

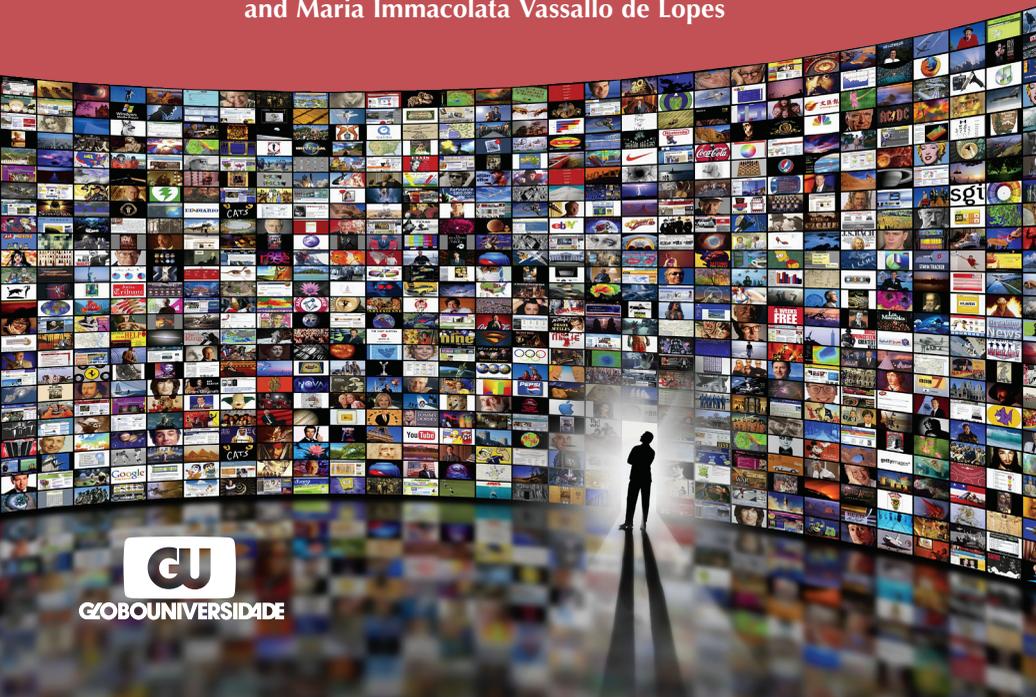
IBERO-AMERICAN OBSERVATORY OF TELEVISION FICTION

OBITEL 2011

Quality in television fiction and audiences' transmedia interactions

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Guillermo Orozco Gómez**

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and Maria Immacolata Vassallo de Lopes**



GOBOUNIVERSIDADE

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EDITORS' NOTE

THIS YEARBOOK IS PUBLISHED in three languages simultaneously: Portuguese, Spanish, and English, and its predecessors are the *Obitel Yearbook 2007*, published in Spanish by Editorial Gedisa, Spain, *Obitel Yearbook 2008*, published in Portuguese and English, by Globo Universidade, Brazil, *Obitel Yearbook 2009*, published in Spanish, by OETI, Spain, and in Portuguese and English, by Globo Universidade, Brazil, and *Obitel Yearbook 2010*, published in Portuguese and Spanish, by Globo Universidade Brazil, as well.

On June 21, 2008, in a general meeting held in Rio de Janeiro, the vote of the majority of members of *Obitel* renovated its international coordination. The original general coordinator, Prof. Maria Immacolata Vassallo de Lopes, PhD, remained at her position, and the other general coordinator was replaced by Prof. Guillermo Orozco Gómez, PhD.

In July 2008, Uruguay joined in as a new member of *Obitel*. Since the withdrawal of the national coordinators of Spain, United States, Colombia and Argentina in November 2008, and with the subsequent incorporation of Ecuador this year, *Obitel* became a renewed international institution for the comparative research on television fiction, with the participation of eleven countries, which integrate the national chapters of this *Yearbook*. Four actual coordinators are founding members of *Obitel*, and the other coordinators are new members. The increase of *Obitel's* membership shows by itself the consolidation and leadership of its analytical and provocative work around the Ibero-American world.

On behalf of all the national coordinators, the general coordinators of this *Yearbook* wish to express our gratitude to Globo Universidade for their continuous support and timely collaboration to this publication. We reiterate our appreciation for the support received from the institutes: Ibope (Brazil), Time-Ibope (Chile) Ibope (Colombia, Uruguay), Ibope-agb (Mexico), Media Monitor-Marktest Audimetria (Portugal), Kantar Media and Barlovento Comunicaciones (Spain), Nielsen (United States), agb Nielsen Media Research (Venezuela), and from all and each one of the universities where the authors belong.

NOTE ON METHODOLOGY

THE SCIENTIFIC OBSERVATION of such a rich, innovative and complex genre as the television fiction involves an effort that renovates itself continuously from a methodological point of view. The experience accumulated by the participants in this *Yearbook* helps us to face always new challenges and see new opportunity areas to be included in the observation. The analysis we developed for this *Yearbook*, and for previous ones published by *Obitel*, aims to be multiple and at the same time balanced, dealing with at least five dimensions: production, exhibition, consumption, marketing and transmedia interactions with television fiction.

The goals of the methodology we used are:

- 1) The systematic monitoring of the fiction shows that are broadcast through the open channels of the 11 countries who participate in the network;
- 2) The generation of comparable data between these countries;
- 3) The identification of plural and bilateral flows of genres and formats;
- 4) The analysis of trends in narratives and thematic content in each country;
- 5) The analysis of the transmedia reception and audience's interaction with fiction in each country;
- 6) The publication of the outcomes of the systematic monitoring under yearbook format.

Our observation is carried out by a network of research teams from 11 countries from different universities throughout the Ibero-American region: Argentina, Brazil, Chile, Colombia, Ecuador, Spain, USA, Mexico, Portugal, Venezuela and Uruguay.

The primary sources of audience measurement data are provided by the entities in charge of such studies in the different countries: Ibope and its agencies in Brazil, Mexico, Argentina, Colombia, Ecuador, Uruguay and Chile; Taylor Nielsen-Sofres in Spain, Marktest in Portugal; and Nielsen in the USA. We also work with data generated within the research teams from other sources, such as press releases, the internet, audio and video material, and data obtained from direct contact with agencies and actors from the audiovisual milieu.

The statistical processing of the data was carried out based in *production typologies* (TV schedules, time slots, duration time of each fiction product or episode) and *measurement typologies* (rating, share), which allows the development of comparative frames on the supply conditions on the profiles of the production of television fiction in each country, which include categories such as schedule volume, formats, producers, scriptwriters, creators and broadcast strategies.

Throughout the year, the research teams from each nation enrich their image database, where each new product, either domestic or co-produced with another country of the region, is classified and catalogued.

This work displays the four research lines developed from our observation:

- 1) A quantitative/descriptive line for the fiction production of the year, with the aim of situating the data within the fiction production and reception and distribution in each country;
- 2) A qualitative/interpretative line of production and reception analysis, with the aim of studying the economic and sociocultural aspects which are inherent to the contents conveyed through the television

fiction of each country;

- 3) A quantitative and qualitative analysis on the audience's transmedia interactions;
- 4) A comparative analysis line, which aims to identifying similarities, differences and trends in television fiction products from the member countries of the network.

The overall analysis of this *Yearbook* is divided into three parts.

In the first part, there is an introductory chapter with a comparative synthesis of fiction from the countries involved. It contains a quantitative and qualitative comparison of the development of fiction within each country, regarding prominent productions and the year's theme, which for this *Yearbook 2011* was **Quality in TV Fiction**.

In the second part, there are eleven chapters, which have their internal structure articulated into four parts:

- 1) Each country's audiovisual context, which presents an overview of the audiovisual sector, regarding the production of television fiction: history, trends and most relevant facts;
- 2) An analysis of the new television fiction programs throughout the year. This is displayed on tables with specific data from both, domestic and Ibero-American programs shows in each country.
- 3) This year, the analysis included one general view of the transmedia audiences' interaction with fiction in Internet.
- 4) The most prominent productions of the year: those that have been most significant not only regarding *rating*, but also in terms of sociocultural impact or innovation in the television industry or in the market.
- 5) Finally, there is the **Theme of the Year**, which in this delivery is: **Quality in TV Fiction**. Especially how quality is conceived and how models for good or bad television fiction in each *Obitel* country becomes established.

