention in broadcast policies vary widely in Latin America. The larger countries, like Cuba, Brazil, or Argentina have decreased a larger percentage of imported TV programs than the smaller countries, like Paraguay, Bolivia, or El Salvador.

Accepted by the faculty of the Department of
Telecommunication, College of Communication Arts and
Science, Michigan States University, in partial
fulfillment of the requirements for the Master of Arts
degree.

A handwritten signature in cursive script, reading "Joseph D. Strubhaar". The signature is written in dark ink and is positioned above a horizontal line.

Director of Thesis

To my dear parents and lovely fiancée:

Mr. sheu-Huei Chen (my father)

Mrs. Thia-Uien Lin (my mother)

Mr. Tsang-Ling Sheu (my fiancée)

獻給我親愛的

爸爸：陳順輝先生

媽媽：林彩雲女士

未婚夫：許蒼嶺先生

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TABLE OF CONTENTS

	<u>Page</u>
Dedication-----	ii
Acknowledgments-----	iii
Table of Contents-----	iv
List of Tables-----	v
List of Figures-----	xi
Chapter I: Introduction-----	1
Chapter II: Previous Literatures and Theoretical Framework-----	5
Chapter III: The Historical Background of Television Systems In Latin America-----	17
Chapter IV: The Hypotheses of This Research-----	23
Chapter V: Research Method-----	35
Chapter VI: Summary of Findings-----	42
Chapter VII: Conclusion and Future Direction-----	57
References-----	113

LIST OF TABLES

	<u>Page</u>
Table 1: Percentage of total broadcast minutes for imported and domestic television programs in 1973 and 1983.-----	64
Table 2: Percentage of total broadcast minutes on weekdays for imported and domestic television programs in 1973 and 1983.-----	65
Table 3: Percentage of total broadcast minutes on prime time for imported and domestic television programs in 1973 and 1983.-----	66
Table 4: Percentage of total broadcast minutes on weekends for imported and domestic television programs in 1973 and 1983.-----	67
Table 5: Percentage of weekday, prime time and weekend television programs in Argentina in 1973 and 1983.-----	68
Table 6: Percentage of weekday, prime time and weekend television programs in Bolivia in 1983.-----	69
Table 7: Percentage of weekday, prime time and weekend television programs in Brazil in 1973 and 1983.-----	70
Table 8: Percentage of weekday, prime time and	

weekend television programs in Chile in 1973 and 1983.-----	71
Table 9: Percentage of weekday, prime time and weekend television programs in Colombia in 1973 and 1983.-----	72
Table 10: Percentage of weekday, prime time and weekend television programs in Costa Rica in 1973 and 1983.-----	73
Table 11: Percentage of weekday, prime time and weekend television programs in Cuba in 1973 and 1983.-----	74
Table 12: Percentage of weekday, prime time and weekend television programs in Dom. Rep. in 1973 and 1983.-----	75
Table 13: Percentage of weekday, prime time and weekend television programs in Ecuador in 1973 and 1983.-----	76
Table 14: Percentage of weekday, prime time and weekend television programs in El Salvador in 1973 and 1983.-----	77
Table 15: Percentage of weekday, prime time and weekend television programs in Guatemala in 1973.-----	78
Table 16: Percentage of weekday, prime time and weekend television programs in Mexico in 1973 and 1983.-----	79

Table 17:Percentage of weekday, prime time and weekend television programs in Nicaragua in 1983.-----	80
Table 18:Percentage of weekday, prime time and weekend television programs in Paraguay in 1973 and 1983.-----	81
Table 19:Percentage of weekday, prime time and weekend television programs in Puerto Rico in 1973 and 1983.-----	82
Table 20:Percentage of weekday, prime time and weekend television programs in Uruguay in 1973 and 1983.-----	83
Table 21:The percentage change in imported and domestic broadcast time (comparing total broadcast time in 1973 and 1983).-----	84
Table 22:Percentage of broadcast minutes for imported and domestic television programs in Argentina in 1973 and 1983.-----	85
Table 23:Percentage of broadcast minutes for imported and domestic television programs in Bolivia in 1983.-----	86
Table 24:Percentage of broadcast minutes for imported and domestic television programs in Brazil in 1973 and 1983.-----	87
Table 25:Percentage of broadcast minutes for imported and domestic television programs	

in Chile in 1973 and 1983.-----	88
Table 26:Percentage of broadcast minutes for imported and domestic television programs in Colombia in 1973 and 1983.-----	89
Table 27:Percentage of broadcast minutes for imported and domestic television programs in Costa Rica in 1973 and 1983.-----	90
Table 28:Percentage of broadcast minutes for imported and domestic television programs in Cuba in 1973 and 1983.-----	91
Table 29:Percentage of broadcast minutes for imported and domestic television programs in Dom Rep.in 1973 and 1983.-----	92
Table 30:Percentage of broadcast minutes for imported and domestic television programs in Ecuador in 1973 and 1983.-----	93
Table 31:Percentage of broadcast minutes for imported and domestic television programs in El Salvador in 1973 and 1983.-----	94
Table 32:Percentage of broadcast minutes for imported and domestic television programs in Guatemala in 1973.-----	95
Table 33:Percentage of broadcast minutes for imported and domestic television programs in Mexico in 1973 and 1983.-----	96
Table 34:Percentage of broadcast minutes for	

imported and domestic television programs in Nicaragua in 1983.-----	97
Table 35:Percentage of broadcast minutes for imported and domestic television programs in Paraguay in 1973 and 1983-----	98
Table 36:Percentage of broadcast minutes for imported and domestic television programs in Puerto Rico in 1973 and 1983.-----	99
Table 37:Percentage of broadcast minutes for imported and domestic television programs in Uruguay in 1973.-----	100
Table 38:Percentage of broadcast minutes for the imported and domestic <u>telenovelas</u> in 1973 and 1983.-----	101
Table 39:Percentage of broadcast minutes for the imported <u>telenovela</u> in 1973 by country of production.-----	102
Table 40:Percentage of broadcast minutes for the imported <u>telenovela</u> in 1983 by country of production.-----	103
Table 41:Percentage of broadcast minutes for <u>telenovela</u> by country of production in 1973 and 1983.-----	104
Table 42:Broadcast minutes of imported and domestic children's programs in 1973 by country of production.-----	105

Table 43:Broadcast minutes of imported and domestic children's programs in 1983 by country of production.-----	106
Table 44:Broadcast minutes of imported and domestic series programs in 1973 by country of production.-----	107
Table 45:Broadcast minutes of imported and domestic series programs in 1983 by country of production.-----	108
Table 46:Broadcast minutes of imported and domestic movie programs in 1973 by country of production.-----	109
Table 47:Broadcast minutes of imported and domestic movie programs in 1983 by country of production.-----	110
Table 48:Percentage of total broadcast minutes for the entertainment television programs in weekday, prime time and weekend in 1973.-----	111
Table 49:Percentage of total broadcast minutes for the entertainment television programs in weekday, prime time and weekend in 1983.-----	112

LIST OF FIGURES

	<u>Page</u>
Figure 1: The titles, published places and years of Latin American local newspapers collected.---	37
Figure 2: The analyzed channels of Latin American nations in 1973 and 1983.-----	38

CHAPTER I

INTRODUCTION

Television has been looked as one aspect of culture or one form of social life (Proano, 1984; Acosta, 1986; Corella, 1985). Most of all, television programs are creative products between realities and human ideologies. As Corella (1985) said that television plays a major role in the day-to-day recreation of hegemony through its various forms and messages. It "educates" the dominated classes (the main stream culture) by communicating beliefs, values and ways of understanding social reality. These ideas and feelings about the world and life promote the acritical acceptance of a way of life imposed on a social group by another. Passive approval and consensus of the dominated are prerequisites to the smooth operation of a social formation characterized by economic, political, social and cultural inequality. Television constitutes an excellent vehicle for the transmission of ideological messages which, wrapped in the form of entertainment, propose rational explanations for the existing social order (Corella, 1985).

Although independent from Spain and Portugal in the early 19th century, Latin America entered rapidly into

an economic dependency upon Britain and the U.S. and into a political sphere of influence dominated by the U.S. (Straubhaar, 1986). Additionally, Latin America is the southern neighbour of the United States, accompanied with the deficient sources of television programs (producing techniques and financial support) and the need to fill the prolonged television broadcast schedules, they have imported a large percentage of American television programs, particularly the entertainment television programs (Varis, 1984; Schiller, 1969; Lee, 1980; Read, 1976; Tunstall, 1977; Mattelart, 1977; McNelly, 1979; Beltran and Fox, 1977; Antola and Rogers, 1984).

In other words, the television culture of Latin America heavily depends on the imported television culture of the United States. As Schement and Rogers said (1984) although it is widely accepted that American television dominated culture everywhere, American programs appeal quite differentially to audience in Latin American countries. Since each country has its own class structure and, of course, its own set of cultural values, it's worthy of concern how the "alien" television cultures of the United States affects the native culture in Latin America.

Until now, several questions have been raised about the transfer of television programs from North-America to Latin America. They include how it effects socialization, human interaction relationships, modernization, national development, consumer economy and social structures in the recipient culture.

As Peter Gould said (1984:75), "It is simply that many Third World countries are like baby birds with gaping beaks asking to be fed, cheaply and continuously, in order to fill that awful blank hole in the schedule two weeks from now. And what you are planning television broadcasting under those circumstances, under a mandate to fill that air time--or lose your job--your first worry is not Culture Imperialism, violence on TV, or whether traditional cultural values of the young generation are going to hell in a basket, pushed by the sights and sounds of a Hollywood America--or a Britain, or a France, or an Australia. Your first worry and task is to fill that air time, and thank heavens for all those cheap serials that help you take some of the pressure off". His description is a little exaggerated; but true! When the local program planners in Latin America can not get sufficient local programs, the only thing they can do is reach up on the shelf for I Love Lucy, Kojak, Tarsan, Dynasty, Dallas, Hawaii 5-0, Hart

to Hart, or any of the others. But, on the other hand, he may rise in estimation the deciding power of the local program planners and fall in estimation the degree of development in Latin American countries. Obviously, for the larger countries of Latin America, like Mexico, Brazil, Venezuela, Argentina, and Cuba, they have increased the capacity of producing local television programs (Straubhaar, 1983; Rota, 1985; Mahan, 1983; Mattos, 1982).

The variety of the theories in explaining the flow of television programs from the United States to Latin America indicates that adequate explanations of the one-way flow of television programs from U.S. to Latin America deserves renewed attention today by telecommunication or communication scholars. An adequate explanation of the flow of television programs from the United States to Latin America must include empirical observation as well as a theoretical foundation.

CHAPTER II

PREVIOUS LITERATURES AND THEORETICAL FRAMEWORK

Three main theories are often emphasized by the Telecommunication and Communication scholars in analyzing the worldwide flow of television programs: (1) Cultural Dependency and American Imperialism; (2) National and Local Protectionism; and (3) Free Flow of Information.

A. Cultural Dependency and American Imperialism:

From the beginning, I have already cited that many communication scholars began to look at television as an important cultural expression of the society and tried to place it in the cultural context in order to gain a meaningful interpretation. But there still are different viewpoints about the cultural role of television in the society between the U.S. scholars and Latin American critical writers.

First of all, we can trace out the root of controversy from Michael Tracey's article (1985). He begins with admission that there is a very skewed distribution of television programs world-wide and that,

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indeed, many Third World countries import significant proportions of entertainment fare from the U.S. After he cited Nancy George's article (1981) of the ill effects of Jamaica's largely imported television menu, he also admits that in some cases that television can pose a potential threat to a culture's values, self image etc. (McAnany, 1986). But ironically, he says elsewhere, "What we do know, is that it (TV) is one small influence among many that mold and move and shape human emotion and intellect and therefore affect society, but there is no evidence even in developed countries of its all-powerful effect, so why believe it for the Third World." (Tracey, 1985:17-56) The root of controversy between the U.S. researchers and Latin American scholars is the different viewpoints about the cultural role of television in the society.

As McAnany points out, most Latin American writers come out of a strong Marxist intellectual tradition in universities. As Straubhaar (1986) said in most formulations, the concept of dependency begins with Marx's ideas about class conflict, dialectical opposition and historical materialism. Marxist cultural theory has often been simplified into a crude extension of the so-called "base-superstructure" notion, that human consciousness and cultural activity are a

superstructure which reflects an economic foundation (Lunn, 1982). In reacting against the deterioration of Marxist theory into a simple kind of "economic determinism", the Frankfurt School began to stress the "totality" model that they look a society like the "structural interconnection" as a whole. (Zoltan, 1977).

While we try to generalize the "Dependency theory" to all Latin American countries, we shall recognize that the degree of development possible within the dependency theory clearly varies with the national situation and the historical moment. (Cardoso, 1973, 1979; Straubhaar, 1986). The various degrees of development within Latin American countries have led some scholars, like Marini (1978) to elaborate the concept of sub-imperialism. This extends the center-periphery analysis to consider the larger nations, like Brazil, Mexico or Argentina, as subcenters, which extend economic, cultural and political influence to smaller nations, like Bolivia, Paraguay and El salvador. This sub-imperialism model may be seen as corresponding somewhat to the interregional imports of television programs within Latin American region. (Varis, 1984; Straubhaar, 1986). This sub-imperialism model is consistent with the 4 stages in the developments of Latin American countries cited by McAnany (1986: 8-18). The 4 stages from the

first one to the last stage are: Desarrollismo (development decade) and the American influence; Cultural imperialism and National communication policies; Alternative communication and participation; and Cultura popular (popular culture) as resistance and incorporation. From the first two stages, we can see that the life-cycle of cultural dependency and cultural imperialism existing in Latin America. The latter two stages appear that possible alternates selected by the various nations and diversified tastes of the mass audience within Latin America.

As Straubhaar (1986) said, one of the major issues which bears directly on the role of media in the dependency and which varies widely in Latin America is the degree and nature of government intervention in industrial and cultural communication policy. In other words, the various roles of governments and diversified communication policies basically act as a filter, either allowing or inhibiting the flow of television programs.

In Latin America, discussion of communication and dependency has centered on the concepts of cultural dependency, cultural imperialism and popular culture. As Straubhaar (1986) said, culture in cultural imperialism plays a role is creating and reinforcing

attitudes among various classes conducive to their role in a system of economic imperialism and dependency. Also, Lee (1980) defined media imperialism in terms of foreign ownerships, cross-border content flows, copying of foreign models and absorption of foreign values. Besides, Latin American cultural dependency theorists nearly all start with domestic and international economic forces but differ in the degree to which they see economic relations as determining culture (Straubhaar, 1986).

Assuming the audience takes an active role in responding to the mass media, Canclini (1982) looks at popular culture as a potential form of resistance of foreign cultural influence. Also, Canclini challenges writers on cultura popular to demonstrate the possibility that the dominant media may satisfy the basic interests of popular classes not only within but also against mass culture (McAnany, 1986). Sodre (1972:22-23) gave an interesting, comprehensive framework for analysis foreign and domestic forces in popular culture: "Mass culture has to be understood as a complex system which includes the following: a) consumer motivations oriented through advertising by the interests of domestic and foreign companies; b) government interests; c) a mythic level remnant and

reincorporation of oral culture; d) the dilution and continuing recreation with high culture; and e) the effect of the old mechanisms of the collective national conscience through which the powers of the communication structure project their own elite ideas and training."

