

RESEARCH

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CHANGES IN TELEVISION PROGRAMMING IN ANDALUSIA DUE TO THE COVID-19 PANDEMIC. THE CASE OF CÁDIZ CARNIVAL

CAMBIOS EN LA PROGRAMACIÓN TELEVISIVA EN ANDALUCÍA DEBIDO A LA PANDEMIA POR LA COVID-19. EL CASO DEL CARNAVAL DE CÁDIZ

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ABSTRACT:

Media has been the business area that not only has not stopped its activity but also has increased it due to the high demand for information by the population to inform and entertain themselves. Our main goal is to address how the media, especially television, have adapted to the new situation. Specifically, the programming which refers to the retransmission of the Cádiz Carnival. In 2021, television networks have had to create that content to cover the special programming of those dates. In this work, we show a general overview analyzing the broadcast programming as well as the content created by networks. Through participating observation, in-depth interviews with agents involved in the making and development of the programs studied and analysis of television programming, we note that, in this occasion, creativity has emerged from the scriptwriters or program directors and not from the cultural product itself that is the Cádiz Carnival, as it has historically happened. We know that the content studied here can quickly become out of step due to its own characteristics, but since it is an exceptional event, it must be studied as a historical

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moment that adds to the various changes and adaptations that society has had to make because of the pandemic.

KEYWORDS: Programming - television - carnival - COVID-19 - Cádiz - Creativity – Andalusia

RESUMEN:

Los medios de comunicación han sido el sector que no solo no ha parado su actividad, sino que la ha incrementado debido a la alta demanda de información por parte de la población para informarse y también para entretenerse. Nuestro objetivo principal es abordar cómo los medios de comunicación, en especial la televisión, se han adaptado a la nueva situación. En concreto la programación referida a la retransmisión del Carnaval de Cádiz. En 2021 las cadenas de televisión han tenido que generar ese contenido para cubrir la programación especial de esas fechas. En este trabajo mostramos una panorámica general analizando las parrillas de programación así como los contenidos generados por las televisiones. Mediante la observación participante, entrevistas en profundidad a agentes implicados en la dirección y desarrollo de los programas estudiados y análisis de las parrillas televisivas, observamos que, en esta ocasión, la creatividad ha surgido de los guionistas o directores de programas y no del producto cultural que es el Carnaval de Cádiz, como históricamente ha ocurrido. Sabemos que el contenido aquí estudiado puede quedar desfasado con rapidez debido a sus propias características, pero al ser un hecho excepcional debe ser estudiado como momento histórico que se suma a los diversos cambios y adaptaciones que la sociedad ha tenido que hacer debido a la pandemia.

PALABRAS CLAVE: Programación - televisión - carnaval - COVID-19 - Cádiz - Creatividad - Andalucía

ALTERAÇÕES NA PROGRAMAÇÃO TELEVISIVA NA ANDALUZIA POR CAUSA DA PANDEMIA DE COVID-19. O CASO DO CARNAVAL CÁDIZ

RESUMO

Os meios de comunicação têm sido o setor que não somente não parou a sua atividade, como a aumentou devido à grande procura de informação por parte da população para se informar e também para se divertir. Nosso principal objetivo é abordar como os meios de comunicação, especialmente a televisão, se adaptaram à nova situação. Especificamente, a programação referente à transmissão do Carnaval de Cádiz. Em 2021, as redes de televisão tiveram que gerar esse conteúdo para cobrir a programação especial dessas datas. Neste trabalho, apresentamos uma visão geral analisando as grades de programação e também o conteúdo gerado pelos canais de televisão. Por meio de observação participante, entrevistas em

profundidade com agentes envolvidos na direção e desenvolvimento dos programas estudados e análise das grades televisivas, observamos que, nesta ocasião, a criatividade emergiu dos roteiristas ou diretores de programas e não do produto cultural que é o Carnaval de Cádiz, como tem acontecido historicamente. Sabemos que o conteúdo aqui estudado pode rapidamente desatualizar-se pelas suas próprias características, mas por se tratar de um acontecimento excepcional, deve ser estudado como um momento histórico que se soma às várias mudanças e adaptações que a sociedade teve que realizar devido a pandemia.

PALAVRAS CHAVE: Programação - televisão - carnaval - COVID-19 - Cádiz - Criatividade – Andalusia

Translation by **Paula González** (Universidad Católica Andrés Bello, Venezuela)

1. INTRODUCTION

The Cádiz Carnival was one of the last mass festivities that could be celebrated in Spain in 2020, since days after its conclusion the state of national alarm was decreed due to the pandemic generated by the Covid-19 virus.

The development of the Cádiz Carnival is determined by two key moments. On the one hand, the COAC (Official Contest of Carnival Groups) takes place at Cádiz's Great Falla Theater. And on the other hand, we find the Carnival in the street that begins after the contest and the proclamation of this party. The contest in 2020 took place between January 20th (in the adult's category) and February 21st, the date of the end of the contest. The Carnival in the street, or Official Carnival, unfolded from February 22nd to March 1st. To these dates, we must add the so-called "Little Carnival" or "*Carnaval de los jartibles*", which took place on the weekend between March 6th and 8th, 2020. The state of alarm in Spain was decreed a week later. With which, it was one of the last mass events that could be held normally before the pandemic.