In the third part, the *Yearbook 2011* presents the 10 most viewed fiction titles of each country, with their technical specifications containing information on their production.

PART ONE

Television fiction in the Ibero-American countries in 2010

COMPARATIVE SYNTHESIS OF THE OBITEL COUNTRIES IN 2010

By Maria Immacolata Vassallo de Lopes and Guillermo Orozco Gómez

1. Quantitative comparison of television fiction in Ibero-American countries

This chapter analyzes the production and circulation of television fiction¹ programming in Ibero-American countries. With this aim, the programming of 69 private and public broadcast television networks with national coverage from 11 countries were observed; all of them constitute the Obitel universe in 2010.

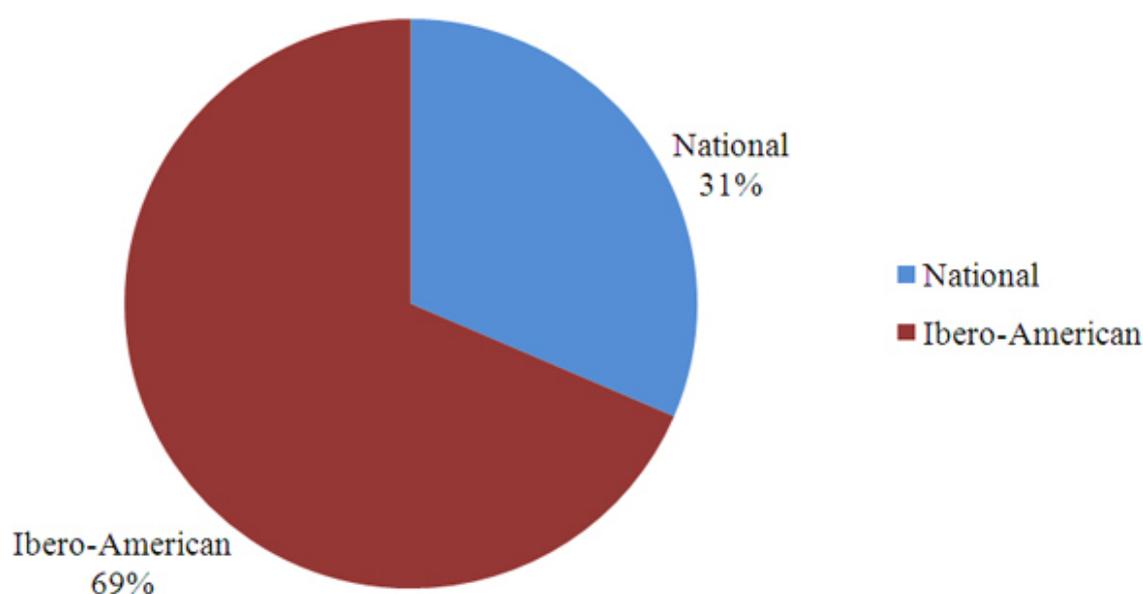
Table 1. Member-countries of Obitel and analyzed channels – 2010

Obitel countries	Private channels	Public channels	Total - television stations
Argentina	América 2, Canal 9, Telefé, El Trece	Canal 7 Televisión Public	5
Brazil	Globo, Record, sbt, Bandeirantes, Rede tv	tv Brasil	6
Chile	uc tv, ucv tv, Chilevisión, Mega, Red, Telecanal	tvn	7
Colombia	rcn, Caracol, Canal uno	Señal Colombia, Canal Institucional	5
Ecuador	Teleamazonas, rts, Ecuavisa, Canal Uno	ectv, Gama tv, tc Televisión	7
Mexico	Televisa, tv Azteca	Once tv, Conaculta	4
Portugal	sic, tvI	rtp1, rtp22	4
Spain	Antena3, Tele5, Cuatro, LaSexta, Veo 7	tve1, La 2	71
United States	Azteca América, Telefuturo, Telemundo, Univision, Estrella tv	--	5
Uruguay	Montecarlo, Saeta, Teledoce	Televisión Nacional Del Uruguay (tnu)	4
Venezuela	Canal i, Globovisión, La Tele, Meridiano, Televen, tv Familia, Vale tv, Venevisión	antv, C.A. Tele Sur, tves, tv, COVETEL, Colombeia, Ávila tv	15
Total	47	22	69

Considering the 69 broadcast networks with national coverage within the Obitel universe, 47 are private (68%), more than two times the number of the 23 public networks (32%). The only countries with the same number of private and public channels are Ecuador, Portugal and Mexico, and a similar situation occurs between Venezuela and Colombia. In Argentina, Brazil, Chile, Spain, United States and Uruguay the networks are mainly private. The United States has no public network destined to the Hispanic population.

¹ From now on: TV fiction.

Graph 1. National and Ibero-American production hours in 2010



In 2010, the overall offering of TV fiction hours reached more than twice the number of national productions, that is, 69% against 31%.

Table 2. Offering of hours of national and Ibero-American fiction – 2008 to 2010

GLOBAL OFFERING HOURS	2010		2009		2008		TOTAL
	National	Ibero	National	Ibero	National	Ibero	
	9,510	20,702	9,690	13,769	9,637	10,672	
TOTAL	30,212	23,459	20,309	73,978			

In the 2008-2010 triennium, the overall broadcast of original fiction totalized 73,978 hours. When comparing these years, it is possible to notice that the greatest raise occurs between 2009 and 2010, an increase of 28.8%, against 15.5% from 2008 to 2009. Among other reasons, this advance is related to the entrance of Ecuador and the return of Colombia to Obitel. When the national production data is analyzed without the numbers presented by these two countries, however, it is possible to observe a strong decrease by the margin of 20% in the production of national hours of the Obitel countries, as it can be clearly seen in the analysis of table 3.

In 2010, the total of hours of Ibero-American productions increased by 50% compared to 2009. This raise demonstrates a considerably higher share than the average of 29% observed in this segment, confirming a tendency noticed since 2007, when the historical series began. These numbers suggest a greater circulation of Ibero-American productions over a strong decrease of national production in some countries, as observed in Table 3.

Table 3. Broadcasted hours of national and Ibero-American fiction by country - 2008 to 2010²

HOURS	Argentina	Brazil	Chile	Colombia	Ecuador	Mexico	Portugal	Spain	USA	Uruguay	Venezuela	Total
Nat. 2010	1035	1288	671	1671	305	1194	1351	657	911	47	380	9510
Nat. 2009	1228	1605	644	-	-	1582	1408	1123	833	49	1218	9690
Nat. 2008	1598	2026	667	-	-	1612	1319	1167	1248	0	-	9637

² In every table, the number zero [0] in country column means that there was no production, while the symbol [-] indicates that the country did not participate in the Obitel network.

National 2008-10	3861	4919	1982	1671	305	4388	4078	2947	2992	96	1598	28837
Ibero 2010	2048	267	2103	952	2288	394	1032	380	3387	2629	5222	20702
Ibero 2009	2168	32	2787	-	-	444	961	272	2649	2662	1794	13769
Ibero 2008	2270	248	1653	-	-	782	1038	408	1672	2601	-	10672
Ibero 2008-10	6486	547	6543	952	2288	1620	3031	1060	7708	7892	7016	45143
TOTAL 2008-10	10347	5466	8525	2623	2593	6008	7109	4007	10700	7988	8614	73980

In 2010, Colombia has led the national production of fiction hours, with Portugal in second place and Brazil in third. This order is followed by Mexico, Argentina, United States and Chile. It is possible to observe that, except for the United States and Chile, all other countries have decreased their national production hours in comparison to 2009. This fact shows that the increase tendency of exhibition hours of Ibero-American fiction shows, observed since 2009, remains and can be observed by the raise on the importation of Ibero-American fiction shows by several countries. However, it is important to highlight the strong decrease in the number of national hours identified in Venezuela and Spain.

Spain's decrease was caused by the reduction of eight national fiction titles. However, Spain continues to lead the offering of national hours in prime time. This scenario has caused the increase of Latin-American fiction hours on the programming of Spanish broadcasters. Besides, it has also been observed in Spain the reinforcement of the tendency of national public broadcasters to program exhibition of telenovelas in their second channels.