When applied to the case of media flows, dependency theorists have looked for economic and cultural dependence created by the sale of media products to Latin America (Schement et al., 1984). In Schiller's book, Mass Communications and American Empire (1969), he argued that the existing global communication system could be viewed as a power pyramid with the United States at the top, and the recently independent Third World nations (particularly the Latin American countries) at the bottom. Shiller identified the relationships among U.S. mass communication structures, businesses, and military interests as the sources of U.S. imperialism, manifested through control of the world's communication system (Barnett and Muller, 1974; Hamelink, 1977; Schement et al., 1984).

Those concerned about maintaining the cultural integrity of developed countries also fear the power of American culture to sway opinions and dominate values. As French Minister of Culture, Jacques Lang, in 1982

declared that American imperialism as served by its television industry "no longer grabs territory or rarity, but grabs consciousness, ways of thinking, ways of living" (Dionne, 1982). This fear of cultural domination and destruction of local values by outside (American) interests is shared by moderates as well.

From Martin & Corella's research (1983:206), "El impacto educativo de la television comercial en los estudiantes del sistema national de telesecundaria" (The educational impact of the commercial television on students in the Mexican national system for secondary education by television), we can gain insight into the potential internal problems of cultural dependency. While we consider the bulk of television programming that in some way portrays United States forms and life styles, perhaps police serials constitute one of the most powerful. These programs enjoy high popularity among Mexican Youth and, therefore, appear daily on the local screens. For this reason, television police serials such as "Kojak, Hawaii 5-0, Starsky and Hutch", are believed to be making a significant contribution as far as eroding nationalistic identity among Mexican population notwithstanding other effects on aggressive and violent behavior (Martin & Corella, 1983).

They had two findings about the presence of foreign personality models in Telesecundaria students: (1) The Telesecundaria students manifest a desire to be like an American hero rather than a Mexican one; (2) The place where most (61 percent) of these adolescents desire to live is an American city (New York or Los Angeles) over a Mexican one (Mexico City and Queretaro). Their results are briefly consistent with television's role in society in helping social reproduction of inequality, through the following means: stimulating the audience to buy and desire American merchandise (American consumerism), misinforming people about their own social problems; making the audience unable to fully understand these problems and hopefully to undertake organized actions to solve them; eroding national identity by motivating desires to leave Mexico. Therefore, we can assume that television is one form of social culture. It can improve the social development or cause social disorder.

B. National and Local Protectionism:

The rapid and widespread penetration of American programs in so many foreign markets and their possible influence on local production standards also generate heated political controversy in these countries. In

some cases, this leads to protective legislation and disputes over regulation, such as the Brazilian government has been the major advertising agency for investigating the mass media industry; Mexican government owns the legislative right in censoring the contents of TV programs and Colombian government regulates the percentage of broadcast time for the imported TV programs.

Cantor & Cantor interviewed some of U.S. distributors in 1984 and 1985. They said none of the U.S. distributors "owned" any foreign market. Those U.S. distributors did not see their willingness to sell programs at reduced prices in certain markets as a cut-throat business tactic to prevent local production from getting started. Rather they would argue that their low prices actually foster and subsidize local production in two ways: (1) It frees up otherwise limited funds for local production; and (2) By buying these inexpensive programs, local stations can afford to start broadcasting and create the market for advertising income that could then be used to buy or make local programs. The local stations know that they eventually would have to air local productions because in all countries there seems to be a demand for daytime and night-time drama based on their own cultures and comedy

and variety shows with local talent. In almost all countries, locally produced programs consistently showed higher ratings than imported programs (Cantor & Cantor, 1986).

A review of studies on the flow of television across borders (Schement et al., 1984) also questions whether in view of language and cultural differences any single nation, even the United States, is still capable of worldwide cultural dominance. They cite Mexico and Brazil as examples of nations that, breaking their television dependency on the United States, went on to set up their own zones of influence: Brazil in Central and South America, and Mexico through its export (satellite) channel Spanish International Network (SIN), with Hispanics throughout the United States (Straubhaar, 1984).

C. Free Flow of Information:

The ideological roots of the free flow paradigm can be traced to the years immediately following World War II. They are articulated in the United Nations Declaration on Freedom of Information (1946) and in the United Nations Universal Declaration of Human Rights (1948) known as United Nations General Assembly

Resolution 59 (Schement, 1984).

There is controversy between the "free flow of information" principle and the protection of "national sovereignty". Since little scientific analysis is available, the controversy between the free flow of information principle and the protection of "national sovereignty" is primarily observed through political debate.

One of the libertarian laissez-fair scholars, Pool argues that the free flow of information should be unqualified and unrestrained, because the free marketplace of ideas and information has a self-correcting mechanism and will be beneficial to all parties in the long run (Pool, 1977).

As Pool and other libertarians quote approvingly Article 19 of the Universal Declaration of Human Rights adopted by the U.N. General Assenbly in 1948, Ploman (1979) reminds us that it should not be quoted without reference to Article 29. While Article 19 declared the freedom of information as a fundamental human right, it was formulated from abstract, vague and absolute "natural law" concepts and thus had to be accompanied by a catalog of limitations and restrictions. In this

light Article 29 can be viewed as imposing collective limitations on the individual rights implied in Article 19.

The right of individuals to see, impart and receive information must be qualified by (1) respect for the rights and freedom of others and (2) morality, public order and the general welfare of society. Ploman argues that "freedom" is a relative, not absolute, concept open to subjective and self-serving interpretations. Gross (1979) argues that Article 19 of the Universal Declaration was intended as the first stage in the process of formulating an obligatory international bill of rights. It resulted in the adoption of two instruments in 1966: the International Covenant on Economic, Social and Cultural Rights and the International Covenant on Civil and Political Rights. The right to freedom of information has now become a legally binding treaty for the nations that have or will become parties to these covenants (Nordenstreng & Schiller, 1979; Lee, 1984).

CHAPTER III
THE HISTORICAL BACKGROUND OF TELEVISION SYSTEMS
IN LATIN AMERICA:

As Schiment & Rogers cited (1984), television systems in Latin America currently reach about 50% of the total population of 400 million. There are 45 million television sets in households averaging about 4.4 persons each.

U.S.-style commercial television broadcasting has been adopted throughout Latin America: most television systems are privately-owned, commercially-operated, and mainly geared to providing entertainment programming to attract the largest possible audience which is sold to advertisers (Schement & Rogers, 1984; Corella, 1985). An important turning point occurred early in the history of television broadcasting in Latin America when President Miguel Aleman of Mexico in 1947 appointed a government commission to investigate whether Mexico should have a U.S.-type of commercial television or a British Broadcasting Corporation-type of public television (Sanchez-Tuiz, 1983:182). Despite the commission's recommendation, President Aleman chose the CBS model over the BBC approach, and in 1949 issued the

first commercial television license in Latin America. In fact, Miguel Aleman is now a principal co-owner in Televisa (the monopolistic organization in Mexican broadcasting industry). In the early days of Mexican television, many stations affiliated with CBS or ABC. Thus the commercial direction of Latin American television was determined. The television systems in Latin America have come a long way in the past 35 years since Mexico launched the first commercial station in 1949 and Brazil's in 1950.

Many Latin American television stations and networks were started in association with one the three U.S. television networks: ABC invested in CATVN (Central American Television Network) and LATINO (Latin American Television International Network Organization) in Central and South America; NBC provided technical and financial assistance to stations in Argentina, Mexico, Peru, and Venezuela; and CBS and Time-Life Corporation invested in television systems in Argentina, Peru, Venezuela, and Brazil (Schement & Rogers, 1984:306; Read, 1985; Tunstall, 1977; Beltran and Fox, 1977).

Since Mexican and Brazilian television systems have two crucial roles in the history of television broadcasting in Latin America, we should focus on the

development of television systems in these two countries in order to completely understand the whole television structure in Latin America.

Although the Mexican Government issued the first commercial television license in 1949, Channel 4 started broadcasting in 1950; Channel 2 and 5 were launched in 1952. Channel 4 was established by the O'Farriell family, owners of newspapers; Channel 2 by the Azcarraga family who owned radio stations and night clubs; and Channel 5 by a Mexican engineer, Enrique Gonzalez Camarena, a developer of color television who was eventually bought out. The three channels merged in 1955, forming a new corporation, then called Telesistema Mexicano (Mexican Telesystem). The first potentially serious competition for Telesistema came in 1968 when channel 8 was licensed in Mexico City. The owner of channel 8 (or TIM, Independent Television of Mexico) was one of Mexico's most powerful private industrial and financial groups, Grupo Alfa (Alfa Group), based in the northern industrial city of Monterrey. In exchange for 25 percent of the stock of the company that would be formed, they merged TIM (Channel 8) with Telesistema Mexico. Thus, Televisa was born (Arriaga, 1980). Later, after the debt crisis of 1982, Grupo Alfa sold its 25 percent of the stock in Televisa (Rota, 1985:200-

201). In Mexico, private television can be fairly termed monopolistic, with Televisa, controlling 72 percent of the total number of television stations (Cambell, 1983; Buck, 1986; Rota, 1985).

The monopolistic pattern exists not only in Mexico, but also in on other Latin American countries, like Brazil or El Salvador. Buck (1986) also confirms this point, he says that in Latin America, where family dynasties often dominate politics and business, the Azcarragas of Mexico and the Marinhos of Brazil have long reigned in media.

The television industry was established in Brazil in 1950 and was based directly on the U.S. commercial model (Mattos, 1984; Straubhaar, 1984). Mattos' article cited that the growth of Brazilian television can be measured through the number of households equipped with television receivers. The 1980 Brazilian Census found that 55% (of a total of 26.4 million households) had television sets. The growth in the number of households with television sets between 1960 and 1980 was 1272%. As the census of 1980, About 68% of the Brazilian population lives in urban areas, and 73% of urban residences are equipped with television sets.

During the last three decades, Brazilian television underwent different phases of development. During the 1950s, Brazilian television was an elite medium, and considered a luxury that only the rich could afford. During the 1960s, television was considered a proof of modernity; imported programs were cheaper than locally produced programs, and a great deal of U.S. television programs arrived in Brazil. During the 1970s, Brazilian television started to produce programs locally, and subsequently to export them. Today TV Globo is producing from 70% to 95% of its prime time television programming in Brazil, and exports its programs to 90 countries (Buck, 1986; Mattos, 1982). In the history of Brazilian broadcasting development, there are 5 television networks, TV Excelsior, TV Tupi, TV Rio, TV Record, and TV Globo, and we should concentrate our attention upon them.

TV Tupi had the first formal organization as a network dating from 1950s as part of the Diarios Associados group. TV Excelsior did much to develop the telenovela. However, the post-1964 military government broke up the parent group of TV Excelsior for political reasons, and the network dwindled financially and went bankrupt in 1968 (Briefing, 1980:37). TV Rio did innovative programming in comedy and show de auditorio

while TV Record did the same in music (Straubhaar, 1984). The owner of TV Globo, Roberto Marinho, took over the newspapers his father formed, O Globo, and turned it into Brazil's largest daily. He moved into radio in 1944 and formed the TV operation Rede Globo in 1965. During the period of 1962-1971, TV Globo cooperated with U.S. Time-Life Corporation. Now, TV Globo is the dominant force in Brazilian television industry.

Briefly speaking, reviewing the historical development of Mexican and Brazilian broadcasting industries, we can figure out the long-term process of American private, commercial broadcasting structure transferring to Latin American countries, except the communist broadcasting system existing in Cuba. The significant difference between the U.S. and some of Latin America countries, like Mexico, Brazil or El Salvador in the broadcasting industries is that the American broadcasting structure is an oligopoly-model while Latin American broadcasting system is monopoly-type which is the heritage of the typical Latin American social structure (Mahan, 1985; Buck, 1986), for example, Televisa in Mexico; TV Globo in Brazil; Boris Eerski dominates the broadcast industry in El Salvador.

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CHAPTER IV

THE HYPOTHESES OF THIS RESEARCH

Even though some Communication scholars have done much research in the flow of television programs from the United States to Latin America, like Varis (1984) and Antola & Rogers (1984), but basically their researchs solely focus on the percentage change of imported television programs, not the percentage change for local television programs. Furthermore, their more attention in larger countries rather than the smaller countries will easily get bias without considering all the Latin American broadcast industries as a whole structure.

Considering the flow of television programs as a process, and the television industry as a whole structure, we should also try to understand the relative components of this structure. The relative components of the television industry are internal structures and external structures; the former is formed by financial, technological, personal or administrative infrastructures; the latter is combined with the political, and socio-cultural superstructures.

Internal Structures:

A. Financial Infrastructure:

First of all, television programs imported from other countries are supported financially. In other words, the development of the television industry is accompanied with the economic development. There is one common phenomenon around the world that every country tries to prolong the broadcasting schedule in order to present the national development. Nowadays, the television culture is becoming the popular culture (popular entertainment) of social-economic structure. The number of television sets is rapidly increasing and the need of the audience is more varied and more difficult to satisfy than before. As many communication scholars who support the American Imperialism theory have noted, the establishment of international channels of distribution by U.S. transnational corporations helped to ensure that American television programs would dominate imports in Third World countries eager to fill their daily broadcasting time (Schiller, 1969:109-115; Read, 1976; Mattelart, 1977; McNelly, 1979). They said that under the premise of deficient local programs and prolonged air time, the Third World nations have to import the cheaper serials to fill that awful blank hole in the broadcasting schedule. But recently, under the

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gale of National Protectionism, those Latin American countries, particularly Mexico, Brazil, Argentina and Venezuela, have produced their own Telenovelas (Latin American soap opera), variety and comedy shows replacing American television programs. They try to export to the other countries via multinational enterprises (Straubhaar, 1983; Rota, 1985; Mahan, 1983; Mattos, 1982).

Furthermore, American Imperialism implies that the percentage of imported television programs in Latin America will linearly increase while National Protectionism predicts that accompanied with the "dependent development", the percentage of domestic television programs in Latin America will largely increase and further replace the imported ones year after year.

About the controversy between the American Imperialism and the National Protectionism, the first hypothesis of this research is that although the Latin American nations have tried to produce more local programs in order to protect nationalism or cultural values, the premise of extending the broadcasting schedules and the insufficiency of broadcast circumstances (financial, market force or technical

factors) will continuously push them to import a great deal of foreign programs. In other words, the local programs and the imported programs would simultaneously increase based on the expansion of broadcast day and the increasing number of television channels, at least in the decade of 1973 to 1983.

B. Technological Infrastructure:

As Schement said (1984) that the technological capability of U.S. companies to produce television programs to reproduce them and to distribute them resulted in relatively lower costs. Lower prices for the programs in the international marketplace gave the United States a comparative advantage which resulted in the one-way flow of television programs from U.S. to Latin America. This context also provided a basis for American involvement in the development of Latin American nations. The introduction of communication technologies and infrastructures were conceived as energizing modernization and development (Lerner, 1957; Schramm, 1964).

Recent technological variations in television such as cable, video cassettes, and direct broadcasting satellites provide new environments for the

international flow of television programs. These new environments may extend the imported dependence or decrease the gap between developed countries and developing countries. . The outcome depends on the possible reactions adopted by the policy-makers in Latin American countries.