The coincidence of dates has meant that the carnival could be celebrated in 2020, unlike the spring festivities in the Andalusian region that were suspended that year, such as Easter, the different fairs, the May Crosses, etc. Or outside of Andalusia, we have to mention San Fermín, whose celebration also had to be suspended. The suspension of these parties, to comply with health measures, left the media in charge of the various broadcasts and reports without content. Then they couldn't cover the various events derived from these celebrations. The measure taken by most of the media was the replacement of the broadcasts of the previous year, that is, of 2019. An example was Easter in Malaga in Canal Sur, in which on the day of the procession of the *Cristo de la Buena Muerte*, images of 2019 were broadcast, but with an announcement made live without the announcer being at the scene, it was done through teleworking.

This research shows the changes that both television channels in charge of broadcasting the COAC had to do. This competition is a televised and not televised

contest (Fernández Jiménez, 2018), so, for the first time in history, the raw material of the Contest, the verses, and groups, do not exist, with which the media are not only faced with designing and managing the content of that cultural product but they have been forced to manage the content. A content that before the pandemic occupied up to six hours of daily broadcasts. The press has been echoing what happens during the Cádiz Carnival for more than 250 years (Osuna, 2009) and television has been present in the Contest for more than 30 years. On this medium, television, is where we focus the present work. We study this fact since it is one of the emblems of both the regional television of Andalusia and the local television on Cádiz. It has generated, generates, and will continue to generate fans and it has been an exercise in television adaptation (script and production) to the circumstances that occurred. We consider that these facts must be remarkable since it has been possible to develop a television process when there was no raw material for the cultural product. This had not happened since the ending of the Franco dictatorship in Spain. We consider the elaboration of carnival content a representative example of the adaptation needs in television production processes that managed to maintain the interest of the audience despite all the difficulties of the moment.

Tradition and innovation must go hand in hand so that elements of popular culture do not disappear (Aragón, 2010, and Fernández Jiménez, 2018), but what happens when tradition drastically changes or disappears, at least momentarily, as it was known?

2. OBJECTIVES

With this study we intend to:

- Elucidate the adaptability of television programming in cultural traditions with a long historical history.
- Study how new journalistic and television contents are generated when the main raw material on which the programs are based changes radically.
- Find out what difficulties journalists and workers of the various media in charge of broadcasting this cultural event have encountered.
- Observe if strategies are replicated, such as the repetition of programs or the creation of new ones.

The ideal methodology for this study is the qualitative one, having to use the quantitative one occasionally to draw conclusions on the growth or decline of television and journalistic production. And as the name of the research indicates, it is a case study. We know that "the possibility of generalization is modest, limited, and circumstantial" (Giménez, 2012, p. 41), but suitable for our research. For a more in-depth knowledge of the management of the programming and the elaboration of the programs and the grids, we have carried out a questionnaire to those directly responsible for these tasks. These respondents have participated in the creation of

programs that have replaced the traditional programming of which they have also been part. The people interviewed were the journalists Mirian Peralta, host of the program "El Palco del Falla" of Onda Cádiz and Manolo Casal, host and director of the program "El Concurso del Milenio" of Canal Sur. Their responses will be shown throughout the study and will be referred to as (Questionnaire for Peralta, 2021) and (Questionnaire for Casal, 2021). Likewise, we have contacted the heads of production of both television networks, Ángel Sanz and Juan Valentín, so that they could provide us with the television programming of the weeks studied in this work, to make a more illuminating reading of the changes. An example can be seen in the Annexes. The time studied is between February 10th and 23rd, 2020, and between February 1st and 14th, 2021. During these weeks, the quarter-finals (first week of the sample), semifinals, and final phases of the contest (second week of the sample) were developed. It is a multiple-methodology necessary to achieve the objective of an overview of the events and changes that took place.

3. CARNIVAL, TELEVISION, AND COVID-19

As we pointed out in the Introduction, the carnival is a cyclical event that usually takes place in February of each year. The carnivals of the different countries share these dates as they are determined by the Christian calendar. Once the Resurrection Sunday is set, days are subtracted until Lent is reached and, thus, the three days preceding Ash Wednesday are the carnival days (Ramos, 2002).

Carnivals would not be what they are if they had not been baptized by the Church; thus, it is understood that they have flourished more in the countries of the Catholic tradition (Brazil, New Orleans, Italy, Spain). In traditional societies, it fulfilled the function of breaking the monotony that characterized their lifestyles, eating, drinking or dressing: the masked dances contributed to this break (Checa, 1992, p. 65).

Currently, in Cádiz, those three days before Ash Wednesday multiply, becoming ten days of Official Carnival. To these ten days, we must add the month that the contest usually lasts. In general, all carnivals, regardless of the country where they are held, as already pointed out by Bajtin (1990), contain the following elements: Investment, Power, freedoms and debauchery; Party and Popular Culture; Showmanship; Vocabulary; Costume and Mask; Laughter; Gastronomy and Banquet; and Music.

On the other hand:

This suspension of ordinary social life, thanks to a sacred time of leisure, can also be found in more advanced cultures. This significance reaches everything that, from near or far, has something to do with Saturnalia and Carnival. [...] Leisure is presented to us in the first instance: as an intermezzo in daily life, as an occupation in recreation time, and for recreation (Huizinga, 1987, p. 26 and 27).