Venezuela, in its turn, imported the highest number of hours of Ibero-American production, more than three times the amount in 2009. This amount corresponds to 25% of the total of imported fiction hours in 2010.³ This has been the largest importation promoted by a single country in Obitel to date. After Venezuela, we have the United States, Uruguay and Ecuador. Brazil has raised significantly the number of exhibition hours of Ibero-American fiction, returning to the numbers registered in 2008. Even so it still is, among all countries, the one that imported the least. Spain and Portugal also presented raises while Argentina, Chile, Mexico and Uruguay have scaled down their importations in comparison to 2009.

Considering the 2008-2010 triennium, Brazil has remained the leading country in the production of national fiction hours, followed by Mexico, Portugal and Argentina, which means that the four countries ranked in the same places they did in the 2007-2009 triennium.

In the 2008-2010 triennium, the group of the *great fiction producers*⁴ formed by Brazil, Mexico and Portugal had 46% of the national hours in the Obitel universe. Nevertheless, we emphasize that even in these countries the decline registered in 2010 was twice as large as in 2009, reinforcing the decrease tendency in national hours. It is important to observe more closely the production strategies of national fiction shows in these three countries.⁵ Along with the co-productions, the distribution strategies of imported/exported fiction shows by Obitel countries shall also be very carefully described. This procedure can provide a better overview of the country's productive capacity for TV fiction.

The *medium producers* of the 2008-2010 triennium are Argentina, United States and Spain, ranking in the same place as in the 2007-2009 triennium. As the previously mentioned group, these countries had a gradual decrease in the production of national hours, year after year.

Chile stands in the last three years as a *small producer*, while Uruguay, because of its reduced amount of national production hours, has not reached yet any of the production capacity standards in TV fiction. Uruguay was the country that imported more Ibero-American fiction hours between 2008 and 2010 with 21% of the

³ This result shows significant decrease in the number of national hours of this country, which was due to governmental censorship applied to two telenovelas. Venezuela has exhibited more hours of Colombian and Mexican production than Colombia and Mexico themselves in 2010.

⁴ Obitel's methodology defines the countries as large, medium and small producers in regard to their production capacity, the main criterium being the annual average number of fiction hours produced.

⁵ It is important to notice, for example, the case of Colombia, whose production of national hours in 2010 has surpassed in approximately 20% the production of Portugal, the second greatest producer.

importations in the period, followed by Chile and Argentina. Brazil has presented less imported hours of Ibero-American fiction, with only 1% of the total of the triennium.

Considering the quantity of national and Ibero-American fiction shows in the triennium, the countries that have exhibited more hours are United States and Argentina, with about 10,000 hours, followed by Venezuela and Chile, with 8,000 hours; Uruguay and Portugal with 7,000 hours; Mexico, 6,000; Brazil, 5,000; and Spain, with 4,000. The total of TV fiction offered in the 2008-2010 triennium was of 73,979 hours, which is the equivalent to more than eight years of uninterrupted exhibition of this television genre in broadcast television.⁶

Table 4. National and Ibero-American fiction titles offered – 2008 to 2010

TITLES	Argentina	Brazil	Chile	Colombia	Ecuador	Mexico	Portugal	Spain	USA	Uruguay	Venezuela	TOTAL
Nat. 2010	15	49	24	34	5	21	31	48	17	3	9	256
Nat. 2009	24	41	29	-	-	20	28	56	7	3	15	223
Nat. 2008	26	38	31	-	-	27	26	47	12	0	-	207
National 2008-2010	65	128	84	34	5	68	85	151	36	6	24	686
Ibero 2010	33	6	30	20	32	9	16	6	45	34	58	289
Ibero 2009	30	1	50	-	-	6	12	5	30	26	15	175
Ibero 2008	27	5	26	-	-	13	11	7	19	35	-	143
Ibero 2008-2010	90	12	106	20	32	28	39	18	94	95	73	607
OVERALL TOTAL 2008-2010	155	140	190	54	37	96	124	169	130	101	97	1293

In 2010, Brazil has led the offer of national fiction titles, closely followed by Spain. United States, Mexico and Portugal have also increased their numbers in relation to 2009, unlike Argentina, Chile e Venezuela. Only Uruguay registered the same rate as in the previous year.

Venezuela, reflecting a tendency already registered in table 3, was the country that imported the highest number of Ibero-American titles, almost quadrupling the rate registered in 2009. The United States came in second place, followed by Uruguay.

Chile was the only country that reduced the number of Ibero-American titles offered, returning approximately to the same standard registered in 2008. Even though having increased the importation of Ibero-American fiction in 2010, Brazil is, by far, the country that least imports.

Table 5. Formats of national fiction in number of titles – 2008 to 2010

FORMATS	Soap opera	Series	Miniseries	TV movie	Others	TOTAL
Argentina	2010	6	2	0	7	15
	2009	18	3	2	1	24
	2008	14	4	1	7	26
TOTAL 2008-2010	38	9	3	0	15	65
Brazil	2010	13	12	4	1	49
	2009	15	11	6	1	41
	2008	16	7	3	0	38
TOTAL 2008-2010	44	30	13	2	39	128

⁶ It has to be considered that Colombia, Ecuador and Venezuela could not be properly analyzed in terms of the triennium because they have not completed this period in the Obitel network.

Chile	2010	12	3	1	2	6	24
	2009	8	12	3	5	1	29
	2008	7	14	2	5	3	31
	TOTAL 2008-2010	27	29	6	12	10	84
Colombia	2010	20	1	13	0	0	34
	2009	-	-	-	-	-	0
	2008	-	-	-	-	-	0
	TOTAL 2008-2010	20	1	13	0	0	34
Ecuador	2010	3	0	0	0	2	5
	2009	-	-	-	-	-	0
	2008	-	-	-	-	-	0
	TOTAL 2008-2010	3	0	0	0	2	5
Mexico	2010	13	8	0	0	0	21
	2009	14	4	0	0	2	20
	2008	15	8	0	0	4	27
	TOTAL 2008-2010	42	20	0	0	6	68
Portugal	2010	8	12	7	0	4	31
	2009	9	15	3	0	1	28
	2008	11	10	1	1	3	26
	TOTAL 2008-2010	28	37	11	1	8	85
Spain	2010	0	26	13	3	6	48
	2009	9	26	11	2	8	56
	2008	6	27	7	0	7	47
	TOTAL 2008-2010	15	79	31	5	21	151
USA	2010	13	1	1	0	2	17
	2009	7	0	0	0	0	7
	2008	11	1	0	0	0	12
	TOTAL 2008-2010	31	2	1	0	2	36
Uruguay	2010	0	2	1	0	0	3
	2009	0	2	1	0	0	3
	2008	0	0	0	0	0	0
	TOTAL 2008-2010	0	4	2	0	0	6
Venezuela	2010	4	3	1	0	1	9
	2009	9	5	0	0	1	15
	2008	-	-	-	-	-	0
	TOTAL 2008-2010	13	8	1	0	2	24
OVERALL							
TOTAL		238	218	68	20	103	647
2008-10							

In 2010, Colombia produced the highest number of **telenovelas** with a total of 20 titles and, in consequence, was the country that offered more national production hours, due to the long seriality of the format. Still concerning telenovelas, in second place there is a draw among Brazil, USA and Mexico, while Chile occupies the third place

in the format production. In 2009, Argentina led the telenovelas ranking, followed by Brazil and Mexico. In 2008, Brazil was the largest producer of this format, followed by Mexico and Argentina.

It is important to highlight the vertiginous decrease in the telenovelas production in Argentina, verified in the comparison between 2009 and 2010. In the previous year, Argentina had led the ranking of telenovelas with 18 titles, while in 2010 its production fell to one third of the production of 2009, that is, six titles. This decrease can be explained by the entrance of six more titles of Ibero-American telenovelas. Moreover, a larger exhibition of comedy programs can be noticed replacing fiction shows in the prime time slot. It is important to point out that this is the lowest number of national telenovela titles observed since 2006, year in which Obitel's monitoring began.⁷

In reference to **series**, in 2010 Spain led with more than twice the production of the countries in second place, Brazil and Portugal, with Mexico appearing in third. It is important to observe that, since 2007, Spain has maintained the lead as the greatest producer of this format among Obitel countries. In 2009, Portugal has appeared in second place, and Chile in third.