The hypothesis of this research is that from the beginning the U.S. communication technological foundation transferring to Latin American countries would later "push" Latin America to import more U.S. television programs than those of the other countries (British, Japanese, or Spanish types).

C. Personal or Administrative Infrastructure:

The successful penetration of U.S. television programs around the world should contribute to the well-organized, bureaucratic, efficient, multinational corporations. This American industrial success forced Latin American countries to organize their broadcasting industries like the multinational corporations, such as Mexico's Televisa and Brazil's TV Globo. The personal or administrative dimension of these broadcasting bureaucracies can affect the flow of imported television programs. For example, Mexican television officials

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will not buy a television series unless it is dubbed in a "neutral" Mexican accent with few indentifiable regional idioms; otherwise, it is claimed Mexican audiences will not watch the program (Rogers & Antola, 1985).

The hypothesis of this research is that since the U.S. and Latin American multinational corporations focus on the tastes of mass audience under the socioeconomic situations, they may largely extend the entertainment broadcast time in order to attract mass audiences and catch up the main-stream popular culture. Therefore, I predict that the Latin American countries not only import television programs, but also import the broadcast administrative bureaucracy from the U.S. Honestly speaking, based on the limitation of my research, I can only test the first part of this hypothesis, which is to assume that the Latin American countries may extend the entertainment broadcast time in order to attract mass audiences. The latter part of this hypothesis might be indirectly tested from the natures of broadcasting organizations in Latin America..

External Structures:

A. Political Superstructure:

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Katz and Wedell in Broadcasting in the Third World discuss the important role of government in resisting or allowing the importation of television programs (Katz & Wedell, 1977:164-165). In the flow of television programs from U.S. to Latin America, a national government basically acts as a filter, either allowing or inhibiting the flow of television programs. For example, the Mexican government has established mechanisms for monitoring programming, and requires that a good portion of state-supplied messages be disseminated free of charge to assure that broadcasting serves the state's view of the public good. In other words, Mexican broadcast regulatory goals deal specifically with program content and its presumed social impact, not the distribution of stations. The ultimate goal of broadcast regulation is to assure that the public interest is served by requiring that programming supports cultural and linguistic values and contribute to the realization of national development goals (Mahan, 1984). The Mexican government exercises a much stricter control over broadcast than does the U.S. government (Mahan, 1984).

The strongest political influence on the growth of Brazilian television occurred in 1964 when President

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Joao Goulart was overthrown by a coup d'etat. The political system and the socioeconomic situation of Brazil were modified totally by the adoption of a model of economic growth, fed by rapid industrialization based on foreign technology and foreign capital. This aided the growth of Brazilian television as the principle advertisers of domestically produced goods. Post-1964 Brazilian governments promoted rapid economic growth based on what they identified as the tripod of the Brazilian economy: State-owned enterprises, private national companies, and multination corporations. Post-1964 governments affected the broadcasting industry with their protectionist policies (Mattos, 1984).

Another example of the political factors investigating in the broadcasting industry is Chile. In Chile, only one hour of foreign television from Mexico, Brazil, or Venezuela can be shown per channel per day, but the hours of U.S. programming are unlimited (Rogers & Antola, 1985).

The hypothesis of this research is that the governments of Latin America countries maintain crucial roles in the flow of television programs from U.S. to Latin America. Since the larger countries have the advantages of the bigger sizes of their internal markets

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and the stronger bureaucracies of governments, they have more efforts in encouraging the broadcasting industry to produce local programs and decrease the percentage of imported programs than the smaller countries. I can assume that the larger countries, like Mexico, Brazil, or Argentina, may decrease a larger percentage of imported TV programs than the smaller countries, like Paraguay or Bolivia or El Salvador.

B. Socio-Cultural Superstructure:

Some scholars concluded that according to their research, in almost all countries of Latin America, locally produced programs consistently showed higher ratings than imported programs. For example, telenovelas dominate prime-time evening hours on Latin American television, attracting huge audiences (Cantor, 1986; Schement & Rogers, 1984; Straubhaar, 1984). In Pool's article (1977), he cited the reasons why the audience preferred local programs are that the local programs are protected by the barriers of social supports. Much of the enjoyment of media is discussing it with one's friends. Top television shows or movies provide the gist for conversation the next day, and that is much of their drawing power. A good television program should present the social values, social norms,

social order and social interaction of human relationships.

Although Spanish control vanished long before broadcasting emerged, its influence lingers in social structures and language. That shared heritage turns most of Central and South America into a huge common market for television programs (Head, 1985). People would rather see a film made in their own idiom than one with subtitles or even one that is dubbed. The audience should prefer the domestic programs, because the local programs are protected by barriers of culture. Domestic programs portray characters eating the foods the people eat, wearing the clothes they wear, celebrating the events they celebrate, and gossiping about the celebrities they follow. Foreign programs have jokes that are harder to get or stereotypes that do not apply. They are not situations that come from daily life in Latin America.

Therefore, the hypothesis of this research is that since the audience prefers local programs based on the socio-cultural relationships, domestic television programs would dominate the prime-time schedule and attract a much greater audience than imported programs. Also, the percentage of domestic television programs

would increase over the years.

Push vs. Pull Theory:

I would like to quote the "push vs. pull" theory of Glenn Firebaugh (1979) in explaining the urban-rural migration to telecommunication field. I believe that there shall be some inner factors (such as insufficient financial resources, technological shortage, a blank television schedule, or national development policies...etc.) within the Latin American countries to "push" them to import the foreign programs. In contrast, there are some external factors (such as low production cost, developed technology, sufficient programs, well-organized multinational bureaucracies...etc.) in the developed countries to "pull" the Third World nations' dependence.

I believe that the process of the television programming flow from U.S. to Latin America is formed by 4 stages: (1) Every year U.S. TV producers hold a major screening session in Los Angeles for two weeks in May; (2) The "big" purchasers of Latin American countries, such as Mexico, Brazil, Argentina, and Venezuela can decide whether or not to buy a U.S. television program; (3) The purchased U.S. television programs may be

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selected by the smaller countries, like Bolivia, Paraguay or El Salvador, from the big nations within Latin America, and (4) The TV programs that are produced by the big countries, like Mexico, Brazil, Venezuela or Argentina, may export to the small countries, like Guatemala, Bolivia, Paraguay, or El Salvador. The third and forth stages can be indirectly confirmed from Varis' research in 1973 and 1983. He cited that within Latin American countries, the interregional imports is around ten percent.

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CHAPTER V

RESEARCH METHOD

Tapio Varis' researchs in 1973 and in 1983 about the international flow of television programs, gave me the ideas to continue and complete the survey in Latin America.

A UNESCO study of the the international flow of television programs and news in 1972-1973 found two clear trends: that there is a one-way flow from the big exporting countries to the rest of the world, and that entertainment material dominates the flow (Varis, 1974:102-109). In Varis' research, he found that entertainment programming dominated the television schedules of all the analyzed countries, accounting for approximately half of the total transmission time (about a third in Cuba). He also found the United States is the main source of the imported materials about three-quarters. Thirdly, he found there is around ten percent of interregional imports among Latin American countries, and finally that the "North-South gap" (a familiar term in the discussion of international economic, political, and military relations) holds true for television program flow as well.

The research method uses content analysis. The television program is the object of this study. Content analysis is especially useful in historical research, because it provides a way for the researcher to systematically organize and summarize data. Content analysis has the advantage of being unobstrusive, because the researcher has no effect on the material being studied. But content analysis has two major disadvantages: (1) It is difficult to make perfect content standards or categories. As we have known, the categories of television programs have been argued for a long time; (2) It is difficult to develop coding methods that will produce valid findings (Babbie, 1979). In order to solve the second disadvantage, the researcher prefers using more than two coders for each country of Latin America, then under the objective comparison getting the better coding results.

Television programming was sampled for a two-week period, from January 31 to February 13, in 1973 and 1983, including weekends in Central and South Latin America. In order to make valuable comparison, the researcher selected the local television schedules from those capitals of Latin American countries. Figure 1 indicates the titles of newspapers, published places (capitals of Latin American nations), and the years that

the researcher collected. Figure 2 shows the analyzed channels of Latin American nations in 1973 and 1983.

Figure 1: The titles, published places and years of Latin American local newspapers collected:

<u>Country</u>	<u>Title</u>	<u>Place</u>	<u>Year</u>
Argentina	La Prensa	Buenos Aires	'73 & '83
Bolivia	El Diario	La Paz	1983
Brazil	O'Estado de Sao Paulo	Sao Paulo	'73 & '83
Chile	El Mercurio	Santiago	'73 & '83
Colombia	El Tiempo	Bogota	'73 & '83
Costa Rica	La Nation	San Jose	'73 & '83
Cuba	La Habana	Granma	'73 & '83
Dom. Rep.	El Caribe	Trujillo	'73 & '83
Ecuador	El Comerdio	Quito	'73 & '83
El Salvador	El Diario de Hoy	San Salvador	'73 & '83
Guatemala	Prensa Libre	Quetemala City	1973
Mexico	La Prensa	Mexico City	'73 & '83
Nicaragua	La Prensa	Managua	1983
Paraguay*	La Tribuna	Asuncion	'73 & '83
Puerto Rico	The San Juan Star	San Juan	'73 & '83
Uruguay	El Pais	Monterideo	1973

(*note: the researcher could not find the Sunday TV schedule of Paraguay in 1983).

Figure 2: The analyzed channels of Latin American nations in 1973 and 1983:

	1973	1983
<u>Country</u>	<u>Channel Number</u>	<u>Channel Number</u>
Argentina	2,7,9,11,13	2,7,9,11,13
Bolivia	-----	7,13
Brazil	4,5,7,11,13	2,4,5,7,11,13
Chile	4,7,9,13	5,7,11,13
Colombia	11,local & national	7,9,11
Costa Rica	4,6,7,11	2,4,6,7,11,13
Cuba	2,6	6,Tele-rebelde
Dom. Rep.	4,7,9	2,4,7,9,11
Ecuador	6,8,10	4,8,10,13
El Salvador	2,4	2,4,6
Guatemala	7,11	-----
Mexico	2,4,5,8	2,4,5,8,13
Nicaragua	-----	2,6
Puerto Rico	2,4,6,7,11	2,4,7
Paraguay	9	9,13
Uruguay	4,5,10,12	-----

The categories of analyzed television programs were based on UNESCO's recommendations concerning the international standardization of statistics on radio and television (Varis, 1974) and combined with the researcher's own judgement. According to this research, the categories of analysis for the types of programming are the following:

(1) Entertainment Programs:

- a. Telenovelas (including U.S. soap opera)
- b. Series
- c. Variety
- d. Comedy
- e. Movies
- f. Game
- g. Sports
- h. Music

(2) Information Programs: include news bulletins, news commentaries, informative interviews and sports news.

(3) Women Programs: These are programs whose content consisted of housing keeping works, cooking shows, and women events.

(4) Children Programs: include children's serials and

cartoon.

- (5) **Education Programs:** They include educational programs related to a specific curriculum (schools, university, etc.) and telecourses.
- (6) **Culture Programs:** include cultural performances or activities, such as fine art, folk art and historical documentary.
- (7) **Religion Programs:** include religious services, misas or religious information.
- (8) **Government Programs:** include Government announcement, political debates, political interview, and military information.
- (9) **Unclassified Programs.**

Simultaneously, the researcher separates the analysis of television schedules into three parts: Weekday, Prime Time, and Weekend television time. Then, according to the television schedules that the researcher has collected from the capitals of Latin American nations, the researcher codes each television program into content categories and 3 different broadcasting schedules. Then, the researcher calculates the broadcasting minutes for each television program (the unit is the minute). There are 5 stages while the researcher analyzes and codes one program: (1) Is it domestic or imported program? (2) If it is imported,

then which country has it been exported from? (3) Which content category does it belong to? (4) In which time schedule has it been broadcast? (Weekday? Prime Time? or Weekend?) (5) How many minutes has it been broadcast?

CHAPTER VI
SUMMARY OF FINDINGS

A. The trend of imported and domestic television programs over the 10 years in Latin America:

Generally speaking, there is an increase in the percentage of imported television programs from 1973 to 1983 among Latin American countries, except Argentina, Brazil, Costa Rica, Cuba, and Puerto Rico (Table 1). The decreases in the percentage of imported television programs from 1973 to 1983 among Argentina, Brazil, Costa Rica, Cuba, and Puerto Rico are as follows:

Country	1973	1983	decreasing %
Argentina	50.4%	40.0%	10.4%
Brazil	36.4%	33.7%	2.7%
Costa Rica	66.8%	61.8%	5.0%
Cuba	38.7%	15.0%	23.7%
Puerto Rico	55.3%	43.4%	11.9%

Cuba had become a communist country since the 1959 Castro revolution. Castro took over the broadcasting system then, and converted it into a government system modeled on that of USSR. Studying the trend of imported television programs over 10 years in Cuba, we find there is a decrease in the percentage of imported television

programs and there are new sources (particularly the communist party) of imported production. In other words, Cuba has largely increasing the percentage of local programs and currently imports television programs from the communist countries. Also, Cuba did not increase the number of television stations from 1973 to 1983 based on political considerations, not economic factors. Since Puerto Rico had two cable systems in 1983 (the cable signals are transferred directly from the U.S.), the local television network has been forced to change to increased domestic television programs in order to attract different types of audiences from those of cable networks. Since Argentina, Brazil and Costa Rica have increased their financial and technological capacity in producing domestic programs (Straubhaar, 1984; Pool, 1977) such as telenovelas, variety, and comedy shows, they have decreased the percentage of imported television programs. Here my first hypothesis, that Latin America would import a great deal of foreign programs, can not be proven in these five countries, but can be proven in the rest of Latin America. Also, Table 1 shows that the total broadcast time of domestic TV programs in 1973 is 202,717 minutes (3378.6 hours) comparing to 237,505 minutes (3958.4 hours) in 1983 while the total broadcast time of imported television programs is 212,471 minutes (3544.5 hours) comparing to

261,160 minutes (4352.7 hours) in 1983. This finding supports my hypothesis that the local programs and the imported programs would simultaneously increase based on the expansion of broadcast day and the increasing numbers of television channels.

Also, the cases of Argentina, Brazil, and Cuba can prove my hypothesis. The larger countries may decrease a larger percentage of imported television programs than the smaller countries based on the bigger market sizes and the stronger bureaucracies of governments.

B. The percentage of broadcast time in weekday, prime time and weekend periods over the 10 year period in Latin America.

After I separated the whole of television air time into weekday, prime time and weekend schedules, the more detailed results appeared. In the weekday period, Argentina, Brazil, Colombia, Cuba, Mexico and Puerto Rico broadcast more than 60% of domestic television programs in 1983, while the other nations largely put imported programs on the air (Table 2). In the prime time period, there is an unusual phenomenon. Argentina, Brazil, Colombia, Cuba and Puerto Rico have increased considerably the percentage of domestic programs on the

air in 1983 compared to 1973; while the other nations largely broadcast imported programs (Table 3). My previous hypothesis assumes that since the audience prefers the local programs based on socio-cultural relationships, domestic television programs would dominate the prime time schedule. But this finding tells me to amend my previous hypothesis. Obviously, my hypothesis only can be applied in the larger countries, like Argentina, Brazil, and Cuba, but it's unsuitable for the smaller countries. In contrast, the smaller countries put many more imported television programs in the prime time period than domestic programs. In the weekend period, there is an increase in the percentage of imported television programs on the air in 1983 compared to 1973, except in Cuba, Mexico, and Puerto Rico. In other words, Cuba, Mexico and Puerto Rico have decreased the percentage of imported programs during the weekend in 1983 (Table 4).