The Cádiz Carnival contains all of this and also a fundamental creativity element: the couplets. These couplets are the union of the lyrics and the music that dozens of authors create exclusively for the COAC (and many other authors for the street carnival). These couplets in competition at Cádiz's Great Falla Theater became very attractive to the media. At first, it was the press, then radio, and later television. The appearance of this last medium made "from that moment on, fame at the local level becomes regional, for all of Andalusia" (Fernández Jiménez, 2020a). Television has been and is the route through which the Cádiz's Carnival (COAC) has achieved more fame. Now the internet multiplies its diffusion, but with television content.

For most people, television is just another means of entertainment: it is part of our daily life, as are newspapers, radio, movies. It is a joy that we welcome. And yet television is shaping the tastes, opinions, and aspirations of the world. [...] What seems to be a simple and direct process for the viewer is actually the result of carefully selected techniques (Millerson, 1990, p. 19).

On multiple occasions, this "selection" has been equated to manipulation, but the only selection that occurs on the televisions that broadcast the COAC is the one that takes place in the preparation of summaries since the contest is broadcasted in its entirety and live. In fact, it is an event that monopolizes the maximum audience bands whose content is not known on television since the repertoires of the lyrics that the groups are going to interpret are secret. The media risks that the verses they broadcast live and in prime time even go against them, as has happened on several occasions (Fernández Jiménez, 2020b). For this reason, we underline the idea that the media regarding the contest have been continents of this cultural phenomenon and have not generated the content.

Regarding regional televisions «Their success, in most cases, is based on a combination of quality and proximity. News and sports are the axes of their programming» (Ramonell, 2006, p. 35). We add cultural programming. In regional and local television, fewer mistakes are made when talking about local festivals, unlike national televisions in which, for example, a choir is often confused with a *chirigota* (Fernández Jiménez, 2018). Furthermore, regional televisions "have to live with the contradiction of having to combine a deficit public service programming with an entertainment program of a marked commercial nature, to collect some income from advertising" (Ramonell, 2006, p. 37). Currently,

Canal Sur TV is in low hours concerning the audience it has had at other times, which has far exceeded 20%. [...] in reality, all the «historical» regional televisions that were born in the 80s have dropped (Reig, Mancinas, and Nogales, 2014, p. 608).

Regional television is also blamed for the abuse of topics in its programming:

An example of the weight of Andalusian topics in Canal Sur (and its popular success, according to the audiences) is the contest "*Se llama copla*", which in 2008 made history when the final gala of the program occupied the most viewed strip until that moment in the trajectory of Andalusian public television

[...] in the final of 2011, the program was once again the audience leader, achieving a season record. (Pellisser Rossell and Pineda, 2014, p. 825).

Television has to innovate on its grid to get a new audience, but the truth is that it is also cautious, since it will always prefer to play it safe rather than risk investing in something that its success is not known with certainty. The Cádiz Carnival has historically been a brand identity for the regional chain and the municipal chain since it has a successful history. What we have shown so far has been pre-pandemic. Recent studies (Montaña et.al., 2020; and Fieiras et.al., 2020) show that television has increased its audience during confinement. "This confinement is an exceptional situation that has caused new models of life, new consumption habits, and in particular, new consumption of the media, as well as of entertainment, leisure, and culture" (Montaña et.al., 2020, p. 156). It is this new model of life, without social contact and compulsory isolation, which collides with the tradition we are dealing with here, which involves masses of people in direct contact.

On the other hand, besides live broadcasts, televisions also have a repository increasingly adapted to consumers on the Internet. «Since the existence of television portals on the Internet, the viewer can access their content when they want and where they want, with a non-sequential display (forward, backward, stop...) and more actively (comment, share...) » (Anton and Guallar, 2014, p. 2). And so has continued during confinement.

The non-temporary programs, which are broadcasted throughout the year, adapted the format following the same contents:

In general, television resorts to reruns of comedy and entertainment programs outside primetime hours, it is combined online and in-person for choral participation formats, the public is eliminated, and events that had a place in the programming but had to be canceled because of COVID-19 are derived to social networks, as in the case of the Eurovision Festival that symbolically celebrates its semifinals with special programming on YouTube and joins the programming of La 1 with a non-competitive canned format. (Fieiras et.al., 2020, p. 579).

Although smaller, we could make a simile with the COAC and Eurovision. They are highly anticipated yearly musical competitions in which the preparations, the live show, and the post-competition are closely followed through television and social networks.

In the same way that daily programs on television grids did, for example: «Pasapalabra», «Sálvame», «Andalucía Directo», and so on, also created others for the time of the pandemic:

Changes in television not only occur in content production routines but variations in programming are identified as reinforcement of entertainment spaces and new programs of social or educational projection, especially in regional channels. Humor and entertainment programs are replaced, it is

combined online and in-person for choral participation formats, the public is eliminated, and spaces that previously had a place in the programming are taken to social networks. (Fieiras et.al., 2020 p. 582).

Although we live in a highly digitized society and in which smartphones take over everything, "the data allows us to affirm the predominance of traditional media in highly critical situations, such as Covid-19." (Casero-Ripollés, 2020, p. 10). Here we are going to verify that televisions made an effort to produce programs whose contents are almost entirely available *online*, but the viewer likes to watch the event without having to search for the content independently. He prefers the set offered by the television programs that we are going to discuss here: "*El Concurso del Milenio*" and "*El Palco del Falla*."