Concerning **miniseries**, Spain was again the country that produced the most in 2010, presenting almost two times the production of Portugal, in second place, and three times the production of Brazil, in third place. The Spanish leadership in this format prevailed, as occurred in the years 2009 and 2008. In 2009, Brazil reached second place, followed by Portugal and Chile, tied in third. In 2008, Brazil occupied the second place in the production of miniseries titles, and Chile the third position.

The numbers related to the production of **series** and **miniseries** show the hegemony of Spain in the short seriality formats. This confirms at the same time the superiority of **telenovelas**, and thus of long seriality storytelling in Latin America, especially in Brazil, Colombia, Mexico and Argentina. Portugal, even though being an European country, seems to be an exception when it comes to producing the format, due to its “cultural proximity” with Brazilian telenovelas.

In 2010, only three countries produced **TV movies**. The major producer of the year was Spain, with three titles, while Chile produced two titles, and Brazil one. The production of Chile decreased more than 50% in relation to 2009, but the country still prevailed as the main producer in the triennium 2008-2010, with a total of 13 titles, followed by Spain, with five productions.

In the category **others**, which includes the formats unit, *docudrama*, dramatized, soap operas and sketches, Brazil led the production of titles not only in 2010 but in the past three years. In 2010, Brazil produced 19 titles of these formats, followed by Colombia with 13 and Argentina with seven. In 2009 Brazil and Spain tied in first place with eight productions each, followed by Mexico with two titles. In 2008 the first place was occupied by Brazil with 12 productions, followed by Argentina and Spain with seven titles and Mexico in third place with four titles.

When analyzing the numbers of the **triennium** on what concerns formats, the main producer of **telenovelas** among the Obitel countries was Brazil, followed by Mexico. Argentina appears in third place, despite the decrease on the production of this format. Brazil, Mexico and Argentina produced together 124 telenovelas, which correspond to 52% of the overall unreleased productions of the Obitel countries in the past three years. The major producer of **series** was Spain with twice the production of second-placed Portugal and Brazil. Spain also led the production of **miniseries**, way ahead of Brazil and Colombia. In reference to the number of **titles of miniseries in the triennium** Spain appeared in first place, followed by Brazil and Portugal.

On what concerns the most-produced formats in the triennium, **telenovela** was in first place, followed by **series**. The diverse category **others** appeared in third place, followed by miniseries and TV movie. In the triennium 2007-2009 telenovelas also appeared as the most-produced format in the Obitel countries. On one hand, these numbers show that the long seriality productions appear among the most-produced titles. On the other, this reveals that not many countries focus their production on short seriality formats. It is though important to highlight that, even with the hegemony of Spain related to the production of short seriality formats, in the overall perspective, countries such as Portugal, Brazil, Chile and Mexico have been presenting a strong investment throughout the years in productions of short seriality (especially series and miniseries). This fact may indicate a tendency of diversification of formats involving the Obitel countries as a whole.

7 Cf. Obitel 2007 e 2008 Yearbooks. In 2006 the Argentinean production of telenovelas was of 16 titles; in 2007, of 11 titles.

Argentina	0	20	150	170	487	760	1,523	2,770	686	499	9	1,194	4,134
Brazil	295	350	350	995	1,519	1,847	2,019	5,385	24	110	3	137	6,517
Chile	832	760	415	2,007	443	411	644	1,498	29	62	76	167	3,672
Colombia	1,712	-	-	1,712	1,273	-	-	1,273	1,180	-	-	1,180	4,165
Ecuador	57	-	-	57	1,623	-	-	1,623	1,130	-	-	1,130	2,810
Mexico	0	89	48	137	2,412	2,498	2,131	7,041	0	18	16	34	7,212
Portugal	45	40	0	85	1,667	1,772	1,441	4,880	19	62	124	205	5,170
Spain	151	540	667	1,358	323	1,548	738	2,609	319	719	305	1,343	5,310
USA	276	166	9	451	3,353	3,322	537	7,212	571	150	761	1,482	9,145
Uruguay	56	50	0	106	1,974	1,001	0	2,975	704	1,536	0	2,240	5,321
Venezuela	609	120	-	729	5,200	1,306	-	6,506	0	0	-	0	7,235
TOTAL	4,033	2,135	1,639	7,807	20,274	14,465	9,033	43,772	4,662	3,156	1,294	9,112	60,691

Table 7 shows that Colombia was the country that produced more **chapters/episodes of short duration** (up to 30 minutes). In second place came Chile, followed by Venezuela. Other countries have had sharp falls such as Spain and Brazil. Argentina and Mexico, however, have not exhibited any short duration chapters/episodes in 2010. But, even with this decline, the overall total is 30% higher than in 2009.

In terms of the total of **chapters/episodes of medium duration** (30 to 60 minutes), 2010 presents superior numbers than 2009, the highest in the triennium. In 2010, Venezuela led to great advantage the exhibition of medium duration fiction shows, followed by United States and Uruguay. In the triennium, the highest number of medium duration fiction shows was the one presented in the United States, followed by Mexico and Venezuela.

In 2010, Colombia presented the largest number of **chapters/episodes of long duration** (over 60 minutes), followed by the United States. Uruguay and Brazil showed considerable reduction in relation to 2009.

The total of **chapters/episodes of short, medium and long duration in the triennium**, despite the variations presented by the countries, demonstrates that Brazil, Argentina, Mexico, United States, Portugal and Venezuela prefer particularly the medium duration fiction shows. While in Chile there is a higher incidence of short duration, and in Uruguay the preference is for medium and long duration, in Spain it is well distributed among all three durations.

Table 8. Co-productions – 2008 to 2010

Co-productions	Argentina	Brazil	Chile	Colombia	Ecuador	Mexico	Portugal	Spain	USA	Uruguay	Venezuela	Total
2010	1	3	0	0	0	1	1	2	1	3	0	12
2009	3	0	2	-	-	1	0	6	0	4	2	18
2008	2	1	0	-	-	1	0	2	3	0	-	9
TOTAL 2008-2010	6	4	2	0	0	3	1	10	4	7	2	39

Brazil and Uruguay shared the spotlight on the making of co-productions. One needs to observe more carefully, however, the Brazilian co-productions made by Globo. This network's co-productions usually are not exhibited in Brazil, because Globo has a rule to only show national television dramas. These co-productions reveal a business model that searches internationalization not only by exporting national production, but also by establishing partnerships with countries that have well accepted the telenovela format. In 2010, the countries for co-productions were United States, Mexico and Portugal.

Despite the strategic importance of co-productions in the process of internationalizing TV fiction production, in 2010 there was a decrease of almost 35% in relation to 2009, a year when co-productions had doubled the numbers achieved in 2008. The strongest fall of the year was noted in Spain, which had two co-productions in 2010 against six in 2009, returning to the rate of 2008. Another sharp fall was noted in Argentina, which made only one co-production against three in 2009. Chile and Venezuela, who made two co-productions each in 2009, have had none in 2010. When the total of the triennium is observed in each country, however, Spain

maintained the lead with ten co-productions, followed by Uruguay with seven, and Argentina with six.