Tables 5 through 20 show the various television programs broadcasted in the three different schedules (weekday, prime time, and weekend) in Latin American countries analyzed over the 10 year period. Those tables show that there are not big changes in putting certain programs in particular schedules over the time period. Looking at Latin America as a whole, they used

to put telenovela, series, movies, information, and children's programs in weekday schedules; put telenovelas, variety, comedy, series, and information programs in prime time period; and put movie, series, sports, variety, and children's programs in the weekend period.

Table 21 shows that most Latin American countries had increased both import and domestic broadcast time over the 10 years except Chile, Cuba, Dom. Rep. and Puerto Rico. Chile and Dom. Rep. had decreased the domestic broadcast time while they increased in the imported schedule. Cuba had largely decreased the broadcast time of imported programs and had increased extremely the broadcast time of domestic programs. Puerto Rico had a negative development in both the imported and domestic broadcast time over the 10 years probably based on the effects of cable networks. Reviewing this table (Table 21), Brazil, Costa Rica, and Cuba increased domestic broadcast time over the 10 years.

C. The increased broadcast time of both imported and domestic television programs over the 10 years in Latin America:

In Argentina (Table 22), the top 3 imported programs were movie, series and children's television programs in 1973 while the top 3 domestic programs were variety, information and comedy shows. In 1983, the top 3 imported programs were series, movies and telenovela while information, children's, movie and telenovela programs were the top 4 domestic programs.

In Bolivia (Table 23), the top 3 imported programs were movies, series and telenovelas while information, variety and sports programs were the top 3 domestic television programs in 1983. Since television was started in Bolivia in 1974, the researcher can't collect the data in 1973.

In Brazil (Table 24), the top 3 imported programs were movies, children's and series television programs in 1973 while the top 3 domestic programs were telenovela, information and education. In 1983, the top 3 imported programs were children's, movie and series programs while variety, sports, and information programs were the top 3 domestic programs.

In Chile (Table 25), the top 3 imported programs were movies, series and children's television programs in 1973 while the top 3 domestic programs were

information, variety and government programs. In 1983, the top 3 imported programs were movies, series and telenovela programs while information, variety, and education programs were the top 3 domestic programs.

In Colombia (Table 26), the top 3 imported programs were series, telenovela and children's television programs in 1973 while the top 3 domestic programs were education, information and music programs. In 1983, the top 3 imported programs were series, movies and children's programs while information, culture, telenovela and children's programs were the top 4 domestic programs.

In Costa Rica (Table 27), the top 3 imported programs were series, telenovela and children's television programs in 1973 while the top 3 domestic programs were information, children's and variety programs. In 1983, the top 3 imported programs were series, movies and telenovela programs while variety, information, and children's programs were the top 3 domestic programs.

In Cuba (Table 28), the top 2 imported programs were movies, and children's television programs in 1973 while the top 3 domestic programs were music, sports and

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information programs. In 1983, the top 2 imported programs were movies, and children's programs while variety, education, and information programs were the top 3 domestic programs. (note: Cuba's "variety" shows are not real entertainment shows. They are various television programs packaged together at the same broadcast schedule).

In the Dominican Republic (Table 29), the top 4 imported programs were series, telenovela, movies and children's television programs in 1973 while the top 3 domestic programs were information, music and women's programs. In 1983, the top 3 imported programs were telenovela , movies and series programs while variety, information, and comedy shows were the top 3 domestic programs.

In Ecuador (Table 30), the top 3 imported programs were movies, series, and telenovela television programs in 1973 while the top 4 domestic programs were information, women's, sports and music programs. In 1983, the top 3 imported programs were series, movies and children's programs while information, children's and music programs were the top 3 domestic programs.

In El Salvador (Table 31), the top 3 imported

programs were telenovelas, movies, and series television programs in 1973 while the top 4 domestic programs were information, religion, culture and women's programs. In 1983, the top 3 imported programs were movies, children's, and telenovelas programs while information, sports and education programs were the top 3 domestic programs.

In Guatemala (Table 32), the top 4 imported programs were children's, telenovelas, movies and series programs while culture, government and information programs were the top 3 domestic television programs in 1973.

In Mexico (Table 33), the top 3 imported programs were children's, series, and movies television programs in 1973 while the top 4 domestic programs were education, telenovelas, information and movies programs. In 1983, the top 3 imported programs were movies, children's, series programs while movies, information and sports programs were the top 3 domestic programs. Televisa owns Channel 2,4,5,8 in Mexico. There was a "professional" broadcasting phenomenon in 1983 For example, Channel 2 dominated in domestic telenovelas; Channel 4 aired many more U.S. movies; Channel 5 put a great deal of U.S. series on air; and Channel 8

broadcast mostly Mexican movies.

In Nicaragua (Table 34), the top 4 imported programs were children's, movies, series and telenovelas programs while information, music, sports and information programs were the top 4 domestic television programs in 1983.

In Paraguay (Table 35), the top 3 imported programs were series, telenovelas and movies programs while information, education, and variety television programs were the top 3 domestic programs in 1973. In 1983, the top 3 imported programs were telenovelas, series and children's programs while information and music types were the top 2 domestic programs.

In Puerto Rico (Table 36), the top 4 imported programs were movies, series, telenovelas and children's programs in 1973 while the top 4 domestic programs were variety, information, children's and education programs. In 1983, the top 3 imported programs were telenovelas, movies and children's programs while information and variety shows were the top 2 domestic television programs in 1983.

In Uruguay (Table 37), the top 4 imported programs

were movies, series, telenovelas and children's types while information, variety and music programs were the top 3 domestic television categories in 1973.

As you can see, Tables 5 through 37 tell us that for the larger countries of Latin America, like Argentina, Brazil, and Mexico, the top 3 imported television programs were series, movies, and children's programs while the top 4 domestic television programs were telenovelas, information, variety and comedy shows. For the smaller countries, like Bolivia, Guatemala, Paraguay, and El Salvador, the top 4 imported television programs were series, movies, telenovelas and children's programs while the top 3 domestic were information, education and variety programs. Here we can conclude that the smaller countries imported telenovelas from the larger countries in Latin America. Furthermore, the telenovelas were very popular among Latin American countries, except Cuba.

D. The trend for telenovelas over 10 years in Latin America:

Among Latin American countries, the 5 nations that most often imported telenovelas were Puerto Rico, Costa Rica, Dom. Rep., El Salvador and Guatemala in 1973,

while Brazil, Mexico and Argentina were the 3 nations that aired a great deal of domestic telenovelas. Dominican Republic, Ecuador, Costa Rica, Puerto Rico and Paraguay were the top 5 countries that imported more telenovelas than other countries while Brazil and Argentinian broadcast more domestic telenovelas in 1983 (Table 38). Reviewing Table 38, Latin American countries gave more broadcast time to telenovelas in 1983 than they did in 1973, for example Latin America gave 46,784 minutes (779.7 hours) to Telenovelas in 1973 while they gave 53,733 minutes (895.6 hours) to telenovelas in 1983.

Tables 39-41 show the main sources of telenovelas. Mexico, Argentina and Venezuela were the top 3 exporting nations of telenovelas over the 10 years.

E. The trend of children, series and movie programs over the 10 years in Latin America:

Latin America extended the broadcast time of both imported and domestic television programs in children's, series and movies categories over the 10 years (Table 42-47). They also broadcast many more imported children's programs than domestic ones. Among the imported children's programs in Latin American

countries, the United States is the main source. In other words, the United States dominated the marketplace of imported children's programs in Latin America over the 10 years (more than 85% of all the imported children's programs in Latin America). But, since Japanese cartoons are becoming popular in Latin America, there was a decreasing percentage of U.S. children's TV programs in 1983 (Table 42-43).

Latin America imported more series and movies programs than they produced over the 10 years. Among these imported programs, the United States extremely dominated the marketplace. More than 90% of the imported series programs in Latin America in both 1973 and 1983 came from the U.S.(Table 44-47). Among the domestic series programs, only Mexico and Argentina produced many of their own in 1973 and Brazil produced many of its own in 1983. Among the domestic movies programs, Only Mexico produced many of its own in both 1973 and 1983.

At first, Tabels 5 through 37 show that the top 3 imported television programs were series, movies, and children's television programs over the 10 years. Then, tables 42-47 indicate that the United States is the main source of these programs. Therefore, from these

findings, I can prove my hypothesis that Latin America imported many more U.S. television programs than those of other countries (British, Spanish, or Japanese types), except in Cuba. Since Cuba is a communist nation, its imported series, movies, and children's television programs came from communist countries.

Entertainment programming dominated the television schedules of all the Latin American countries analyzed, accounting for more than half of the total broadcast time. Also, there was an increase in the percentage of the entertainment broadcast time over the 10 years in Latin American nations, except in Chile, Costa Rica, Cuba, El Salvador and Puerto Rico.

Latin America as a whole had increased the entertainment broadcast time only slightly, from 63.6% in 1973 to 64.2% in 1983. They used to put most entertainment broadcast time in the prime time schedule. In 1973, the percentage of entertainment programs for the total broadcast schedule in prime time was 80.1% compared to 72.9% in 1983. Reviewing Table 48 and Table 49, Latin America as a whole increased entertainment broadcast time in the weekday period, but decreased time in the prime time and weekend schedules. Since the findings of Table 48 and Table 49 show that Latin

America as a whole had increased only slightly. They can not completely support my hypothesis that Latin America extended the entertainment broadcast time in order to attract mass audiences and catch the mainstream popular culture.

CHAPTER VII

CONCLUSION AND FUTURE DIRECTION

First of all, I will list Varis' surveys (in 1973 and in 1983) and Antola & Rogers' research (in 1972 and 1982), alone with my Table 1 in order to compare the results with the advanced researchers:

1. Tapio Varis' summary table:

Percentage of imported television programs in 1973, 1983 and prime-time 1983 (measured in programming hours)

	% of programming imported in		
	<u>1973</u>	<u>1983</u>	<u>primetime'83</u>
Argentina/Channel 9	10	49	53
Brazil	--	30	23
Chile	55	--	--
Colombia	34	--	--
Cuba	--	24	9
Domican Republic	50	--	--
Ecuador	--	66	70
Guatemala	84	--	--
Mexico	39	34	44
Uruguay	62	--	--
Venezuela	--	38	42

2. Antola & Rogers' summary table:

Percentage of imported television programs (in broadcast-hours) in 1972 and 1982 for Six Latin American Countries

<u>Countries</u>	<u>1972</u>	<u>1982</u>
Venezuela	50%	33%
Brazil	60%	39%
Argentina	20%	40%
Chile	56%	44%
Mexico	50%	50%
Peru	60%	70%

3. Table 1 of this research:

Percentage of total broadcast minutes for imported and domestic television programs in 1973 and 1983

<u>Countries</u>	<u>1973</u>		<u>1983</u>	
	<u>Imported</u>	<u>Domestic</u>	<u>Imported</u>	<u>Domestic</u>
Argentina	50.4%	49.6%	40.0%	60.0%
Bolivia	-----	-----	52.9%	47.1%
Brazil	36.4%	63.6%	33.7%	66.3%
Chile	55.7%	44.3%	66.3%	33.7%
Colombia	32.3%	67.7%	38.8%	61.2%
Costa Rica	66.8%	33.2%	61.8%	38.2%
Cuba	38.7%	61.3%	15.0%	85.0%
Dominican Rep.	46.2%	53.8%	66.0%	34.0%
Ecuador	60.8%	39.2%	78.2%	21.8%
El Salvador	83.5%	16.5%	86.9%	13.1%

Guatemala	81.6%	18.4%	-----	-----
Mexico	37.4%	62.6%	52.2%	47.8%
Nicaragua	-----	-----	65.8%	34.2%
Paraguay	51.7%	48.3%	68.8%	31.2%
Puerto Rico	55.3%	44.7%	43.4%	56.6%
Uruguay	59.1%	40.9%	-----	-----
Total minutes	212471	202717	261160	237505

Comparing the above 3 tables, we can see that there is a large consistency in the results, except in Argentina and in Brazil. In Argentina, the difference among the above 3 tables exists in the number of channels analyzed. There was only one channel (Channel 9) be analyzed in Varis' research. In my research, I analyzed 5 channels (Channel 2,7,9,11,13) in both 1973 and 1983. In Brazil, comparing Antola & Rogers' summary table with my Table 1, there is big difference in the percentages of imported TV programs in 1973. But there are similar percentages of imported programs in 1983 among these 3 tables.

From the tables presented in Chapter VI, we can state that Latin American countries as a whole have increased both the broadcast time of imported and domestic television programs over the 10 year period. This supports my hypothesis that although the Latin

American countries have tried to produce more local programs in order to protect nationalism or cultural values. The premise of extending the broadcast time and their insufficient broadcast production circumstances, such as financial, technical, and limited marketplaces, will continuously push them to import a great deal of foreign programs. Therefore, domestic programs and imported programs have simultaneously increased. according to the expansion of broadcast time and the increased number of television channels. In other words, the phenomena of cultural dependency and national protectionism can "co-exist" in Latin America. Alternative options based on the degree of development possible within dependency clearly varies with the national situation and the historical moment. The simple cultural dependency model or national protectionism model can not fully explain the various degrees of discrepancy between Latin American countries. It seems that we need to analyze the diversity of development within Latin American nations from the complex stages of historical and socio-cultural context.

The summary of findings indicates that the United States dominated among 80-95% of imported children's, series and movies in Latin America. This supports my hypothesis that from the beginning, the U.S.

communication technological foundation was transferred to Latin American nations with more than half the total broadcast time being devoted to entertainment programs. This would later "push" Latin America to import more U.S. television programs than those of other countries, such as Britain, Spain, France, and Japan. Also, under the pressure of "alienation" which came from foreign cultures and MNC (multinational corporations) economic forces, the popular culture in Latin America was resistance to cultural dependency and cultural imperialism. To meet the changing demands, the Latin American broadcasters began to focus on the tastes of their mass audiences by extending the broadcast of telenovelas by more than 115 hours (895.6 hours-779.7 hours) over the 10 year period.

The other proven point is that the governments of Latin America maintain crucial roles in the flow of television programs from U.S. to Latin America. The degree and nature of government intervention in broadcast policies vary widely in Latin America. The larger countries, like Brazil and Argentina have decreased a larger percentage of imported television programs than the smaller countries, like Paraguay, Bolivia or El Salvador. In two special cases, the governments of Cuba and Nicaragua played the roles of

centralized controllers in the broadcasting industries. Since Cuba is seen as a mature communist country in Latin America, it decreased a larger percentage of imported programs than the others.