As has happened in other moments of catastrophe or crisis, information is relevant and a priority, but the population also needs to combine it with humor and entertainment, to escape the harshness of the news related to COVID-19. (Montaña et.al., 2020, p. 164).

This idea has been repeated throughout the broadcast of "*El Concurso del Milenio*" and also reinforced by the presenters of "*El Palco del Falla*".

[Carrying out *El Concurso del Milenio*] is proving to be a wonderful exercise because the objective of distracting and entertaining people, taking everything that we are going through with the Covid-19 pandemic out of their heads, I think is being very important and it is a collective therapy that is helping us all overcome this moment of our lives (Casal's declarations, 2021, the radio program "*La Azotea*").

"Radio, as stated by Rodero (2020), and television are the most trusted media by the population, and social networks the least, despite their ascendant and continued use in recent years." (Montaña et.al., 2020, p. 163). Television, far from disappearing as we know it, joined the internet instead of seeing it as a rival and used it for its benefit (Gordillo, 2009). Currently, the flagship programs of television networks add a hashtag to see how their digital audience behaves.

One of the last steps in the television message production chain, audience measurement systems, are also being affected and are beginning to incorporate new methods and tools, in short, new metrics, to have the most detailed knowledge possible of what happens on social networks. (Día-Campo and Fernández-Gómez, 2020, 508 and 509).

In fact, Casal and Peralta (2021) coincide in talking about the good repercussion and reception of the programs by their audience in terms of digital repercussion. Both programs were *trending topics* during their daily broadcast at their respective times.

4. PROGRAMMING OF THE TELEVISIONS IN CHARGE OF RETRANSMITTING THE COAC

There are four values that a television show must possess:

«The intrinsic value is the value that a program possesses in itself in relation to the possibilities of success in a scheme (grid) already known to the viewer. The place value is the one that a program has in terms of its place in the programming scheme. The strategic or contrast value is that a program has based on being contrasted with the programs that are broadcast in the same time slot by the competition. And the economic value is that a program has by virtue of its economic profitability when located in a specific day, time slot, and place in the face of real competition» (Sotelo, Sierra, and Cabezuelo, 2020. p. 1627).

Here, the peculiarity is that two channels, Onda Cádiz and Canal Sur, broadcast the same matrix content. The difference is in the type and form of the interviews, the advertising, and the presenters. Additionally, they are public entities, financed by the regional and municipal government, then the ideology of the ruling party could affect the ways of broadcasting since for many viewers this is decisive. Even the television production is the same. After a couplet, the viewer finds the difference in the comments made by the presenters and commentators that help to understand the lyrics (Fernández Jiménez, 2020b)². In this work, we apply the term «retransmission» and not broadcast since «The term retransmission applies to transmissions from a mobile unit» (Zúñiga, 2006, p. 130). The contest takes place outside the television facilities. As we have explained at the beginning of the work, it takes place in the Great Falla Theater located in the old part of the city of Cádiz. Consequently, television crews have to travel there to cover the contest.

4.1. 2020

We must bear in mind that the retransmission of the COAC is the retransmission of a competition, but another competition is added to this one: that of the channels in charge of retransmitting it. This competition between the media became more explicit at the end of 2019 and the beginning of 2020 when Canal Sur and Onda Cádiz bet on retransmitting the Final. The City Council opted for the municipal entity after thirty years of exclusive broadcasting of the final by Canal Sur. Both in the press and social networks, this change was attributed to technical reasons, but also to political reasons in which this work is not going to delve³. Finally, there was a distribution and sale of the rights and the semifinal and final phases that each television retransmitted at the same time with its presenters and production. The signal and filming corresponded to Onda Cádiz and it was passed on to Canal Sur.

² In something they do differ and it is somewhat controversial: the amount that each television pays for image rights.

³ For weeks, news appeared about the change of exclusivity of the rights of the final "Onda Cádiz arrebatada a Canal Sur la retransmisión del Carnaval de Cádiz" https://www.lavozdigital.es/cadiz/provincia/lvdi-junta-coac-prefiere-onda-cadiz-frente-canal-television-para-retransmitir-carnaval-201911281956_noticia.html, [Consulted on 29/11/2019] or "El Carnaval pierde el norte" https://www.diariodecadiz.es/opinion/articulos/Carnaval-pierde-norte_0_1414958535.html [Consulted on 02/12/2019].

The 2020 carnival was the last pre-pandemic one, as we have said. It can be seen in the Onda Cádiz programming how the Carnival, from February 17th to 23rd, 2020, almost entirely takes over the television grid (See Annex 1).

For its part, Canal Sur, despite losing the exclusiveness of the retransmission of the final phase, retransmitted the entire contest on the radio and the semifinal and final phases on television. When serving the other seven provinces, it only added the program "Andalucía de Fiesta en Carnaval" as a carnival-themed program from February 17th to 23rd, 2020. The previous week, from February 10th to 16th, it retransmitted various documentaries called "Creo en ti". At the same time as these documentaries, Onda Cádiz retransmitted the quarterfinal phase. For the first time, municipal television retransmitted the contest live in all its phases: preliminaries, quarterfinals, semifinals, and final.