Table 9. National fiction hours by time slot

TIME SLOTS	Argentina	Brazil	Chile	Colombia	Ecuador	Mexico	Portugal	Spain	USA	Uruguay	Venezuela	TOTAL	
Morning	2010	0	0	2	9	0	0	6	0	0	15	32	
	2009	0	2	87	-	-	0	27	12	7	0	135	
	2008	0	0	31	-	-	0	122	0	127	-	280	
TOTAL 2008-2010	0	2	120	9	0	0	155	12	134	0	15	447	
Afternoon	2010	361	331	91	449	0	376	274	269	0	0	45	2,196
	2009	569	304	78	-	-	482	341	564	141	0	269	2,748
	2008	821	389	47	-	-	481	346	542	417	0	-	3,043
TOTAL 2008-2010	1,751	1,024	216	449	0	1,339	961	1,375	558	0	314	7,987	
Prime time	2010	674	613	545	1,060	305	705	1,071	409	910	13	255	6,560
	2009	170	746	451	-	-	1,027	1,040	539	674	36	774	5,457
	2008	355	1,196	566	-	-	1,118	801	614	494	0	-	5,144
TOTAL 2008-2010	1,199	2,555	1,562	1,060	305	2,850	2,912	1,562	2,078	49	1,029	17,161	
Night	2010	0	344	32	153	0	113	0	21	1	34	65	763
	2009	489	553	28	-	-	73	0	8	11	13	175	1,350
	2008	422	441	23	-	-	13	50	11	210	0	-	1,170
TOTAL 2008-2010	911	1,338	83	153	0	199	50	40	222	47	240	3,283	
OVERALL TOTAL 2008-2010	3,861	4,919	1,981	1,671	305	4,388	4,078	2,989	2,992	96	1,598	28,878	

Source: Obitel

In 2010, the distribution of national fiction by time slots registered a growth in prime time regarding 2009, while all the other slots dropped when compared to the same period. Despite the entrance of Colombia in Obitel and the beginning of morning transmissions in Venezuela, the number of fiction hours exhibited in the **morning** period had a fall of almost 80%, caused by the great reduction of broadcast hours by Chile, Portugal and Spain. Portugal prevailed as the country that produced the most, followed by Colombia and United States. Mexico, Argentina and Brazil had a good performance in the **afternoon** period, and Brazil has led the national fiction in the **night** period, even though with decreasing hours compared to 2009. The morning period has suffered an enormous fall in relation to the previous year.

Between 2008 and 2010, Portugal, Mexico and Brazil led the exhibition of national fiction shows in prime time. The hours dedicated to fiction in this time slot are more than double than that in the afternoon period. This overview asserts the importance of fiction in the time slot of higher rates and the best spot in television programming. Brazil led this category in the evening, followed by Argentina and far away by Venezuela. In the afternoon slot, Argentina stood out, followed by Spain and Mexico.

Table 10. Time-setting of fiction shows

Country	Present		Past		Historical		Other	
	2010	2009	2010	2009	2010	2009	2010	2009
Argentina	14	23	0	0	0	0	1	1
Brazil	52	36	1	2	2	3	0	0
Chile	18	25	2	1	4	3	0	0
Colombia	33	-	0	-	1	-	0	-
Ecuador	34	-	1	-	2	-	0	-
Mexico	28	25	0	1	2	0	0	0
Portugal	25	23	2	2	4	3	0	0
Spain	35	68	12	17	1	1	0	2
United States	60	35	1	2	1	0	0	0
Uruguay	33	27	4	1	0	1	0	0
Venezuela	62	9	4	1	1	0	0	0
TOTAL	394	271	27	27	18	11	1	3

Source: Obitel

Obitel countries have a preference for stories narrated in the present, totalizing around 90% of the fiction shows aired in 2010. Still, every country exhibited at least one fiction show set in the past or in a historical period, with the exception of Argentina. Spain is another particular case, with 25% of its productions set in the past – Spanish productions were responsible for approximately 45% of every country's fiction shows set in the period.

2. Top ten most-watched TV fiction of the year

Table 11. The most-seen titles in each country: origin, format, rating, share

	Title	Rate%	Share %	Format	Channel	Producer	Private or Public TV	Country of origin of the script	Exhibiting country
1	<i>A corazón abierto</i>	40.2	51.8	Telenovela	RCN	Vista e RCN	Private	USA	Colombia
2	<i>Viver a vida</i>	39.2	62.2	Telenovela	Globo	Globo	Private	Brazil	Brazil
3	<i>La póla</i>	38.4	49.7	Telenovela	RCN	RCN	Private	Colombia	Colombia
4	<i>Amor sincero</i>	36.7	49.1	Others	RCN	Vista e RCN	Private	Colombia	Colombia
5	<i>Caras e bocas</i>	36.0	64.9	Telenovela	Globo	Globo	Private	Brazil	Brazil
6	<i>Passione</i>	35.8	57.7	Telenovela	Globo	Globo	Private	Brazil	Brazil
7	<i>Chepe fortuna</i>	33.5	44.2	Telenovela	RCN	RCN	Private	Colombia	Colombia
8	<i>Rosario tijeras</i>	32.4	46.3	Others	RCN	RCN	Private	Colombia	Colombia
9	<i>Ti-ti-ti</i>	31.3	54.9	Telenovela	Globo	Globo	Private	Brazil	Brazil
10	<i>Dalva e Herivelto</i>	31.2	50.2	Miniseries	Globo	Globo	Private	Brazil	Brazil
11	<i>Oye bonita</i>	30.1	39.5	Telenovela	Caracol	Colombiana	Private	Colombia	Colombia
12	<i>Las detectivas y el Víctor</i>	29.9	39.7	Telenovela	RCN	RCN	Private	Colombia	Colombia
13	<i>Papai Noel existe</i>	29.3	49.7	Others (Unit)	Globo	Globo	Private	Brazil	Brazil
14	<i>Valientes</i>	29.3	44.3	Telenovela	El Trece	Pol-ka	Private	Argentina	Argentina
15	<i>Escrito nas estrelas</i>	29.2	52.8	Telenovela	Globo	Globo	Private	Brazil	Brazil
16	<i>Amor en custodia</i>	29.0	40.2	Telenovela	RCN	Teleset e Coestrella	Private	Colombia	Colombia
17	<i>Cama de gato</i>	28.7	56.2	Telenovela	Globo	Globo	Private	Brazil	Brazil
18	<i>El capo</i>	27.7	37.4	Telenovela	RCN	foxTelecolombia	Private	Colombia	Colombia
19	<i>A grande família</i>	27.7	46.9	Series	Globo	Globo	Private	Brazil	Brazil
20	<i>Batendo o ponto</i>	27.7	46.3	Others (Unit)	Globo	Globo	Private	Brazil	Brazil
21	<i>A mano limpia</i>	27.0	40.1	Telenovela	RCN	RCN	Private	Colombia	Colombia
22	<i>Los 80</i>	26.8	38.6	Series	13	Wood	Private	Chile	Chile
23	<i>Soy tu dueña</i>	25.7	36.8	Telenovela	Televisa	Televisa	Private	Mexico	Mexico
24	<i>Soy tu dueña</i>	22.5	34.0	Telenovela	Univisión	Univisión	Private	Mexico	USA
25	<i>Malparida</i>	22.4	32	Telenovela	El trece	Pol-Ka	Private	Argentina	Argentina
26	<i>El Capo</i>	22.0	31.1	Telenovela	RCN	Fox Telecolombia para RCN	Public	Colombia	Ecuador
27	<i>Sortilegio</i>	22.0	33.0	Telenovela	Univisión	Univisión	Private	Mexico	USA
28	<i>Triunfo del amor</i>	20.3	30.9	Telenovela	Televisa	Televisa	Private	Mexico	Mexico
29	<i>40 y tantos</i>	20.1	28.1	Telenovela	TVN	TVN	Public	Chile	Chile
30	<i>Conde Vrolok</i>	19.4	27.7	Telenovela	TVN	TVN	Public	Chile	Chile
31	<i>Llena de amor</i>	19.1	29.6	Telenovela	Televisa	Televisa	Private	Venezuela	Mexico
	Title	Aud. %	Share %	Format	Channel	Producer	Private or Public TV	Country of origin of the script	Exhibiting country
32	<i>Hasta que el dinero nos separe</i>	19.1	30.0	Telenovela	Univisión	Univisión	Private	Colombia	USA