While we analyze the role of television in the societies of Latin America from the historical and cultural context, we predict that the audience will prefer domestic television programs based on socio-cultural relationships. Therefore, we assume that domestic television programs would dominate prime time schedules in Latin America in order to attract a larger audience and catch the main stream popular culture. From the findings, we determined that imported programs, like series, movie and children's programs dominated the prime time schedule along with the top domestic television programs, like telenovelas, variety and comedy shows. The key point is that we should study the role of television in society not only from the one-sided ideological context, but we also need to consider the reality of the current situation in the Latin American countries. For example, from the viewpoint of the ideological context, we easily recognize that the audience prefers the domestic television programs based on the socio-cultural relationships. But under the current reality of social structures, like the various

degree of dependency and socio-economic situations, some of the program planners in Latin America still put the U.S. series and movie programs in prime time period.

For future study, we will focus on the systematic analysis of the external and internal reasons of the Latin American audiences' preferences. Furthermore, we shall try to understand the trend and causes of popular culture in Latin America. Also, in a future study, we will be able to analyze the advancing development of television programs in Latin American countries or be able to completely collect the current data in order to make a more thorough analysis.

Table 1: Percentage of total broadcast minutes for
imported and domestic television programs in 1973
and 1983.

	1973		1983	
	Imported	Domestic	Imported	Domestic
Argentina	50.4%	49.6%	40.0%	60.0%
Bolivia	-----	-----	52.9%	47.1%
Brazil	36.4%	63.6%	33.7%	66.3%
Chile	55.7%	44.3%	66.3%	33.7%
Colombia	32.3%	67.7%	38.8%	61.2%
Costa Rica	66.8%	33.2%	61.8%	38.2%
Cuba	38.7%	61.3%	15.0%	85.0%
Dom.Rep.	46.2%	53.8%	66.0%	34.0%
Ecuador	60.8%	39.2%	78.2%	21.8%
El Salvador	83.5%	16.5%	86.9%	13.1%
Guatemala	81.6%	18.4%	-----	-----
Mexico	37.4%	62.6%	52.2%	47.8%
Nicaragua	-----	-----	65.8%	34.2%
Paraguay	51.7%	48.3%	68.8%	31.2%
Puerto Rico	55.3%	44.7%	43.4%	56.6%
Uruguay	59.1%	40.9%	-----	-----

Table 2: Percentage of total broadcast minutes on weekdays for imported and domestic television programs in 1973 and 1983.

Weekday	1973		1983	
	Imported	Domestic	Imported	Domestic
Argentina	28.6%	71.4%	30.0%	70.0%
Bolivia	-----	-----	61.2%	38.8%
Brazil	40.8%	59.2%	36.4%	63.6%
Chile	62.1%	37.9%	70.6%	29.4%
Colombia	23.9%	66.1%	30.0%	70.0%
Costa Rica	65.8%	34.2%	48.0%	52.0%
Cuba	55.3%	44.7%	13.2%	86.8%
Dom. Rep.	37.8%	62.2%	63.6%	36.4%
Ecuador	39.1%	60.9%	74.3%	25.7%
El Salvador	70.4%	29.6%	81.8%	18.2%
Guatemala	82.9%	17.1%	-----	-----
Mexico	31.3%	68.7%	37.5%	62.5%
Nicaragua	-----	-----	69.4%	30.6%
Paraguay	55.8%	44.2%	68.4%	31.6%
Puerto Rico	56.1%	43.9%	39.9%	60.1%
Uruguay	51.7%	48.3%	-----	-----

Table 3: Percentage of total broadcast minutes on prime time for imported and domestic television programs in 1973 and 1983.

Prime Time	1973		1983	
	Imported	Domestic	Imported	Domestic
Argentina	27.6%	72.4%	37.1%	62.9%
Bolivia	-----	-----	43.6%	56.4%
Brazil	29.9%	70.1%	21.7%	78.3%
Chile	45.0%	55.0%	58.3%	41.7%
Colombia	35.6%	64.4%	14.3%	85.7%
Costa Rica	79.0%	21.0%	86.8%	13.2%
Cuba	26.9%	73.1%	4.3%	95.7%
Dom. Rep.	80.7%	19.3%	81.1%	18.9%
Ecuador	86.7%	13.3%	87.1%	12.9%
El Salvador	93.3%	6.7%	95.6%	4.4%
Guatemala	95.2%	4.8%	-----	-----
Mexico	39.5%	60.5%	48.4%	51.6%
Nicaragua	-----	-----	65.2%	34.8%
Paraguay	60.6%	39.4%	61.1%	38.9%
Puerto Rico	53.8%	46.2%	45.8%	54.2%
Uruguay	66.1%	33.9%	-----	-----

Table 4: Percentage of total broadcast minutes on weekends for imported and domestic television programs in 1973 and 1983.

Weekend	1973		1983	
	Imported	Domestic	Imported	Domestic
Argentina	42.2%	57.8%	46.1%	53.9%
Bolivia	-----	-----	55.9%	44.1%
Brazil	33.2%	66.8%	34.0%	66.0%
Chile	55.1%	44.9%	64.8%	35.2%
Colombia	46.9%	53.2%	68.9%	31.1%
Costa Rica	58.8%	41.2%	64.7%	35.3%
Cuba	31.6%	68.4%	22.6%	77.4%
Dom. Rep.	41.6%	58.4%	62.1%	37.9%
Ecuador	65.8%	34.2%	79.0%	21.0%
El Salvador	89.8%	10.2%	86.3%	13.7%
Guatemala	68.2%	31.8%	-----	-----
Mexico	48.8%	51.2%	36.8%	63.2%
Nicaragua	-----	-----	62.8%	37.2%
Paraguay	39.0%	61.0%	78.2%	21.8%
Puerto Rico	54.5%	45.5%	50.7%	49.3%
Uruguay	62.7%	37.3%	-----	-----

**Table 5: Percentage of weekday, prime time and weekend
television programs in Argentina in 1973 and 1983.
("**" represents the top 3 television categories)**

Argentina

	1973			1983		
	Weekday	Prime Time	Weekend	Weekday	Prime Time	Weekend
Telenovela	9.0%	0.0%	6.7%	14.4%	0.8%	12.4%
Series	*14.6%	5.0%	7.0%	*19.6%	*13.9%	*20.5%
Variety	*16.4%	*26.3%	0.0%	0.0%	*15.2%	0.0%
Comedy	6.9%	4.3%	*15.4%	3.6%	6.6%	*17.7%
Movies	7.5%	*31.3%	*20.0%	14.9%	*30.7%	16.6%
Game	0.0%	0.6%	2.5%	8.6%	0.8%	0.0%
Sports	0.6%	* 7.8%	8.3%	0.0%	2.9%	6.7%
Music	2.8%	4.5%	3.3%	0.0%	4.5%	1.4%
Information*	24.3%	3.6%	*11.6%	*16.0%	1.6%	*17.0%
Women	0.0%	0.0%	0.0%	2.3%	2.5%	0.0%
Children	7.5%	3.0%	2.1%	*15.2%	8.6%	0.0%
Education	3.3%	3.0%	0.0%	3.8%	4.1%	0.0%
Culture	1.3%	3.3%	6.7%	1.6%	3.9%	3.5%
Religion	0.6%	1.9%	0.0%	0.0%	0.6%	0.0%
Government	0.8%	4.1%	6.7%	0.0%	3.3%	2.8%
Unclassif.	4.3%	1.2%	9.6%	0.0%	0.0%	0.0%
Total	100%	100%	100%	100%	100%	100%

Table 6:
Percentage of weekday, prime time and weekend
television programs in Bolivia in 1983.
 ("*" represents the top 3 television categories)

Bolivia	1983		
	Weekday	Prime Time	Weekend
Telenovela	1.2%	*22.0%	4.1%
Series	*27.1%	5.3%	6.5%
Variety	4.8%	2.3%	*22.1%
Comedy	0.6%	4.3%	1.9%
Movies	*17.5%	5.0%	*19.3%
Game	0.0%	0.0%	0.0%
Sports	6.5%	11.8%	1.8%
Music	1.2%	0.6%	8.7%
Information	6.7%	*21.3%	1.7%
Women	0.0%	0.0%	3.8%
Children	*18.0%	0.9%	*21.2%
Education	5.0%	0.0%	0.0%
Culture	9.7%	5.5%	5.1%
Religion	0.5%	0.3%	3.7%
Government	1.2%	*17.5%	0.0%
Unclassif.	0.0%	3.2%	0.0%

**Table 7: Percentage of weekday, prime time and weekend
television programs in Brazil in 1973 and 1983.
(** represents the top 3 television categories)**

Brazil	1973			1983		
	Weekday	Prime Time	Weekend	Weekday	Prime Time	Weekend
Telenovela	1.4%	*20.6%	6.4%	6.2%	11.0%	2.8%
Series	4.7%	7.1%	3.8%	* 9.2%	*16.0%	10.3%
Variety	0.0%	6.3%	*17.6%	*15.1%	*20.3%	*23.8%
Comedy	3.8%	*13.1%	4.5%	2.5%	10.0%	2.5%
Movies	*11.7%	12.8%	*19.7%	8.3%	10.4%	*14.5%
Game	0.0%	1.2%	0.0%	0.0%	0.0%	0.0%
Sports	4.1%	9.5%	*15.1%	8.6%	*12.5%	10.5%
Music	1.4%	7.1%	5.2%	0.0%	7.5%	*12.2%
Information	*13.1%	*13.6%	5.9%	* 9.2%	7.2%	5.2%
Women	5.9%	0.0%	1.4%	9.1%	0.0%	0.1%
Children	*31.6%	1.0%	8.0%	*22.0%	0.0%	8.5%
Education	9.9%	4.1%	7.8%	7.5%	1.0%	4.2%
Culture	0.2%	3.7%	3.5%	0.6%	2.9%	2.6%
Religion	0.0%	0.0%	0.5%	1.6%	0.0%	2.8%
Government	0.0%	0.0%	0.0%	0.2%	1.0%	0.0%
Unclassif.	0.0%	0.0%	0.7%	0.0%	0.0%	0.0%

Table 8: Percentage of weekday, prime time and weekend
television programs in Chile in 1973 and 1983.
("*" represents the top 3 television categories)

Chile	1973			1983		
	Weekday	Prime Time	Weekend	Weekday	Prime Time	Weekend
Telenovela	11.2%	*21.9%	0.0%	12.4%	6.0%	2.6%
Series	*12.6%	*17.8%	*16.7%	*16.9%	*24.5%	10.5%
Variety	0.7%	6.3%	*18.2%	0.0%	0.0%	*10.6%
Comedy	0.6%	6.3%	2.9%	8.3%	1.5%	0.0%
Movies	*35.2%	3.4%	*26.7%	*18.9%	7.5%	*19.3%
Game	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
Sports	0.4%	2.2%	1.2%	0.4%	0.4%	5.3%
Music	3.5%	3.2%	2.8%	5.5%	3.8%	10.2%
Information	8.3%	*18.9%	5.7%	10.7%	*31.6%	8.3%
Women	4.3%	0.0%	0.0%	0.2%	2.6%	0.0%
Children	*12.2%	6.6%	12.9%	*21.0%	* 9.7%	*12.7%
Education	3.7%	0.5%	3.2%	3.8%	8.5%	4.3%
Culture	2.8%	3.3%	2.6%	0.2%	3.9%	6.1%
Religion	1.4%	0.0%	1.0%	1.8%	0.0%	7.4%
Government	2.1%	8.6%	6.0%	0.0%	0.0%	2.9%
Unclassif.	1.1%	0.6%	0.0%	0.0%	0.0%	0.0%

**Table 9: Percentage of weekday, prime time and weekend
television programs in Colombia in 1973 and 1983.
("*" represents the top 3 television categories)**

Colombia	1973			1983		
	Weekday	Prime Time	Weekend	Weekday	Prime Time	Weekend
Telenovela	*14.4%	*14.2%	0.0%	8.1%	*10.7%	3.6%
Series	4.8%	*21.3%	*13.7%	7.3%	4.8%	*37.1%
Variety	1.2%	10.0%	7.6%	6.0%	4.8%	4.4%
Comedy	1.2%	2.8%	6.3%	4.7%	3.6%	* 9.5%
Movies	0.0%	1.4%	11.3%	*11.1%	7.1%	3.6%
Game	0.0%	0.0%	7.6%	0.0%	1.2%	3.6%
Sports	0.0%	1.4%	10.7%	2.6%	3.6%	2.9%
Music	1.7%	12.6%	*14.5%	3.9%	7.1%	6.6%
Information	12.9%	*18.0%	3.8%	*18.8%	*41.7%	3.4%
Women	3.3%	0.0%	0.0%	3.4%	0.0%	0.0%
Children	*13.8%	0.0%	*15.5%	*14.6%	0.0%	*16.5%
Education	*41.8%	6.9%	1.3%	8.4%	2.4%	0.7%
Culture	4.3%	7.1%	3.8%	6.0%	*10.7%	7.3%
Religion	0.1%	0.0%	1.3%	0.0%	0.0%	0.7%
Government	0.6%	4.3%	2.7%	5.1%	2.4%	0.0%
Unclassif.	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%

Table 10: Percentage of weekday, prime time and weekend
television programs in Costa Rica in 1973 and 1983.
("*" represents the top 3 television categories)

Costa Rica 1973				1983		
	Weekday	Prime Time	Weekend	Weekday	Prime Time	Weekend
Telenovela	*22.6%	*20.9%	0.0%	*14.8%	*27.7%	0.0%
Series	*19.9%	*42.2%	*19.7%	3.9%	*29.1%	*18.5%
Variety	4.1%	0.0%	8.8%	*14.6%	2.6%	6.2%
Comedy	11.0%	6.3%	8.8%	2.8%	7.2%	2.1%
Movies	0.0%	9.6%	*19.0%	5.4%	*21.6%	*18.9%
Game	0.0%	0.0%	3.9%	0.0%	0.0%	0.0%
Sports	1.0%	0.0%	5.8%	0.3%	0.0%	*18.2%
Music	0.0%	6.3%	8.8%	3.9%	1.3%	6.1%
Information	11.3%	*13.9%	4.4%	13.8%	6.0%	3.1%
Women	0.0%	0.0%	0.0%	1.6%	0.0%	0.0%
Children	*30.1%	0.0%	*11.3%	*26.5%	0.0%	11.3%
Education	0.0%	0.0%	5.8%	4.7%	0.0%	6.2%
Culture	0.0%	0.0%	0.7%	3.1%	4.5%	4.1%
Religion	0.0%	0.0%	0.7%	4.7%	0.0%	5.4%
Government	0.0%	0.9%	2.2%	0.0%	0.0%	0.0%
Unclassif.	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%

**Table 11: Percentage of weekday, prime time and weekend
television programs in Cuba in 1973 and 1983.
(** represents the top 3 television categories)**

Cuba	1973			1983		
	Weekday	Prime Time	Weekend	Weekday	Prime Time	Weekend
Telenovela	*12.9%	5.0%	1.2%	3.1%	4.5%	5.0%
Series	0.0%	1.7%	0.0%	0.0%	0.0%	3.9%
Variety	6.5%	0.0%	7.9%	*43.3%	*19.1%	*19.8%
Comedy	0.0%	1.1%	0.0%	0.0%	3.8%	0.8%
Movies	*25.6%	*31.1%	*24.9%	7.4%	4.8%	*10.4%
Game	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
Sports	2.6%	*18.5%	*11.6%	2.8%	10.5%	*11.7%
Music	1.3%	5.9%	*26.7%	3.1%	*17.3%	8.8%
Information	7.8%	*14.2%	7.5%	6.8%	*23.1%	9.8%
Women	3.9%	0.0%	0.0%	0.0%	0.0%	0.8%
Children	*33.0%	0.8%	9.7%	*14.7%	0.0%	5.8%
Education	2.6%	10.7%	8.0%	*18.0%	10.7%	7.5%
Culture	3.9%	7.6%	1.2%	0.0%	6.3%	8.7%
Religion	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
Government	0.0%	3.4%	1.2%	0.9%	0.0%	5.4%
Unclassif.	0.0%	0.0%	0.0%	0.0%	0.0%	1.5%