4.2. 2021

As we say, The Cádiz Carnival was lucky enough to be celebrated in its 2020 edition. This is not the case in 2021. This year, the televisions in charge of both retransmitting the contest and making thematic and current reports of the party are left without new content.

The Covid-19 crisis has altered the productive routines of journalists, with remote work and virtualization as the main actors in the shift towards remote journalism. Information professionals have had to master remote production tools, have adapted to new schedules, and have assumed new responsibilities that until the arrival of the pandemic were not part of their day-to-day. The coronavirus has acted as an agent of change since it has forced the media to adopt measures that months ago seemed distant and even unfeasible. (Túñez et.al., 2020, p. 12).

As remote and unthinkable as doing a program about the Cádiz Carnival from the Falla Theater, but without an audience. Only the Onda Cádiz box was occupied and, occasionally, the stage, as we will explain below.

4.2.1. Canal Sur "El Concurso del Milenio"

Manolo Casal, after being commissioned by the director of Canal Sur Radio to create a carnival program that covers the gap they have been filling for thirty-two years, saw fit:

To design a schedule that lasts exactly the same as a Contest [From January 18th to February 12th, 2021]. And then it also seemed important to me that it was something that had certain competitiveness because Cádiz likes that a lot (Questionnaire to Casal, 2021).

"The lack of sporting events during the confinement stage led to the growth of the only possible alternative to the physical competition: virtual tournaments." (Túñez et.al., 2020, p. 12). This is what this contest responds to. It consisted of following

the scheme and rules of the official contest, but making the groups that were best classified in their own years from 2000 to 2019 participate through the chain's historical archive. 60 comparsas, 60 chirigotas, 20 choirs, and 10 quartets competed in their respective modalities. The content was made with the original audios of the contest recorded by Canal Sur Radio and assembled with ambient sounds from the theater itself during the contests. To these audios, the comments made in 2021 by the presenters are added live. According to Casal (2021), the most complicated part of this program's production was to be able to collect all the verses and that they were in good condition to be able to be heard clearly. Live development, once all the production was ready, he says, was the easiest.

There were cases in which the same author competed against himself with several groups at the same time since in general, each author of its modality produces one group per year, there are even authors who compete with several groups of disparate modalities. This added a certain quirk to this contest. Now, it is a radiophonic contest and not radiated. On this occasion, the media decided the number of groups that competed (governed by their actual classification in the contest each year), the number of groups per session, and the duration of the sessions. To make it more faithful to the original and keep the competition in mind, a jury outside the media was chosen, which was the one that determined which groups passed the stage. Furthermore, for the first time televoting was made available to viewers. The audience was able to choose their winning group, apart from the award from the official jury.

For this contest, the fictional pact made between the presenters and fans that the "participating" groups joined was very important, "making us relive rehearsals, make-up sessions, and parades through videos of the time on social media" (Questionnaire to Casal, 2021)⁴. "The traditional media such as the press, radio, and television have tried to fulfill their ethical role by accounting for the misinformation and *fake news* that appeared on social networks, positioning them in their agenda-setting." (Morejón Llamas, 2021: 120). Despite "playing" that they were in the theater during the live broadcast of a session of "*El Concurso del Milenio*," they interrupted the program to give information in real-time about the earthquakes that occurred in Granada. The current situation is urgent in the public environment.

As we say, this program was born in the radio medium, but its repercussion on social media was such that from the first program the fans demanded its presence on television for all phases of the contest. Finally, the regional chain opted to pass the final phase to television.

Canal Sur Televisión retransmitted the final of *El Concurso del Milenio* as it would have retransmitted the final of the COAC under normal conditions. The final of the radio contest was scheduled for the same day as the Falla final if it had been held. So, all the favorable circumstances occurred and television opted for the final of the *Milenio*, including on its grid what has been usual

⁴ You can listen to the contest sessions at the following link <https://www.canalsur.es/radio/programas/el-concurso-del-milenio/detalle/16204229.html?video=1680272>

since 1990 [...] Many people told us through social media. They took it for granted. And so, it happened. [...] we set up a set with giant screens in the Parador Atlántico Hotel, offering a spectacular image that cannot be seen from the theater box (Questionnaire to Casal, 2021)



Image 1. Canal Sur Television set mounted at the Parador Atlántico Hotel for the Final of the Milenio.

Source: Self-made

In image 1, they appear from left to right: Manolo Casal, director and presenter of the program, from behind; Julio Pardo, guest and participant in the Final; and Juan Manzorro, host of the program.

"A central aspect of sporting events on television is the suspense of not knowing the result or outcome of the competition" (Marín, 2002, 44-45). The striking thing about this contest is that the participating groups had already been classified in their respective years, but now, having a different and unique jury to score the 150 groups of the last 20 years, they gave an aura of mystery or enigma to which would be the winners in 2021.