33	<i>Mujeres de lujo</i>	18.3	26.4	Telenovela	CHV	CHV	Private	Chile	Chile
34	<i>En nombre del amor</i>	18.3	29.0	Telenovela	Univisión	Univisión	Private	Mexico	USA
35	<i>Martín Rivas</i>	18.2	27.3	Telenovela	TVN	TVN	Public	Chile	Chile
36	<i>Cuando me enamoro</i>	18.1	29.9	Telenovela	Televisa	Televisa	Private	Mexico	Mexico
37	<i>El primer golpe</i>	17.8	25.6	TV movie	Ecuavisa	Universal	Private	USA	Ecuador
38	<i>Teresa</i>	17.4	30.7	Telenovela	Televisa	Televisa	Private	Mexico	Mexico
39	<i>Rosario Tijeras</i>	17.2	24.4	Telenovela	TC	Teleset para RCN	Public	Colombia	Ecuador
40	<i>Amor sincero</i>	17.0	23	Telenovela	TC	Vista para RCN	Public	Colombia	Ecuador
41	<i>Infieles</i>	16.7	25.6	TV movie	CHV	CHV	Private	Chile	Chile
42	<i>Donde está Elisa</i>	16.7	23.4	Telenovela	Ecuavisa	Film In Florida para Telemundo	Private	USA	Ecuador
43	<i>Zacatillo</i>	16.6	29.6	Telenovela	Televisa	Televisa	Private	Mexico	Mexico
44	<i>Eva Luna</i>	16.1	25.0	Telenovela	Univisión	Univisión e Venevisión	Private	USA	USA
45	<i>Más sabe el diablo</i>	16.0	25.4	Telenovela	Ecuavisa	Telemundo	Private	USA	Ecuador
46	<i>La familia de al lado</i>	15.8	26.2	Telenovela	TVN	TVN	Public	Chile	Chile
47	<i>Botineras</i>	15.5	25.2	Telenovela	Telefé	Underground, Endemol Argentina, Telefé	Private	Argentina	Argentina
48	<i>Mi Recinto</i>	15.4	17.8	Series	TC	TC	Public	Ecuador	Ecuador
49	<i>Deixa que te leve</i>	15.1	43.6	Telenovela	TVI	TVI e Plural	Private	Portugal	Portugal
50	<i>Para vestir santos</i>	15.0	25.4	Others	El Trece	Pol Ka	Private	Argentina	Argentina
51	<i>El día menos pensado</i>	15.0	21.1	Others (Docudrama)	Geo Imagen	Geo Imagen	Public	Chile	Chile
52	<i>Doña Bella</i>	14.8	22.1	Telenovela	TC	RCN e Telefutura	Public	Colombia	Ecuador
53	<i>Locas de amor</i>	14.6	21.4	Series	Televisa	Televisa	Private	Argentina	Mexico
54	<i>Mujeres asesinas 3</i>	14.6	23.0	Serie	Univisión	Univisión	Private	Argentina	USA
55	<i>Para volver a amar</i>	14.4	26.3	Telenovela	Televisa	Televisa	Private	Colombia	Mexico
56	<i>La Taxista</i>	14.1	21.5	Telenovela	Ecuavisa	Ecuavisa	Private	Ecuador	Ecuador
57	<i>Mi Pecado</i>	13.6	25.0	Telenovela	Univisión	Univisión	Private	Mexico	USA
58	<i>Los ángeles de Estela</i>	13.2	26.5	Telenovela	TVN	TVN	Public	Chile	Chile
59	<i>Espírito Indomável</i>	13.1	36.9	Telenovela	TVI	TVI e Plural	Private	Portugal	Portugal
60	<i>El Clon</i>	13.1	23.2	Telenovela	Televisa	Telemundo	Private	Brazil	Mexico
61	<i>Águila roja</i>	13.0	29	Series	La1	Globomedia	Public	Spain	Spain
62	<i>Gritos de muerte y libertad</i>	12.9	20.5	Series	Televisa	Televisa	Private	Mexico	Mexico
63	<i>Meu Amor</i>	12.4	39.6	Telenovela	TVI	TVI e Plural	Private	Portugal	Portugal
	Title	Aud. %	Share %	Format	Channel	Producer	Private or Public tv	Country of origin of the script	Exhibiting country
64	<i>Volver a mi</i>	12.1	21.3	Series	13	13	Private	Chile	Chile
65	<i>Chepe fortuna</i>	12.1	18.3	Telenovela	TC	RCN	Public	Colombia	Ecuador
66	<i>Llena de amor</i>	12.1	21.0	Telenovela	Univisión	Univisión	Private	Venezuela	USA
67	<i>Casi Ángeles. la resistència</i>	11.5	19.9	Telenovela	Telefé	Cris Morena e RGB	Private	Argentina	Argentina
68	<i>Destino Imortal</i>	11.5	33	Miniseries	TVI	TVI e Plural	Private	Portugal	Portugal
69	<i>Rosa de Guadalupe</i>	11.4	21.0	Others (Unit)	Univisión	Univisión	Private	Mexico	USA

70	<i>La señora</i>	11.1	23.3	Series	TVE	Diagonal tv	Public	Spain	Spain
71	<i>Cuéntame cómo pasó</i>	11.0	24.7	Series	La1	Grupo Ganga	Public	Spain	Spain
72	<i>Felipe y Letizia</i>	10.6	22.8	Miniseries	Tele5	Tele5. Brutal Media	Private	Spain	Spain
73	<i>Sedução</i>	10.4	32.1	Telenovela	TVI	TVI e Plural	Private	Portugal	Portugal
74	<i>Hispania. la leyenda</i>	10.2	23.6	Series	Antena3	Bambú	Private	Spain	Spain
75	<i>¿Dónde está Elisa?</i>	9.9	29.7	Telenovela	Saeta	TVN Chile	Public	Chile	Uruguay
76	<i>Mar de Paixão</i>	9.7	36.5	Telenovela	TVI	TVI e Plural	Private	Portugal	Portugal
77	<i>Un gancho al corazón</i>	9.6	25.0	Telenovela	Univisión	Univisión	Private	Argentina	USA
78	<i>La duquesa</i>	9.5	22.2	Miniseries	Tele5	Tele5. Ficciona Media (ZZJ)	Private	Spain	Spain
79	<i>Cain & Abel</i>	9.4	14.3	Telenovela	Telefé	ON T.V. Llorente & Villarruel y Telefé	Private	Argentina	Argentina
80	<i>Perfeito Coração</i>	9.1	25.1	Telenovela	SIC	SIC e SP Televisão	Private	Portugal	Portugal
81	<i>Porque te quiero así</i>	9.0	27	Series	Saeta	Saeta	Private	Uruguay	Uruguay
82	<i>Gran reserva</i>	8.9	21.3	Series	TVE	Bambú	Public	Spain	Spain
83	<i>Nini</i>	8.8	18.5	Telenovela	Telefé	Kaberplay. Endemol y Telefé	Private	Argentina	Argentina
84	<i>Alguien que me quiera</i>	8.8	15.1	Telenovela	El Trece	Pol-Ka	Private	Argentina	Argentina
85	<i>Dias Felizes</i>	8.6	31	Miniseries	TVI	TVI e Plural	Private	Portugal	Portugal
86	<i>El pacto</i>	8.6	20.3	Miniseries	Tele5	Videomedia	Private	Spain	Spain
87	<i>La mujer perfecta</i>	8.6	51	Telenovela	Venevisión	Venevisión	Private	Venezuela	Venezuela
88	<i>Laços de Sangue</i>	8.4	23.9	Telenovela	SIC	SIC. SP Televisão e tv Globo	Private	Portugal/ Brazil	Portugal
89	<i>RePublic</i>	8.4	21.2	Miniseries	RTP1	RTP/Ukbar Filmes	Public	Portugal	Portugal
90	<i>El secuestro de Anabel</i>	8.4	18.1	tv movie	Tele5	Pedro Costa PC	Public	Spain	Spain
91	<i>Soy tu dueña</i>	8.3	47	Telenovela	Venevisión	Televisa	Private	Mexico	Venezuela
92	<i>El Clon</i>	8.1	52.2	Telenovela	Televen	RTI para Telemundo	Private	Brazil	Venezuela
	Title	Aud. %	Share %	Format	Channel	Producer	Private or Public TV	Country of origin of the script	Exhibiting country
93	<i>Dónde está Elisa?</i>	8.0	48.3	Telenovela	Televen	Telemundo	Private	USA	Venezuela
94	<i>Todos contra Juan 2</i>	8.0	16.4	Miniseries	Telefé	Rosstoc e Farfán	Private	Argentina	Argentina
95	<i>Malparida</i>	7.9	25.1	Telenovela	Teledoce	Pol-ka	Private	Argentina	Uruguay
96	<i>Los protegidos</i>	7.7	18.1	Series	Antena3	Ida y Vuelta	Private	Spain	Spain
97	<i>Acuarela de amor</i>	7.5	29.3	Telenovela	Teledoce	Globo	Private	Brazil	Uruguay
98	<i>Más sabe el Diabolo</i>	7.5	55.6	Telenovela	Televen	Telemundo	Private	USA	Venezuela
99	<i>Chepe Fortuna</i>	7.4	37.5	Telenovela	Televen	RCN	Private	Colombia	Venezuela
100	<i>Doña Barbara</i>	7.4	49.5	Telenovela	Televen	RTI e Telemundo	Private	Colombia-USA	Venezuela
101	<i>El Capo</i>	7.2	34.6	Series	Televen	FOX TeleColombia e RTI	Private	Colombia	Venezuela