**Table 12: Percentage of weekday, prime time and weekend
television programs in Dom. Rep. in 1973 and 1983.
(** represents the top 3 television categories)**

Dominican Republic	1973			1983		
	Weekday	Prime Time	Weekend	Weekday	Prime Time	Weekend
Telenovela	*13.6%	*17.7%	0.0%	*22.2%	*17.5%	4.8%
Series	2.9%	*38.5%	*16.5%	4.2%	*39.8%	*11.8%
Variety	0.0%	0.0%	7.8%	*17.2%	0.0%	7.9%
Comedy	2.6%	0.0%	3.7%	6.9%	2.0%	4.9%
Movies	6.5%	*17.2%	8.1%	12.7%	*16.2%	*16.7%
Game	3.2%	1.0%	3.1%	0.0%	0.0%	1.7%
Sports	3.7%	4.2%	10.6%	0.7%	1.7%	11.7%
Music	9.9%	12.5%	8.3%	0.8%	0.0%	8.2%
Information	*22.2%	1.6%	*12.3%	7.9%	13.6%	3.1%
Women	10.2%	0.0%	0.9%	4.4%	0.0%	0.0%
Children	*15.7%	0.0%	*11.3%	*17.1%	0.0%	*13.4%
Education	2.8%	0.0%	3.4%	0.1%	0.0%	1.0%
Culture	2.8%	5.7%	5.9%	1.7%	4.1%	3.5%
Religion	0.0%	0.0%	0.9%	1.2%	0.0%	3.2%
Government	3.7%	0.0%	5.6%	1.2%	2.1%	7.0%
Unclassif.	0.0%	1.6%	1.2%	1.1%	3.1%	1.0%

**Table 13: Percentage of weekday, prime time and weekend
television programs in Ecuador in 1973 and 1983.
("*" represents the top 3 television categories)**

Ecuador	1973			1983		
	Weekday	Prime Time	Weekend	Weekday	Prime Time	Weekend
Telenovela	7.0%	*24.9%	0.0%	*25.3%	* 4.9%	0.0%
Series	0.4%	*28.2%	*19.7%	*14.1%	*46.7%	*21.0%
Variety	0.0%	0.0%	4.7%	0.0%	0.0%	1.0%
Comedy	3.5%	9.8%	6.1%	6.7%	0.8%	11.0%
Movies	*14.8%	*27.1%	*21.2%	9.2%	*30.3%	*28.6%
Game	0.6%	0.5%	0.0%	0.0%	2.3%	1.0%
Sports	2.3%	2.2%	*12.0%	0.7%	2.7%	3.8%
Music	7.4%	2.2%	2.8%	6.0%	1.5%	7.1%
Information	*25.1%	4.1%	6.2%	12.2%	* 4.9%	3.3%
Women	*17.8%	0.0%	0.9%	1.5%	0.0%	0.0%
Children	10.4%	0.0%	10.3%	*19.1%	0.3%	*11.9%
Education	3.5%	0.0%	0.0%	0.0%	0.0%	0.0%
Culture	1.9%	1.1%	9.7%	1.0%	2.3%	5.7%
Religion	0.2%	0.0%	4.9%	0.0%	0.0%	0.0%
Government	2.3%	0.0%	0.0%	0.0%	0.0%	0.0%
Unclassif.	3.0%	0.0%	1.4%	4.3%	3.4%	5.7%

**Table 14: Percentage of weekday, prime time and weekend
television programs in El Salvador in 1973 and 1983.
(*" represents the top 3 television categories)**

El Salvador	1973			1983		
	Weekday	Prime Time	Weekend	Weekday	Prime Time	Weekend
Telenovela	*28.2%	*47.9%	4.6%	*19.4%	*23.9%	0.0%
Series	*18.2%	*23.9%	*12.2%	7.1%	*23.2%	4.3%
Variety	0.0%	0.0%	4.6%	0.0%	0.0%	2.8%
Comedy	2.3%	0.0%	2.9%	5.4%	5.2%	4.0%
Movies	0.0%	*19.9%	*45.8%	*19.8%	*40.3%	*30.8%
Game	0.0%	0.0%	0.0%	0.0%	0.0%	0.7%
Sports	0.0%	0.0%	5.8%	0.0%	1.5%	*15.4%
Music	5.7%	0.0%	6.3%	2.2%	2.9%	8.2%
Information	2.8%	5.1%	1.9%	7.0%	2.2%	1.7%
Women	6.3%	0.0%	0.0%	2.9%	0.0%	0.0%
Children	*23.9%	0.0%	*12.4%	*32.7%	0.0%	*23.5%
Education	0.0%	0.0%	0.0%	2.6%	0.0%	1.7%
Culture	5.7%	0.0%	0.7%	0.9%	0.7%	4.2%
Religion	6.8%	0.0%	1.2%	0.0%	0.0%	2.8%
Government	0.0%	1.6%	0.0%	0.0%	0.0%	0.0%
Unclassif.	0.0%	1.6%	1.5%	0.0%	0.0%	0.0%

Table 15: Percentage of weekday, prime time
and weekend television programs in
Guatemala in 1973. ("*" represents
the top 3 television categories)

Guatemala 1973			
	Weekday	Prime Time	Weekend
Telenovela	*16.0%	*49.3%	2.2%
Series	*14.2%	*17.7%	* 7.9%
Variety	0.0%	0.0%	5.3%
Comedy	8.5%	0.0%	2.6%
Movies	0.0 %	*18.6%	*36.4%
Game	0.0%	0.0%	0.0%
Sports	0.0%	0.0%	* 7.9%
Music	3.6%	0.0%	2.6%
Information	1.9%	3.7%	3.5%
Women	0.0%	0.0%	0.0%
Children	*44.2%	0.0%	*13.7%
Education	1.9%	0.0%	0.4%
Culture	4.7%	6.6%	7.1%
Religion	0.0%	0.0%	0.0%
Government	5.0%	1.1%	4.9%
Unclassif.	0.0%	0.0%	5.3%

Table 16: Percentage of weekday, prime time and weekend television programs in Mexico in 1973 and 1983.
 ("*" represents the top 3 television categories)

Mexico	1973			1983		
	Weekday	Prime Time	Weekend	Weekday	Prime Time	Weekend
Telenovela	*17.8%	4.2%	2.6%	5.0%	7.3%	0.0%
Series	1.7%	*30.4%	11.4%	1.5%	*13.3%	3.9%
Variety	5.7%	0.0%	11.1%	7.7%	0.0%	1.5%
Comedy	3.3%	*22.7%	2.1%	6.3%	*12.0%	3.9%
Movies	19.2%	*16.9%	*18.7%	*30.7%	*44.4%	*38.9%
Game	1.3%	3.0%	0.2%	1.1%	0.0%	0.4%
Sports	0.3%	2.0%	*11.5%	1.3%	2.7%	*23.8%
Music	5.5%	2.5%	4.8%	2.2%	2.0%	6.2%
Information	7.8%	8.6%	5.6%	8.8%	10.9%	* 9.9%
Women	2.1%	0.0%	1.1%	3.3%	0.0%	0.4%
Children	*25.3%	2.5%	9.3%	*16.8%	1.3%	6.0%
Education	*16.9%	0.0%	5.4%	*10.3%	2.7%	1.3%
Culture	0.5%	1.7%	*13.6%	3.5%	2.8%	3.2%
Religion	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
Government	1.3%	0.0%	2.1%	1.5%	0.7%	0.6%
Unclassif.	0.3%	5.5%	0.5%	0.0%	0.0%	0.0%

Table 17:
 Percentage of weekday, prime time and weekend
 television programs in Nicaragua in 1983.
 ("*" represents the top 3 television categories)

Nicaragua	1983		
	Weekday	Prime Time	Weekend
Telenovela	*19.4%	8.7%	2.8%
Series	0.0%	*24.3%	*16.6%
Variety	0.0%	0.0%	6.9%
Comedy	2.8%	0.0%	5.5%
Movies	0.0 %	*32.2%	11.7%
Game	0.0%	0.0%	0.0%
Sports	1.4%	0.0%	*19.3%
Music	1.4%	4.3%	9.7%
Information	1.4%	*28.7%	4.1%
Women	0.0%	1.7%	0.0%
Children	*51.4%	0.0%	*15.2%
Education	*11.1%	0.0%	1.4%
Culture	5.6%	0.0%	1.4%
Religion	0.0%	0.0%	0.0%
Government	5.6%	0.0%	5.5%
Unclassif.	0.0%	0.0%	0.0%

Table 18: Percentage of weekday, prime time and weekend
television programs in Paraguay in 1973 and 1983.
(** represents the top 3 television categories)

Paraguay						
	1973			1983		
	Weekday	Prime Time	Weekend	Weekday	Prime Time	Weekend
Telenovela	*23.9%	0.0%	7.8%	*33.6%	*23.4%	*17.3%
Series	7.1%	*43.3%	*20.8%	* 8.9%	*36.0%	7.3%
Variety	2.7%	0.0%	*18.2%	0.0%	0.0%	3.6%
Comedy	0.0%	7.2%	5.2%	5.0%	3.4%	1.8%
Movies	10.6%	*10.0%	7.8%	1.7%	0.0%	*36.4%
Game	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
Sports	2.7%	3.3%	0.0%	3.3%	1.7%	3.6%
Music	5.3%	0.0%	5.2%	7.2%	0.0%	* 9.1%
Information	*17.7%	*26.1%	*27.3%	* 8.9%	*34.1%	* 9.1%
Women	3.5%	0.0%	0.0%	5.5%	0.0%	0.0%
Children	4.4%	0.0%	0.0%	*24.8%	0.0%	8.2%
Education	*15.0%	0.0%	7.8%	0.6%	0.0%	0.0%
Culture	5.3%	3.3%	0.0%	0.6%	1.4%	1.8%
Religion	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
Government	1.8%	6.7%	0.0%	0.0%	0.0%	1.8%
Unclassif.	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%

**Table 19: Percentage of weekday, prime time and weekend
television programs in Puerto Rico in 1973 and 1983.
("*" represents the top 3 television categories)**

Puerto Rico

	1973			1983		
	Weekday	Prime Time	Weekend	Weekday	Prime Time	Weekend
Telenovela	*17.2%	3.3%	0.0%	*24.6%	10.4%	0.0%
Series	8.1%	*19.9%	9.7%	5.2%	11.5%	10.1%
Variety	11.4%	5.0%	3.7%	13.8%	*24.0%	10.6%
Comedy	1.0%	*11.0%	6.9%	5.7%	5.2%	5.0%
Movies	*24.0%	*31.4%	*22.4%	5.0%	*22.9%	*18.5%
Game	0.4%	0.0%	4.9%	0.0%	0.0%	2.2%
Sports	0.7%	2.5%	*14.6%	0.2%	1.0%	*17.6%
Music	0.7%	7.3%	6.0%	0.0%	2.0%	2.2%
Information	6.3%	10.0%	4.3%	*21.6%	*20.8%	12.6%
Women	1.5%	0.0%	0.0%	2.3%	0.0%	0.0%
Children	*20.6%	0.0%	*12.0%	*19.4%	0.0%	*15.1%
Education	7.0%	3.8%	6.2%	0.6%	2.1%	1.7%
Culture	1.0%	4.5%	4.7%	0.5%	0.0%	0.0%
Religion	0.0%	0.0%	3.0%	1.1%	0.0%	4.2%
Government	0.2%	1.3%	0.0%	0.0%	0.0%	0.0%
Unclassif.	0.0%	0.0%	1.6%	0.0%	0.0%	0.0%

Table 20:

Percentage of weekday, prime time and weekend television programs in Uruguay in 1973 and 1983.
 ("*" represents the top 3 television categories)

Uruguay	1973		
	Weekday	Prime Time	Weekend
Telenovela	*16.0%	5.3%	0.0%
Series	7.7%	14.0%	4.8%
Variety	5.5%	2.6%	*19.1%
Comedy	0.0%	*15.8%	1.0%
Movies	*19.5%	*17.5%	*39.4%
Game	0.6%	2.6%	0.0%
Sports	1.7%	3.5%	7.6%
Music	6.3%	4.4%	7.6%
Information	*20.5%	*14.5%	6.9%
Women	6.1%	0.0%	0.0%
Children	7.6%	7.6%	* 7.8%
Education	4.4%	0.0%	1.3%
Culture	4.1%	9.1%	1.9%
Religion	0.0%	0.0%	0.6%
Government	0.0%	3.1%	1.9%
Unclassif.	0.0%	0.0%	0.0%

Table 21: The percentage change in imported and domestic broadcast time (comparing total broadcast time in 1973 and 1983).

<u>Country</u>	<u>Imported</u>	<u>Domestic</u>
Argentina	24.4%	9.8%
Brazil	22.7%	38.3%
Chile	38.9%	-25.0%
Colombia	73.0%	29.7%
Costa Rica	26.1%	57.2%
Cuba	-42.1%	116.3%
Dom. Rep.	72.8%	-5.2%
Ecuador	163.5%	13.5%
El Salvador	87.9%	43.3%
Mexico	30.3%	21.1%
Paraguay	213.0%	52.5%
Puerto Rico	-42.2%	-6.6%

Note: Since data incomplete are for Bolivia, Guatemala, Nicaragua and Uruguay, the researcher can't calculate the percentage increase of imported and domestic broadcast time in these nations.

Table 22: Percentage of broadcast minutes for imported and domestic television programs in Argentina in 1973 and 1983.

	1973		1983	
	Imported	Domestic	Imported	Domestic
Telenovela	0.0%	8.4%	* 7.8%	11.4%
Series	*27.8%	1.4%	*47.6%	1.7%
Variety	0.0%	*25.3%	0.0%	7.0%
Comedy	0.0%	*11.2%	1.7%	9.8%
Movies	*50.2%	1.4%	*35.0%	*11.5%
Game	0.0%	0.9%	0.7%	7.2%
Sports	2.9%	5.0%	0.0%	3.1%
Music	0.0%	5.1%	0.7%	2.1%
Information	0.2%	*22.7%	0.0%	*18.7%
Women	0.0%	0.0%	0.0%	3.0%
Children	* 9.8%	2.8%	5.9%	*13.3%
Education	0.0%	4.0%	0.7%	4.7%
Culture	0.0%	4.3%	0.0%	4.1%
Religion	0.0%	1.4%	0.0%	0.3%
Government	0.0%	4.3%	0.0%	2.3%
Unclassif.	9.0%	1.8%	0.0%	0.0%
Total	100%	100%	100%	100%
Minutes	14,277.	28,996.	17,760.	31,845.

Table 23:

Percentage of broadcast minutes for imported
and domestic television programs in Bolivia
in 1983.