4.2.2. Onda Cádiz "El Palco del Falla"

Onda Cádiz had just broadcasted the contest in its entirety the previous year and as we have seen in Annex 1, it covered almost the entirety of the carnival-themed television schedule. In 2021, they also saw the need to offer something to their audience that could fill the gap left by the suspension of the COAC and the street carnival. Their program was "*El Palco del Falla*." According to Peralta (2021), in the beginning, the programming was going to consist of retransmitting some galas that the City Council had organized with the semifinalist and finalist groups of 2020, but due to the third wave that appeared after Christmas generated by Covid, they decided to suspend. After this:

It was when we began to define concretely what "*El Palco del Falla*" was going to be [...] we thought about doing something more transversal, because the image quality, obviously from the eighties, made it unfeasible for there to be, for example, three hours of a program dedicated to the first half of the eighties [...] we devised 14 themes that were to be 14 programs (Questionnaire to Peralta, 2021).

Moreover, as they were aware of the regional television programming, they tried to «constantly justify that this was not a contest, but rather that it wanted to be a representative sample of each of the topics that we had been proposing for each program» (Questionnaire to Peralta, 2021). The difficulties encountered in carrying out this program, according to the journalist, was the fear on the part of some guests to attend the interviews and not only the fear of contagion, but they also had to manage the programming and change the theme and the people invited since if some of them had been in close contact with someone infected, or only had a suspicion, they had to remain isolated and consequently, not go to the program. Peralta agrees with Casal that in journalistic and communication terms the easiest was working live since they had the same technical team of workers and the previous arduous documentation work was solved. Besides the difficulties of the schedules and availability of the guests, Peralta says that the inclusion of ambient sounds in an empty theater was also strange and complicated. The most notable change in the programming compared to the previous year was the time advance:

When determining the schedules, we were very clear that we wanted to be the excuse for people to stay home as much as possible and, thus contribute, modestly, as a public service and prevent further spread of the virus. At six o'clock in the afternoon all the establishments that were not essential during that time closed, we thought it was the ideal time, to do it from six to nine, three hours that seemed a logical and viable scheme [...] only the final was at night time for being also faithful to tradition (Questionnaire to Peralta, 2021).

If we look at Annex 2, we appreciate these changes. And comparing it with the 2020 schedule, Annex 1, we see the drastic reduction of hours allocated to carnival programming, from 107 hours in the year before the pandemic, to 41.5 in 2021.

Due to the pandemic, "television recovers the youngest audience that it seemed to have lost in favor of digital media, consolidating an increasingly complex and competitive media landscape." (Montaña et.al., 2020, p. 155) During "*El Concurso del Milenio*", they received messages from young people who had consumed more radio than usual due to monitoring the contest and consequently migrated to watch it on television. For her part, Peralta (2021) states that "many people have discovered the carnival of the eighties and early nineties through this program."

5. CONCLUSIONS

This work confirms the following statement:

In the operational part, the pandemic has forced us to face a different way of producing all kinds of content, both informative and entertaining, adjustments in the way of covering and preparing the news, changes in production models with new ways that seek quality at a lower cost, a readjustment in technical standards, and also new ways of relating to the audience. There has been a hybridization of online and offline production, with derivations in both directions that allow us to speak of, for example, collaboration synergies between traditional television and online event platforms, such as Twitch. (Túñez et.al., 2020, p. 15).

We also observe that the costs of these two programs do not go beyond their production and implementation labors with the salaries of the workers in the medium. The interviews and collaborations (and performances by "*El Palco del Falla*") on both programs were carried out for free and the main content consisted of recorded material.

Here it has been seen that creativity is a fundamental part of television, not only in the content that is broadcasted, in this case, the creative carnival verses, but also, the format is creative. Managers and journalists have been able to recover something that was considered lost in 2021.

On the part of Canal Sur, they maintain that "radio has imposed its magic, has claimed itself as a means of communication in the contest and has recovered its position" (Questionnaire to Casal, 2021) and has also strengthened the synergies of the different communication channels:

We live immersed in a competitive media landscape, saturated with content - there is a hybridization between traditional and digital media that produces complementarity in the information gathering process - and where it is difficult to decide which information to choose. (Montaña et.al., 2020, p. 157).

These television networks have offered the information to choose from. We must bear in mind two issues: The content supplied to these programs competed against current or new live content from other channels. Likewise, it was material that for the most part was previously available on the internet, but the way of presenting it, Onda Cádiz in illustrative format with live performances and Canal Sur in contest

format, added attractiveness to the content apparently seen and known by the audience.

In the broadcast of these programs, due to the level of specialization required by the presenters, as in sports broadcasts, the added risk was that during the two weeks that "*El Palco del Falla*" lasted and the four weeks that "*El Concurso del Milenio*" lasted, some of the presenters or their environment had to remain in preventive isolation and not be able to carry out their work in person. Which did not happen.

We also conclude with the idea of the importance of the conservation and adequate documentation of the audiovisual heritage, and in this case, also the cultural heritage, of the media. We note that this annual event, the Cádiz Carnival, has been able to be present in the television programming without the event taking place normally thanks to the audiovisual archives. It is true that the carnival in the street, which many people postulate as a true or pure carnival, has not been carried out since it necessarily requires a congregation of people in a very small space despite being outdoors on the streets. The images of the much-maligned contest have been what has allowed fans to escape and rescue verses from the past.

This work offers an overview of various aspects involved in the retransmission of the programs: the grid, the contents of the programs, and the opinion of the workers and creatives of the programs. Focusing only on one of these aspects would be uninteresting, it is the general vision that has allowed us to understand the changes made. Furthermore, in upcoming carnivals, if the pandemic continues to prevent them from being carried out, it will once again be the television creatives who must procure material that meets the demand of the audience, if possible, without repeating the formulas studied here.