102	<i>A corazón abierto</i>	6.9	47.7	Telenovela	Venevisión	Disney Media Network Latin America. Vista Producciones e RCN	Private	Colombia-USA	Venezuela
103	<i>Rosario Tijeras</i>	6.9	44.8	Series	Venevisión	Teleset para RCN	Private	Colombia	Venezuela
104	<i>La niñera</i>	6.8	32.4	Series	Saeta	Telefé e Sony	Private	USA	Uruguay
105	<i>Ciudad paraíso</i>	6.8	32.4	Telenovela	Teledoce	Globo	Private	Brazil	Uruguay
106	<i>Águila Roja</i>	6.5	20.1	Series	Saeta	Globomedia	Public	Spain	Uruguay
107	<i>Alguien que me quiera</i>	6.3	20.2	Telenovela	Teledoce	Pol-ka	Private	Argentina	Uruguay
108	<i>Mujeres de lujo</i>	6.3	20	Telenovela	Saeta	Chilevisión	Private	Chile	Uruguay
109	<i>Más sabe el diablo</i>	6.2	19.1	Telenovela	Montecarlo	Telemundo	Private	Colombia	Uruguay
110	<i>Sueña Conmigo</i>	6.1	18.2	Telenovela	Telefé	Nickelodeon Latinoamérica; Illusion Studios y Televisa	Private	Argentina e Mexico	Argentina

Source: Obitel

The general list of the **10 most-seen fiction shows in each Obitel country** totalled 110 titles ranked by ratings. In the first 10 places there were five titles from Brazil, four from Colombia and one from the United States. Titles from private producers prevailed, although public broadcasters appeared with almost 20% of them. The five telenovela titles ranked among the 10 most-seen fiction shows demonstrated the public preference from Obitel countries for this long seriality format. Two of the titles among the 10 most-seen were “others” and a miniseries.

The first title among the 10 most-seen titles was the co-production *A corazón abierto*, produced in Colombia with imported script. The other nine titles were original scripts from their own countries, in which they got the highest ratings.

It is important to highlight that the telenovela *A corazón abierto* is a co-production between RCN and Vista Producciones with a script from American origin, based on the series *Grey's anatomy*. This is interesting because since the beginning of Obitel's monitoring the first place was never reached by a co-production with an imported script. It also indicates a possible tendency in fictional production in Latin American countries. From the four Colombian RCN titles that figured among the top-ten on Table 11, two were co-productions from RCN with Vista Producciones, a Colombian company associated with the American Buenavista International Television.

Still about producers, it is noticeable that among the 110 top-ten of all Obitel countries, around 20% (18 titles) were co-productions, especially with the large American producers. HBO and Fox are in this category, thanks to a business model based in co-productions between large and local producers.

The 10 most-seen fiction shows in each country have presented a low circulation performance, considering that 70 of the 110 most-watched fiction shows (64%) got these ratings in their own country, and only 40 of them (36%) managed to be among the 10 most-seen in another country. Among the most-seen fiction shows, including co-productions, the best ratings achieved in other countries belonged to Colombia (13), Mexico (6) and Brazil (5). These data seem to indicate that the best-rated fiction shows in their own country were not necessarily successful in others. This is an important question on which the Obitel project shall concentrate and search *pari passu* for answers with the ongoing researches about viewing.

It is important to highlight the entrance of other five co-productions among the 85 most-seen, exhibited in Portugal, Venezuela and Argentina. *Laços de Sangue*, produced by Portugal and Brazil, and *Sueña Conmigo* by Argentina and Mexico were successful in at least one of the countries in which they were produced. The other two co-productions were made by United States and Colombia and they succeeded in Venezuela. If compared to 2009, when only one co-production appeared among the most-seen in each country, this raise could indicate a growing formation of partnerships for the production of fiction shows among the Obitel countries.

Table 12. Formats and time slot of the 10 most-seen titles

Country	Formats					Time slot			
	Telenovela	Series	Miniseries	TV movie	Other	Morning	Afternoon	Prime time	Night
Argentina	8	0	1	0	1	0	4	6	0
Brazil	6	1	1	0	2	0	2	4	4
Chile	6	2	0	1	1	0	0	9	1
Colombia	8	0	0	1	1	0	0	7	3
Ecuador	8	1	0	1	0	0	0	10	0
Mexico	8	2	0	0	0	0	3	5	2
Portugal	7	3	0	0	0	0	1	9	0
Spain	0	6	3	1	0	0	0	10	0
USA	8	1	0	0	1	0	0	9	1
Uruguay	7	3	0	0	0	0	1	2	7
Venezuela	9	1	0	0	0	0	0	6	4

Source: Obitel

Observing the **production of the 10 most-seen titles of each country**, the telenovela **format** appeared alone in the lead, with a 68,2% participation. This tendency that has been confirmed each year certified the preference for this format among the countries. In first place came Venezuela, which had during the year nine telenovelas among the 10 most-seen in the country. Argentina, Colombia, Ecuador, United States and Mexico produced eight telenovelas, and are followed by Portugal and Uruguay, with seven each, and Brazil and Chile with six each.

Spain, nevertheless, didn't produce telenovelas, but stood out for its number of series, six among the ten most-seen. This format, however, has appeared less among the top-ten of the other countries: Portugal and Uruguay have produced three series, Chile and Mexico two, and Brazil and Venezuela only one.

Prime time has stood out as the main **time slot** for the exhibition of top-ten productions, with 70% of the titles. Late night came in second place with 20% of the titles, and afternoon in third with 10% of the titles.

3. Transmedia audiences' interaction with fiction shows in Obitel Countries

Transmedia reception, as a recently incorporated phenomenon into the communication practices of both Ibero-American producers and audiences, shows a great potential and, mostly, presents diversified forms of appropriation from country to country in their interaction with fiction in different screens. In our account we followed Martín-Barbero's *Cartography* (2001, 2004) for the appropriations of transmedia in the context of the mediations around TV fiction in the Obitel countries. In order to accomplish this exploratory analysis, each country's research team has considered the transmedia phenomenon beyond the mere identification of the uses of specific platforms. A reflection about the social uses and cultural practices of the audiences involved in the communicative dynamics was attempted, having as basis the socio-cultural specificities of each country.

In this sense, our *Cartography* initiated with the appropriation of different models, redesigning them to admit, according to Martín-Barbero (2004, p. 19), "our different realities, with the consequent and unappealing necessity to realize oblique readings of these models, 'out of place' readings from spaces other than the ones in which they were written". Interpretation models of the transmedia storytelling phenomenon, as the one reported by Jenkins (2008), allowed the comprehension, even partial and incomplete, of some aspects of the creation and dissemination of narrative universes generated by TV fiction in the Obitel countries. These universes spread dynamically and dialogically through verbal texts and images that, once again, challenge rigid concepts of production and reception. We are facing fictional worlds, as proposed by Umberto Eco (1997), immersed in universes whose tenuously demarcated borders move continuously and randomly in search of meanings, in the correlation of other fiction worlds or in their complex correlation with reality; in the correlation between industrialized genres/formats and *business models*, as says Cannito (2008); in a *business logic*, as proposed by Castells (2009, p. 71); or even operating at the intersection of all these variables. This variety of perspectives and possibilities of analyzes shows the complexity of the mediations involved in the communication processes, especially those of transmedia.