	1983	
	Imported	Domestic
Telenovela	*18.4%	0.0%
Series	*20.4%	1.6%
Variety	6.2%	*15.1%
Comedy	4.6%	0.0%
Movies	*25.9%	0.0%
Game	0.0%	0.0%
Sports	0.0%	*14.1%
Music	0.4%	7.7%
Information	0.0%	*21.3%
Women	0.0%	3.0%
Children	18.0%	7.5%
Education	0.0%	2.8%
Culture	2.7%	10.7%
Religion	1.2%	2.2%
Government	0.0%	14.0%
Unclassif.	2.2%	0.0%
Total	100%	100%
Minutes	4843	4311

Table 24: Percentage of broadcast minutes for imported and domestic television programs in Brazil in 1973 and 1983.

	1973		1983	
	Imported	Domestic	Imported	Domestic
Telenovela	0.0%	*19.3%	0.2%	8.8%
Series	*12.7%	0.3%	*25.4%	2.9%
Variety	0.0%	11.0%	0.0%	*27.4%
Comedy	8.5%	3.9%	4.4%	3.1%
Movies	*36.8%	1.9%	*28.0%	1.2%
Game	0.0%	0.3%	0.0%	0.0%
Sports	5.1%	10.8%	0.8%	*14.1%
Music	3.3%	3.8%	2.9%	5.1%
Information	0.0%	*16.9%	0.0%	*11.8%
Women	0.0%	5.4%	0.0%	8.1%
Children	*31.8%	10.9%	*37.5%	0.4%
Education	0.0%	*12.9%	0.3%	8.4%
Culture	1.2%	2.3%	0.4%	2.0%
Religion	0.0%	0.3%	0.0%	2.6%
Government	0.0%	0.0%	0.0%	0.4%
Unclassif.	0.6%	0.0%	0.0%	0.0%
Total	100%	100%	100%	100%
Minutes	22448	39168	27540	54170

Table 25: Percentage of broadcast minutes for imported and domestic television programs in Chile in 1973 and 1983.

	1973		1983	
	Imported	Domestic	Imported	Domestic
Telenovela	10.7%	0.9%	* 9.5%	6.3%
Series	*26.0%	1.6%	*24.5%	1.2%
Variety	0.0%	*17.6%	0.0%	*11.0%
Comedy	2.4%	3.1%	2.9%	8.8%
Movies	*43.4%	1.1%	*25.1%	0.0%
Game	0.0%	0.0%	0.0%	0.0%
Sports	0.0%	2.5%	0.7%	4.9%
Music	0.7%	6.3%	8.5%	3.0%
Information	0.0%	*22.5%	0.0%	*32.1%
Women	0.0%	4.1%	0.0%	2.2%
Children	*13.8%	7.5%	8.5%	7.9%
Education	0.4%	5.7%	3.3%	* 9.8%
Culture	1.1%	5.0%	3.0%	2.6%
Religion	0.0%	2.0%	1.6%	7.1%
Government	0.0%	*11.1%	0.0%	3.1%
Unclassif.	0.6%	0.6%	0.0%	0.0%
Total	100%	100%	100%	100%
Minutes	16,369.	13,055.	22,740.	9,785.

Table 26: Percentage of broadcast minutes for imported and domestic television programs in Colombia in 1973 and 1983.

	1973		1983	
	Imported	Domestic	Imported	Domestic
Telenovela	*27.4%	2.8%	5.7%	* 8.3%
Series	*31.1%	0.9%	*39.1%	1.1%
Variety	2.0%	6.1%	1.7%	7.5%
Comedy	1.0%	3.7%	10.2%	3.2%
Movies	10.0%	0.0%	*20.4%	0.4%
Game	0.0%	2.8%	0.0%	2.2%
Sports	3.9%	2.6%	0.0%	4.7%
Music	0.0%	*10.8%	1.7%	7.5%
Information	0.0%	*17.4%	0.0%	*30.1%
Women	0.0%	2.6%	0.0%	2.9%
Children	*24.8%	4.6%	*19.1%	* 8.3%
Education	0.0%	*35.3%	0.0%	8.1%
Culture	0.0%	7.1%	2.3%	*10.4%
Religion	0.0%	0.5%	0.0%	0.4%
Government	0.0%	2.9%	0.0%	5.0%
Unclassif.	0.0%	0.0%	0.0%	0.0%
Total	100%	100%	100%	100%
Minutes	6128	12872	10600	16690

Table 27: Percentage of broadcast minutes for imported and domestic television programs in Costa Rica in 1973 and 1983.

	1973		1983	
	Imported	Domestic	Imported	Domestic
Telenovela	*23.8%	0.0%	*21.8%	0.0%
Series	*37.3%	0.0%	*22.5%	0.0%
Variety	0.6%	*12.3%	0.7%	*23.4%
Comedy	8.0%	11.8%	5.6%	0.4%
Movies	11.2%	0.0%	*21.1%	0.0%
Game	0.0%	3.3%	0.0%	0.0%
Sports	1.2%	4.0%	6.3%	4.0%
Music	1.5%	8.6%	2.7%	6.0%
Information	0.0%	*30.0%	0.0%	*23.4%
Women	0.0%	0.0%	0.0%	1.9%
Children	*15.8%	*22.7%	15.4%	*17.0%
Education	0.6%	3.7%	0.5%	9.7%
Culture	0.0%	0.6%	1.2%	7.8%
Religion	0.0%	0.6%	2.2%	6.4%
Government	0.0%	2.5%	0.0%	0.0%
Unclassif.	0.0%	0.0%	0.0%	0.0%
Total	100%	100%	100%	100%
Minutes	19725	9790	24880	15385

**Table 28: Percentage of broadcast minutes for imported
and domestic television programs in Cuba
in 1973 and 1983.**

	1973		1983	
	Imported	Domestic	Imported	Domestic
Telenovela	0.0%	10.4%	0.0%	4.7%
Series	0.0%	0.7%	0.0%	1.6%
Variety	0.0%	8.5%	0.0%	*36.1%
Comedy	0.0%	0.5%	0.0%	0.8%
Movies	*65.8%	2.2%	*50.7%	0.8%
Game	0.0%	0.0%	0.0%	0.0%
Sports	0.0%	*16.7%	0.0%	8.4%
Music	0.6%	*19.3%	3.8%	8.1%
Information	0.0%	*15.3%	0.0%	*12.4%
Women	0.0%	2.2%	0.0%	0.3%
Children	*30.1%	6.7%	*35.6%	4.6%
Education	0.0%	11.1%	0.0%	*15.3%
Culture	3.5%	4.1%	4.1%	4.2%
Religion	0.0%	0.0%	0.0%	0.0%
Government	0.0%	2.2%	0.0%	2.7%
Unclassif.	0.0%	0.0%	3.7%	0.0%
Total	100%	100%	100%	100%
Minutes	5085	8075	2942	17465

Table 29: Percentage of broadcast minutes for imported and domestic television programs in Dom. Rep. in 1973 and 1983.

	1973		1983	
	Imported	Domestic	Imported	Domestic
Telenovela	*22.7%	0.0%	*27.4%	0.0%
Series	*27.8%	0.0%	*19.8%	0.0%
Variety	0.0%	4.1%	0.2%	*30.1%
Comedy	2.1%	2.8%	0.4%	*13.6%
Movies	*19.0%	0.0%	*23.6%	0.0%
Game	0.0%	5.3%	0.6%	0.3%
Sports	1.5%	9.4%	3.3%	4.7%
Music	0.8%	*17.7%	1.8%	4.2%
Information	0.0%	*29.5%	0.0%	*19.2%
Women	0.0%	*10.9%	0.0%	6.3%
Children	18.9%	6.5%	16.1%	8.9%
Education	0.0%	4.6%	0.0%	0.9%
Culture	6.8%	2.0%	2.3%	3.1%
Religion	0.0%	0.5%	2.2%	1.4%
Government	0.0%	6.8%	0.0%	7.5%
Unclassif.	1.3%	0.0%	2.3%	0.0%
Total	100%	100%	100%	100%
Minutes	15,625.	18,220.	27,000.	17,270.

Table 30: Percentage of broadcast minutes for imported and domestic television programs in Ecuador in 1973 and 1983.

	1973		1983	
	Imported	Domestic	Imported	Domestic
Telenovela	*16.0%	0.0%	*17.4%	0.0%
Series	*23.4%	0.0%	*28.7%	0.0%
Variety	0.0%	3.8%	0.0%	1.3%
Comedy	7.5%	3.8%	7.8%	3.4%
Movies	*33.3%	0.0%	*24.6%	0.0%
Game	0.0%	1.0%	0.0%	3.4%
Sports	1.2%	*11.7%	0.2%	8.8%
Music	0.0%	11.5%	4.4%	* 9.4%
Information	0.0%	*33.8%	0.0%	*37.0%
Women	0.0%	*19.1%	0.0%	3.4%
Children	12.3%	0.0%	10.8%	*21.9%
Education	0.0%	3.6%	0.0%	0.0%
Culture	1.5%	8.3%	1.4%	7.4%
Religion	2.0%	1.1%	0.0%	0.0%
Government	0.0%	2.4%	0.0%	0.0%
Unclassif.	2.7%	0.0%	4.7%	4.0%
Total	100%	100%	100%	100%
Minutes	12,165.	7,850.	32,055.	8,910.

Table 31: Percentage of broadcast minutes for imported and domestic television programs in El Salvador in 1973 and 1983.

	1973		1983	
	Imported	Domestic	Imported	Domestic
Telenovela	*29.7%	0.0%	*16.1%	0.0%
Series	*21.0%	0.0%	11.9%	0.0%
Variety	0.0%	10.3%	0.5%	3.6%
Comedy	1.0%	6.4%	4.8%	5.5%
Movies	*26.3%	0.0%	*33.2%	0.0%
Game	0.0%	0.0%	0.3%	0.0%
Sports	2.5%	0.0%	4.5%	*12.9%
Music	2.7%	12.8%	4.1%	6.6%
Information	0.0%	*18.8%	0.0%	*30.5%
Women	0.0%	14.1%	0.0%	9.0%
Children	15.5%	2.6%	*22.7%	9.9%
Education	0.0%	0.0%	0.0%	12.6%
Culture	0.0%	*14.3%	1.3%	6.0%
Religion	0.0%	*18.0%	0.5%	3.6%
Government	0.0%	2.6%	0.0%	0.0%
Unclassif.	1.2%	0.0%	0.0%	0.0%
Total	100%	100%	100%	100%
Minutes	11,855.	2,335.	22,275.	3,345.

Table 32: Percentage of broadcast minutes for imported and domestic television programs in Guatemala in 1973.

	1973.	
	Imported	Domestic
Telenovela	*24.0%	0.0%
Series	17.1%	0.0%
Variety	0.0%	7.9%
Comedy	6.2%	0.0%
Movies	*17.2%	0.0%
Game	0.0%	0.0%
Sports	0.0%	11.8%
Music	0.0%	13.7%
Information	0.0%	0.0%
Women	0.0%	0.0%
Children	*32.1%	0.0%
Education	0.0%	5.9%
Culture	1.8%	*23.6%
Religion	0.0%	0.0%
Government	0.0%	*22.3%
Unclassif.	1.8%	0.0%
Total	100%	100%
Minutes	13565	3055

Table 33: Percentage of broadcast minutes for imported and domestic television programs in Mexico in 1973 and 1983.

	1973		1983	
	Imported	Domestic	Imported	Domestic
Telenovela	6.9%	*14.1%	3.5%	4.1%
Series	*21.1%	2.0%	*11.0%	0.0%
Variety	0.0%	9.9%	1.2%	6.6%
Comedy	1.3%	9.3%	4.4%	7.9%
Movies	*18.8%	10.5%	*49.7%	*26.5%
Game	0.0%	2.1%	0.0%	1.1%
Sports	0.0%	5.7%	4.2%	*11.1%
Music	9.8%	1.8%	0.6%	5.2%
Information	0.0%	*11.7%	0.0%	*15.6%
Women	0.0%	2.4%	0.0%	3.0%
Children	*32.4%	8.0%	*21.9%	3.7%
Education	0.4%	*17.3%	1.0%	9.6%
Culture	6.1%	3.1%	2.6%	3.7%
Religion	0.0%	0.0%	0.0%	0.0%
Government	0.0%	2.1%	0.0%	1.8%
Unclassif.	3.2%	0.0%	0.0%	0.0%
Total	100%	100%	100%	100%
Minutes	15,740.	26,300.	20,515.	31,845.

Table 34:

Percentage of broadcast minutes for imported and domestic television programs in Nicaragua in 1983.

	1983	
	Imported	Domestic
Telenovela	15.8%	0.0%
Series	*19.5%	0.0%
Variety	2.3%	2.9%
Comedy	2.3%	4.3%
Movies	*20.3%	0.0%
Game	0.0%	0.0%
Sports	4.5%	*13.0%
Music	0.0%	*15.2%
Information	0.0%	*29.7%
Women	0.0%	1.4%
Children	*34.6%	2.9%
Education	0.0%	*13.0%
Culture	0.8%	5.8%
Religion	0.0%	0.0%
Government	0.0%	11.6%
Unclassif.	0.0%	0.0%
Total	100%	100%
Minutes	7980	4140

Table 35: Percentage of broadcast minutes for imported and domestic television programs in Paraguay in 1973 and 1983.

	1973		1983	
	Imported	Domestic	Imported	Domestic
Telenovela	*25.5%	0.0%	*41.5%	0.0%
Series	*38.7%	0.0%	*20.4%	0.0%
Variety	2.3%	*11.6%	1.0%	0.0%
Comedy	4.9%	1.7%	5.4%	1.1%
Movies	*18.6%	0.0%	11.4%	0.0%
Game	0.0%	0.0%	0.0%	0.0%
Sports	0.0%	4.1%	0.0%	9.8%
Music	4.6%	3.3%	1.0%	*17.4%
Information	0.0%	*47.0%	0.0%	*44.7%
Women	0.0%	3.3%	0.0%	*10.9%
Children	3.9%	0.0%	*19.3%	*10.9%
Education	0.0%	*19.1%	0.0%	1.1%
Culture	1.5%	5.0%	0.0%	3.1%
Religion	0.0%	0.0%	0.0%	0.0%
Government	0.0%	5.0%	0.0%	1.1%
Unclassif.	0.0%	0.0%	0.0%	0.0%
Total	100%	100%	100%	100%
Minutes	3880	3620	12145	5520

Table 36: Percentage of broadcast minutes for imported and domestic television programs in Puerto Rico in 1973 and 1983.

	1973		1983	
	Imported	Domestic	Imported	Domestic
Telenovela	16.3%	3.2%	*27.8%	7.9%
Series	*18.5%	0.3%	15.8%	0.7%
Variety	0.4%	*18.3%	1.0%	*24.6%
Comedy	0.6%	8.6%	2.6%	7.7%
Movies	*38.0%	8.3%	*24.9%	0.0%
Game	0.0%	3.4%	0.0%	1.0%
Sports	4.1%	5.4%	2.4%	6.4%
Music	1.7%	5.0%	1.3%	0.5%
Information	0.0%	*14.1%	1.6%	*32.8%
Women	0.0%	1.9%	0.0%	2.5%
Children	*16.2%	*13.7%	*21.0%	*11.6%
Education	1.6%	12.1%	0.0%	1.9%
Culture	1.6%	3.6%	0.0%	0.5%
Religion	0.3%	1.4%	1.6%	1.9%
Government	0.0%	0.7%	0.0%	0.0%
Unclassif.	0.7%	0.0%	0.0%	0.0%
Total	100%	100%	100%	100%
Minutes	32130	25945	18570	24240

Table 37:

Percentage of broadcast minutes for imported and domestic television programs in Uruguay in 1973.