A secondary study of this situation could be the analysis of the carnival verses of twenty years ago today. "*El Concurso del Milenio*" and "*El Palco del Falla*" have served in an underground way to appreciate how society has changed in the last twenty years. In 2021, verses about economy, politics, society, sexism, religion, education, etc. have been heard which have been perceived differently from how they were heard for the first time.

A study should be made of the devastating economic repercussions in the city and workers who see their income increased with the celebration of both the Contest and the party itself.

Finally, with this work, in a secondary way, we have sought to expand the increasingly numerous scientific bibliographies on Cádiz Carnival, which is in continuous expansion and visibility after the creation of the Carnival Chair at the Universidad de Cádiz in 2018.

We know that this study may be out of date due to the theme and speed of change of the television medium. It is a risk that we assume when we write about communicational phenomena.

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7. ANNEXES

7.1 ONDA CÁDIZ TELEVISION PROGRAMMING GRID FROM MONDAY, FEBRUARY 17th, 2020 TO SUNDAY, FEBRUARY 23rd, 2020.

We have marked in yellow the retransmission of the COAC live. In green, we show the programming related to some aspect of the carnival of that same year. (Source: Direction of production of Onda Cádiz TV).

PARRILLA NUEVA DE PROGRAMACION DESDE EL 17-02-20 al 23-02-20

	LUNES 17	MARTES 18	MIÉRCOLES 19	JUEVES 20	VIERNES 21	SÁBADO 22	DOMINGO 23
07:00	CARTA DE AJUSTE						
07:30	5 DÍAS	LAS MAÑANAS DEL FALLA					5 DÍAS
08:00	ZONA HISTORIA						ZONA HISTORIA
08:30	MIRADOR						HISTORIA
09:00							EL FAROL
09:30							TRASPUNTE
10:00	SUBMARINO	MIRADOR					LA LEVANTA
10:30							LA LEVANTA
11:00	EL DORSAL	EDUCACIÓN	LA LEVANTA	TRASPUNTE	SALUDABLEMEN	ESCUELA	SALUDABLEMEN
11:30	LAS MAÑANAS DEL FALLA					HISTORIAS DEL CARNAVAL	PREGÓN INFANTIL
12:00	CARNIVAL AREJO (MANOLI)					HISTORIAS DEL CARNAVAL	HISTORIAS DEL CARNAVAL
12:30	AVANCE INFORMATIVO					HISTORIAS DEL CARNAVAL	HISTORIAS DEL CARNAVAL
13:00						CARNIVAL EN LA ESCUELA	PREGÓN CARNAVAL
13:30						REDIFUSIÓN	EL FAROL
14:00	REDIFUSIÓN SEMIFINALES 2020					REDIFUSIÓN	EL FAROL
14:30						ZONA HISTORIA	EL FAROL
15:00						HISTORIAS DEL CARNAVAL	EL FAROL
15:30						FINAL INFANTIL	EL FAROL
16:00						FINAL	EL FAROL
16:30						FINAL	EL FAROL
17:00	NOTICIAS OC					FINAL	EDUCACIÓN
17:30						FINAL	PREGÓN INFANTIL
18:00						FINAL	CABALGATA MAGNA
18:30						FINAL	CABALGATA MAGNA
19:00						FINAL	CABALGATA MAGNA
19:30	SEMIFINALES 2020					PREGÓN INFANTIL	CABALGATA MAGNA
20:00						PREGÓN CARNAVAL	HISTORIAS DEL CARNAVAL
20:30						PREGÓN CARNAVAL	HISTORIAS DEL CARNAVAL
21:00						PREGÓN CARNAVAL	HISTORIAS DEL CARNAVAL
21:30						PREGÓN CARNAVAL	HISTORIAS DEL CARNAVAL
22:00						PREGÓN CARNAVAL	HISTORIAS DEL CARNAVAL
22:30						PREGÓN CARNAVAL	HISTORIAS DEL CARNAVAL
23:00						PREGÓN CARNAVAL	HISTORIAS DEL CARNAVAL
00:00						PREGÓN CARNAVAL	HISTORIAS DEL CARNAVAL
00:30						PREGÓN CARNAVAL	HISTORIAS DEL CARNAVAL
01:00	NOTICIAS OC						
01:30	SUBMARINO	EL DORSAL	EDUCACIÓN				
02:00	REDIFUSIÓN EL MIRADOR						
02:30	ZONA HISTORIA						HISTORIAS DEL CARNAVAL
03:00	EL FAROL						HISTORIAS DEL CARNAVAL
03:30	EL FAROL	EDUCACIÓN	LA LEVANTA	TRASPUNTE			
04:00	CARTA DE AJUSTE						
04:30	CARTA DE AJUSTE						
05:00	CARTA DE AJUSTE						
05:30	CARTA DE AJUSTE						
06:00	CARTA DE AJUSTE						
06:30	CARTA DE AJUSTE						

7. 2 ONDA CÁDIZ TELEVISION PROGRAMMING GRID FROM MONDAY, FEBRUARY 8th, 2021 TO SUNDAY, FEBRUARY 14th, 2021.

We have marked in yellow the retransmission of the «Palco del Falla» live. In orange the rebroadcasts of this program and in green, we show the programming related to some aspect of the carnival. (Source: Direction of production of Onda Cádiz TV).

PARRILLA NUEVA DE PROGRAMACIÓN DESDE EL 08-02-20 AL 14-02-21							
LUNES 8	MARTES 9	MIÉRCOLES 10	JUEVES 11	VIERNES 12	SÁBADO 13	DOMINGO 14	
07:00	CARTA DE AJUSTE						07:00
07:30	NOTICIAS OC						CINCO DÍAS
08:00	CINCO DÍAS	SUBMARINO	TU COMERCIO	LA BUENA	CÁDIZ OPINA	BIBLIO	08:00
08:30	HELLO CÁDIZ	AULA MAGNA	EDUCACIÓN	TRASPUNTE	CONECTA	CÁDIZ OPINA	08:30
09:00	CÁDIZ AL DÍA				RESUMEN	RESUMEN	09:00
09:30	ANGULO ABIERTO				ANGULO	ANGULO	09:30
10:00	ANGULO ABIERTO				ABIERTO	ABIERTO	10:00
10:30	EL MIRADOR				RESUMEN	LA DESPENSA	11:00
11:00	EL MIRADOR				MIRADOR	FÚTBOL	11:30
11:30	EL MIRADOR				MIRADOR	SALA FEMENINO	12:00
12:00	EL MIRADOR				MIRADOR	SALA FEMENINO	12:30
12:30	LA DESPENSA	N DE UNA CALLE	CÁDIZ OPINA	AULA MAGNA	TU COMERCIO	SALA FEMENINO	13:00
13:00	SABOR GOURMET	HELLO CÁDIZ	SABOR GOURMET	MIRADAS	LA PRIMAVERA	CINCO DÍAS	13:30
13:30	CÁDIZ CONTIGO				CINCO DÍAS	CINCO DÍAS	14:00
14:00	CÁDIZ CONTIGO				CINCO DÍAS	CINCO DÍAS	14:30
14:30	NOTICIAS CÁDIZ 1ª EDICIÓN				EN EL PALCO	SABOR GOURMET	14:30
15:00	TU COMERCIO	EL MUELLE	SUBMARINO		DEL	EL MUELLE	15:00
15:30	REDIFUSIÓN ANGULO ABIERTO				FALLA	MÚSICA DE LOBO	15:30
16:00	REDIFUSIÓN ANGULO ABIERTO				FALLA	PROGRAMA	16:00
16:30	REDIFUSIÓN ANGULO ABIERTO				FALLA	CORO	16:30
17:00	LA PRIMAVERA	LA LEVANTA	LA BUENA	LA PRIMAVERA	REDIFUSIÓN	PROGRAMA	17:00
17:30	N DE UNA CALLE	AULA MAGNA	EDUCACIÓN	EL MUELLE	MIRADOR	ESPECIAL	17:30
18:00	EN EL PALCO DEL FALLA				CÁDIZ	COROS	18:00
18:30	EN EL PALCO DEL FALLA				CONTIGO	COROS	18:30
19:00	EN EL PALCO DEL FALLA				BIBLIO	COROS	19:00
19:30	EN EL PALCO DEL FALLA				CONECTA	SALA VIRGILI	19:30
20:00	EN EL PALCO DEL FALLA				NOTICIAS OC	LA	20:00
20:30	EN EL PALCO DEL FALLA				NOTICIAS OC	LEVANTA	20:30
21:00	NOTICIAS CÁDIZ 2ª EDICIÓN				MÁS CINE	ZONA	21:00
21:30	SUBMARINO	B DE COPLAS	JALEO	TRASPUNTE	SUBMARINO	HISTORIA	21:30
22:00	SUBMARINO				EN EL PALCO	ESPECIAL	22:00
22:30	EN EL PALCO DEL FALLA				DEL	PREGONES	22:30
23:00	EN EL PALCO DEL FALLA				FALLA	CINCO DÍAS	23:00
23:30	EN EL PALCO DEL FALLA				FALLA	JALEO	23:30
00:00	EN EL PALCO DEL FALLA				FALLA	CINCO DÍAS	00:00
00:30	EN EL PALCO DEL FALLA				FALLA	JALEO	00:30
01:00	EN EL PALCO DEL FALLA				FALLA	JALEO	01:00
01:30	NOTICIAS CÁDIZ 2ª EDICIÓN				SALUDABLEMENTE	CINCO DÍAS	01:30
02:00	SUBMARINO	SUBMARINO		NOTICIAS OC	SALUDABLEMENTE	CINCO DÍAS	02:00
02:30	AULA MAGNA	JALEO	TRASPUNTE	SUBMARINO	TRASPUNTE	CINCO DÍAS	02:30
03:00	CÁDIZ CONTIGO				LA PRIMAVERA	AULA MAGNA	03:00
03:30	CÁDIZ CONTIGO				MÚSICA DE LOBO	LA PRIMAVERA	03:30
04:00	CARTA DE AJUSTE						04:00
04:30	CARTA DE AJUSTE						04:30
05:00	CARTA DE AJUSTE						05:00
05:30	CARTA DE AJUSTE						05:30
06:00	CARTA DE AJUSTE						06:00
06:30	CARTA DE AJUSTE						06:30