	1973	
	Imported	Domestic
Telenovela	13.2%	0.0%
Series	*14.1%	0.0%
Variety	4.9%	*16.0%
Comedy	6.2%	1.6%
Movies	*43.7%	0.0%
Game	1.5%	0.0%
Sports	0.0%	10.2%
Music	2.3%	*12.1%
Information	0.0%	*35.0%
Women	0.0%	6.1%
Children	11.1%	2.7%
Education	0.0%	5.4%
Culture	3.1%	6.9%
Religion	0.0%	0.5%
Government	0.0%	3.5%
Unclassif.	0.0%	0.0%
Total	100%	100%
Minutes	15978	11056

Table 38: Percentage of broadcast minutes for the imported and domestic telenovelas in 1973 and 1983.

	1973		1983	
	Imported	Domestic	Imported	Domestic
Argentina	0.0%	*14.3%	3.5%	*25.1%
Bolivia	-----	-----	2.3%	0.0%
Brazil	0.0%	*44.7%	0.2%	*33.1%
Chile	5.9%	7.1%	5.5%	4.3%
Colombia	5.6%	2.1%	1.5%	9.5%
Costa Rica	*15.8%	0.0%	*13.8%	0.0%
Cuba	0.0%	5.0%	0.0%	5.6%
Dom.Rep.	*11.9%	0.0%	*18.8%	0.0%
Ecuador	6.5%	0.0%	*14.2%	0.0%
El Salvador	11.8%	0.0%	9.1%	0.0%
Guatemala	10.9%	0.0%	-----	-----
Mexico	3.6%	*21.9%	1.8%	9.1%
Nicaragua	-----	-----	3.2%	0.0%
Paraguay	3.3%	0.0%	12.8%	0.0%
Puerto Rico	*17.6%	4.9%	13.1%	*13.3%
Uruguay	7.1%	0.0%	-----	-----
Total	100%	100%	100%	100%
Minutes	29818	16966	39258	14475

**Table 39: Percentage of broadcast minutes for the
imported telenovela in 1973 by country of
production.**

1973

Country	Imported Minutes	Country of production				
		Mexico	Venezuela	Argentina	Brazil	Others
Argentina	0	0.0%	0.0%	-----	0.0%	0.0%
Brazil	0	0.0%	0.0%	0.0%	-----	0.0%
Chile	1758	39.1%	0.0%	60.9%	0.0%	0.0%
Colombia	1680	53.6%	28.6%	0.0%	0.0%	17.8%
Costa Rica	4700	38.3%	12.8%	36.2%	0.0%	12.7%
Cuba	0	0.0%	0.0%	0.0%	0.0%	0.0%
Dom. Rep.	3540	66.1%	0.0%	0.0%	0.0%	33.9%
Ecuador	1950	64.6%	20.0%	0.0%	0.0%	15.4%
El Salvador	3525	100.0%	0.0%	0.0%	0.0%	0.0%
Guatemala	3250	81.5%	18.5%	0.0%	0.0%	0.0%
Mexico	1080	-----	0.0%	66.7%	0.0%	33.3%
Paraguay	990	0.0%	0.0%	60.6%	0.0%	39.4%
Puerto Rico	5235	33.2%	21.8%	10.3%	0.0%	34.7%
Uruguay	2110	60.2%	0.0%	39.8%	0.0%	0.0%
Total	100%	54.2%	10.8%	18.3%	0.0%	16.7%
Minutes	29818	16173	3210	5470	0	4965

Table 40: Percentage of broadcast minutes for the
imported telenovela in 1983 by country of
production.

1983

Country	Imported Minutes	Country of production				
		Mexico	Venezuela	Argentina	Brazil	Others
Argentina	1380	43.5%	0.0%	-----	0.0%	56.5%
Bolivia	893	45.9%	18.8%	0.0%	35.3%	0.0%
Brazil	60	0.0%	0.0%	0.0%	-----	100.0%
Chile	2170	100.0%	0.0%	0.0%	0.0%	0.0%
Colombia	600	0.0%	50.0%	0.0%	0.0%	50.0%
Costa Rica	5420	39.3%	24.9%	0.0%	2.8%	33.0%
Cuba	0	0.0%	0.0%	0.0%	0.0%	0.0%
Dom. Rep.	7400	57.0%	3.6%	4.1%	8.1%	27.2%
Ecuador	5565	57.7%	22.9%	5.4%	0.0%	15.0%
El Salvador	3590	35.4%	0.0%	56.3%	8.3%	0.0%
Mexico	720	-----	83.3%	0.0%	0.0%	16.7%
Nicaragua	1260	0.0%	23.8%	28.6%	9.5%	38.1%
Paraguay	5040	0.0%	0.0%	14.3%	10.3%	75.4%
Puerto Rico	5160	23.2%	64.0%	12.8%	0.0%	0.0%
Total	100%	38.7%	19.3%	11.1%	5.1%	25.7%
Minutes	39258	15210	7563	4360	2005	10120

Table 41:

Percentage of broadcast minutes for telenovela
by country of production in 1973 and 1983.

. The Originating Countries of Telenovelas:

	1973		1983	
	%	Minutes	%	Minutes
U.S.	0.0%	0	4.2%	1660
Mexico	54.2%	16173	38.7%	15210
Venezuela	10.8%	3210	19.3%	7563
Argentina	18.3%	5470	11.1%	4360
Brazil	0.0%	0	5.1%	2005
Others	16.7%	4965	21.5%	8460
Total	100.0%	19818	100.0%	39258

**Table 42: Broadcast minutes of imported and domestic
Children's programs in 1973 by country of
production.**

	1973		Country of Production	
	Imported	Domestic	U.S.	Others
Argentina	1,400.	810.	1,400.	0
Bolivia	-----	-----	-----	-----
Brazil	7,132.	4,270.	6,752.	380.
Chile	2,265.	980.	2,265.	0
Colombia	1,520.	598.	980.	540.
Costa Rica	3,110.	2,220.	2,810.	300.
Cuba	1,530.	540.	1,500.	30.
Dom. Rep.	2,805.	1,190.	2,655.	150.
Ecuador	1,500.	0	1,260.	240.
El Salvador	1,840.	60.	1,780.	60.
Guatemala	4,350.	0	4,350.	0
Mexico	5,100.	2,100.	3,210.	1,890.
Nicaragua	-----	-----	-----	-----
Paraguay	150.	0	150.	0
Puerto Rico	5,220.	3,560.	4,500.	720.
Uruguay	1,768.	300.	1,588.	180.
Minutes	39,690.	16,628.	35,200.	4,490.
Total %	70.5%	29.5%	88.7%	11.3%

**Table 43: Broadcast minutes of imported and domestic
Children's programs in 1983 by country of
production.**

	1983		Country of production	
	Imported	Domestic	U.S.	Others
Argentina	1,050.	4,245.	1,050.	0
Bolivia	873.	423.	628.	245.
Brazil	10,315.	2,150.	10,315.	0
Chile	4,775.	770.	4,775.	0
Colombia	2,020.	1,380.	1,720.	300.
Costa Rica	3,835.	2,610.	3,715.	120.
Cuba	1,048.	810.	0	1,048.
Dom. Rep.	4,345.	1,530.	2,160.	2,185.
Ecuador	3,470.	1,950.	2,870.	600.
El Salvador	5,060.	330.	4,235.	825.
Guatemala	-----	-----	-----	-----
Mexico	4,490.	1,170.	3,950.	540.
Nicaragua	2,760.	120.	2,520.	240.
Paraguay	2,350.	600.	2,170.	180.
Puerto Rico	3,900.	2,820.	2,820.	1,080.
Uruguay	-----	-----	-----	-----
Minutes	50,291.	20,809.	42,928.	7,363.
Total %	70.7%	29.3%	85.4%	14.6%

Table 44: Broadcast minutes of imported and domestic series programs in 1973 by country of production.

	1973		Country of production	
	Imported	Domestic	U.S.	Others
Argentina	3,970.	415.	1,930.	2,040.
Bolivia	-----	-----	-----	-----
Brazil	2,858.	120.	2,798.	60.
Chile	4,259.	210.	3,949.	310.
Colombia	1,908.	120.	1,908.	0
Costa Rica	7,350.	0	7,350.	0
Cuba	0	60.	0	0
Dom. Rep.	4,350.	0	4,230.	120.
Ecuador	2,850.	0	2,310.	540.
El Salvador	2,490.	0	2,160.	330.
Guatemala	2,315.	0	2,205.	110.
Mexico	3,320.	525.	2,725.	595.
Nicaragua	-----	-----	-----	-----
Paraguay	1,500.	0	1,500.	0
Puerto Rico	5,940.	90.	5,820.	120.
Uruguay	2,250.	0	2,010.	240.
Minutes	45,360.	1,540.	40,895.	4,465.
Total %	96.7%	3.3%	90.2%	9.8%

Table 45: Broadcast minutes of imported and domestic series programs in 1983 by country of production.

	1983		Country of Production	
	Imported	Domestic	U.S.	Others
Argentina	8,460.	540.	7,740.	720.
Bolivia	987.	70.	987.	0
Brazil	7,000.	1,555.	7,000.	0
Chile	5,575.	120.	5,020.	555.
Colombia	4,140.	180.	3,840.	300.
Costa Rica	5,610.	0	5,610.	0
Cuba	0	284.	0	0
Dom. Rep.	5,350.	0	5,290.	60.
Ecuador	9,210.	0	8,850.	360.
El Salvador	2,655.	0	2,505.	150.
Guatemala	-----	-----	-----	-----
Mexico	2,250.	0	2,070.	180.
Nicaragua	1,560.	0	1,560.	0
Paraguay	2,475.	0	2,475.	0
Puerto Rico	2,940.	180.	2,820.	120.
Uruguay	-----	-----	-----	-----
Minutes	58,212.	2,929.	55,767.	2,445.
Total ‡	95.2‡	4.8‡	95.8‡	4.2‡

Table 46: Broadcast minutes of imported and domestic movie programs in 1973 by country of production.

	1973		Country of Production	
	Imported	Domestic	U.S.	Others
Argentina	7,167.	420.	6,667.	500.
Bolivia	-----	-----	-----	-----
Brazil	8,262.	730.	8,052.	210.
Chile	7,098.	150.	7,098.	0.
Colombia	600.	0	600.	0
Costa Rica	2,205.	0	2,025.	180.
Cuba	3,345.	180.	1,285.	2,060.
Dom. Rep.	2,970.	0	2,430.	540.
Ecuador	4,050.	0	3,490.	560.
El Salvador	3,115.	0	1,990.	1,125.
Guatemala	2,330.	0	1,570.	760.
Mexico	2,955.	2,760.	2,955.	0.
Nicaragua	-----	-----	-----	-----
Paraguay	720.	0	360.	360.
Puerto Rico	12,210.	2,160.	9,300.	2,910.
Uruguay	6,990.	0	5,880.	1,110.
Minutes	64,017.	6,400.	53,702.	10,315.
Total %	90.9%	9.1%	83.9%	16.1%

Table 47: Broadcast minutes of imported and domestic movie programs in 1983 by country of production.

	1983		Country of Production	
	Imported	Domestic	U.S.	Others
Argentina	6,210.	3,660.	6,210.	0
Bolivia	1,252.	0	936.	316.
Brazil	7,705.	670.	6,310.	1,395.
Chile	5,700.	0	5,275.	425.
Colombia	2,160.	60.	2,100.	60.
Costa Rica	5,260.	0	4,610.	650.
Cuba	1,492.	138.	347.	1,145.
Dom. Rep.	6,370.	0	5,210.	1,160.
Ecuador	7,880.	0	7,880.	0
El Salvador	7,400.	0	6,730.	670.
Guatemala	-----	-----	-----	-----
Mexico	10,190.	8,430.	10,010.	180.
Nicaragua	1,620.	0	1,470.	150.
Paraguay	1,380.	0	660.	720.
Puerto Rico	4,620.	0	4,620.	0
Uruguay	-----	-----	-----	-----
Minutes	69,239.	12,958.	62,368.	6,871.
Total %	84.2%	15.8%	90.1%	9.9%

Table 48: Percentage of total broadcast minutes for the
entertainment television programs in weekday,
prime time and weekend in 1973.

1973	entertainment					
	Weekday	Prime Time	Weekend	Minutes	Total Min.	Total %
Argentina	43.7%	15.9%	40.4%	28611	43273	66.1%
Brazil	34.1%	22.9%	43.0%	35023	61616	56.8%
Chile	42.3%	22.8%	34.9%	19055	29333	65.0%
Colombia	27.6%	31.9%	40.5%	8428	19000	44.4%
Costa Rica	41.9%	28.0%	30.1%	20405	29515	69.2%
Cuba	28.0%	27.9%	44.1%	8090	13130	61.7%
Dom. Rep.	42.0%	28.1%	29.9%	18705	33847	55.2%
Ecuador	23.5%	42.3%	34.2%	12415	20015	62.0%
El Salvador	27.1%	32.7%	40.2%	10565	14190	74.5%
Guatemala	37.0%	32.4%	30.6%	9645	16620	58.5%
Mexico	45.6%	24.6%	29.8%	23690	42040	56.3%
Paraguay	40.0%	26.0%	34.0%	4420	7500	58.9%
Puerto Rico	54.6%	18.5%	26.9%	39135	58075	67.4%
Uruguay	34.5%	24.8%	40.7%	18130	27034	67.0%
Minutes	103055	63385	89877	256317		
Total Min.	201333	79151	122584	403068		
Total %	51.2%	80.1%	73.3%	63.6%		

Table 49: Percentage of total broadcast minutes for the
entertainment television programs in weekday,
prime time and weekend in 1983.

1983	entertainment					
	Weekday	Prime Time	Weekend	Minutes	Total Min.	Total %
Argentina	48.2%	19.0%	32.8%	33690	49725	67.8%
Bolivia	26.8%	31.5%	41.7%	5334	9154	58.3%
Brazil	46.9%	19.8%	33.3%	51022	81710	62.5%
Chile	53.6%	16.0%	30.4%	19635	34305	57.2%
Colombia	43.2%	15.3%	41.5%	14160	27290	51.8%
Costa Rica	34.9%	32.8%	32.3%	25275	40265	62.8%
Cuba	47.6%	16.8%	35.6%	12226	20406	59.9%
Dom. Rep.	54.0%	18.6%	27.4%	29945	44270	67.6%
Ecuador	43.8%	24.3%	31.9%	28975	40965	70.8%
El Salvador	31.2%	36.6%	32.2%	17750	25620	69.3%
Mexico	43.4%	21.0%	35.6%	35200	52360	67.3%
Nicaragua	16.3%	36.2%	47.5%	6630	12120	54.7%
Paraguay	56.9%	20.1%	23.0%	11355	17665	64.3%
Puerto Rico	55.5%	17.1%	27.4%	25920	42810	51.2%
Minutes	144500	69461	10315	317117		
Total Min.	249021	95319	149565	493905		
Total %	58.0%	72.9%	69.0%	64.2%		

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