In this Yearbook, some of these correlations can be observed throughout the observations made by each one of the eleven Obitel countries, which have faced, in different manners, various difficulties, in order to work on the new and scarcely known Jenkins' *convergence culture* (2008)⁸. The adoption of a *unified methodological protocol* which allowed explorations from empirical observation of the communication mediated especially by the internet allowed each country to seek observation and analysis strategies that would take account of its own communicational reality, enabling the creation/reading of a peculiar *cartography* of the Obitel countries.

Reception on the web: the building of spaces for sharing and enjoyment

In all the countries in general, we observed that the audience participation on the internet shows some positive engagement with fiction, specifically with scenes from specific chapters.

Users reveal in their comments the *emotional capital*⁹ they have accumulated over time from exhibition of productions through compliments and discussions about the plot, script and physical attributes of the characters/actors (hybrid between fiction and reality, with no difference). In some countries as **Spain** and **Portugal** the internet seems to fulfill the role of rejuvenating television viewers to attract younger audiences increasingly personalized with an appeal to satisfy their needs of interactivity. Noteworthy is the attachment of viewers to stories with romantic couples and the teachings that kind of narrative brings to their everyday life. This identification gets an air of confidentiality on internet users who send comments directly to producers and actors waiting for a response. This type of interaction is reported by **Argentina, Brazil, Mexico, Spain, Venezuela** and **Uruguay**.

Moreover, it seems that this interactivity allows audiences to participate in the production processes surrounding their favorite texts, challenging traditional divisions between producer and consumer. The loyalty and activity of these productive consumers can have several production and organizational benefits (Gray et al., 2007; Milner, 2009). For instance, various telenovelas' scriptwriters in **Brazil** have commented that they regularly

⁸ According to Jenkins (2008), convergence culture comprises much more than technological and cultural transformations on producers and consumers of media products, once it involves the ways in which these poles start to interact with each other.

⁹ Expression used by Jenkins (2008) to designate the contribution and collaboration coming from consumers who, reinforced by social bonds, foster a relationship between producers and consumers that builds a reputation. This reputation is a result of the collaborative strength of fans and consumers who promote certain brands or media texts, appropriating and producing different meanings to original content.

read internet fan message boards, arguing that listening to real-time audience feedback gives their shows some of the characteristics of a live play. In an article about productivity of online fans, Andrejevic (2008: 24) points that “increasingly, online fan sites are providing instant feedback to television writers and scriptwriters, who are starting to pay more attention to the chatter of ‘the boards’. At the same time, the boards have become a marketing strategy for TV fiction that takes advantage of interactivity to create fan communities and build viewer loyalty”.

Despite this involvement, we observed that a few users post critical comments about fiction shows and their contents. This feature should not be interpreted only as a lack of critical sense towards the productions that are commented, but must be examined in the light of the specific dynamics that drives the relationships in social networks.

Thus, one should remember that when you share any kind of opinion or feeling within an environment or platform that gathers a great number of fans, the critical positions can generate opposing attitudes of non-acceptance and the suggestion that the discontents have to leave the community. These spaces for sharing experiences are characterized by the creation and activation of a common repertoire that involves various levels of meanings that go through many layers of interpretation, ranging from the emotional manifestations that a scene or image raised (as in the case, especially on twitter) even the narrative reconstructions or aesthetic criticism in the fanfiction, blogs and user sites.

In principle, it was possible to observe that audiences migrate their subjects of conversation for other screens more through an emotional than a critical bond, since the polissemic and dialogic character of the narrative as well as its multidimensional structure organized into subplots offer them the opportunity to open spaces for the construction of meanings in diverse communities that are spread across in multiple platforms. The actions of the fans express a willingness to go anywhere, looking for entertainment experiences, as argued by Jenkins (2008).

In all countries it was observed that most of these practices begin in the official websites of the producers and extend to other meeting points in the social networks (Facebook, Twitter, blogs, video streaming), where fans can both enjoy, talk, write, post or link the contents of their favorite fiction shows.

It must be emphasized that we are experiencing in many countries only the beginning of this dialogue, which is expressed through a wide diversity of practices and uses of transmedia reception. The fact that each country has specificities in its cultural expressions and different ways of using the web shows the complexity that it takes this new object of research in a broader sense, above all, on what concerns reception.

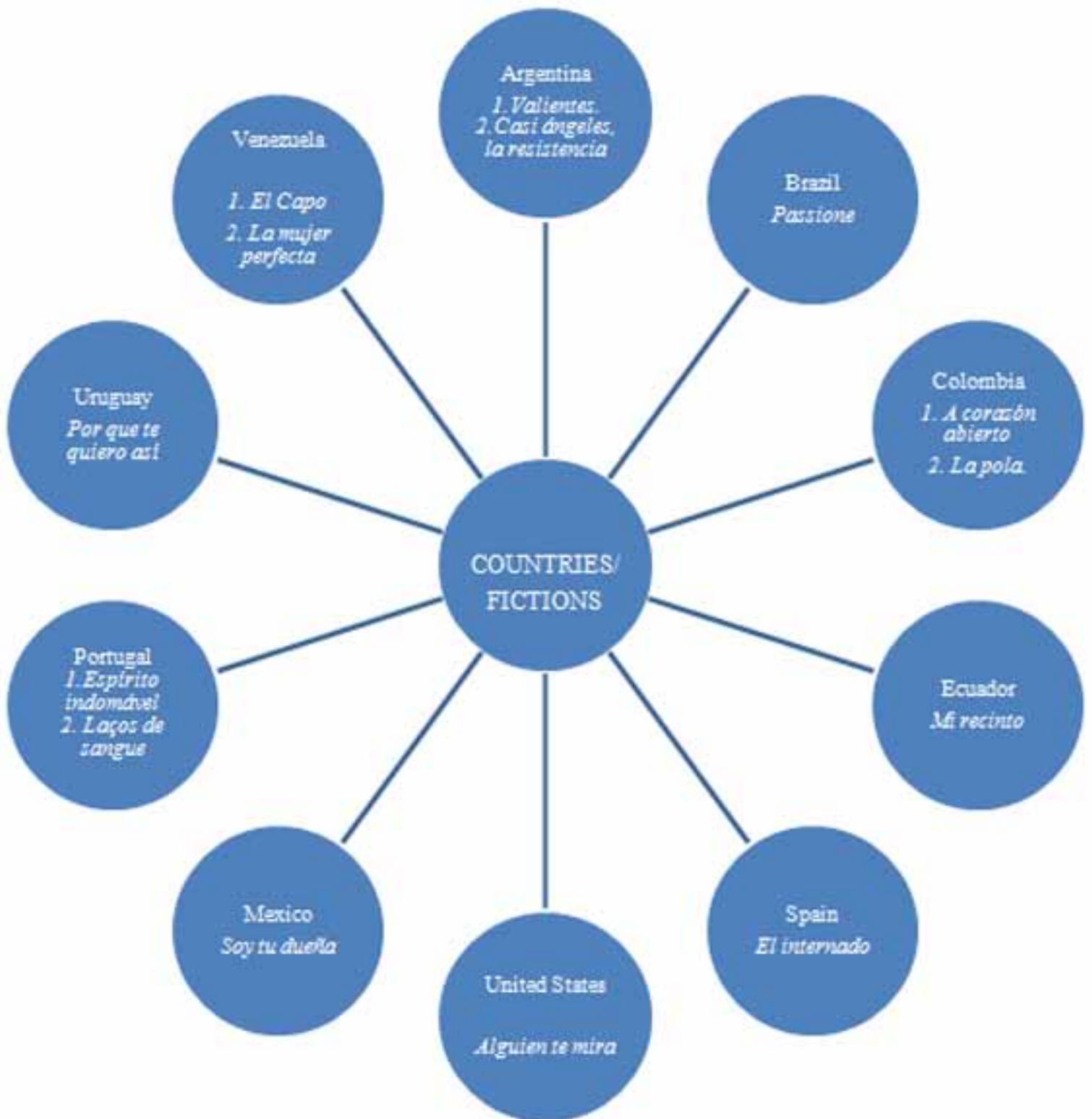
The challenge of following a methodology capable of encompassing the empirical research of transmedia reception is certainly one of the most relevant aspects of this **report**. It **defines** itself as a precursor, for it makes the comparative analysis of eleven countries, and as exploratory, because it is based on emergent processes, in terms of **which it proposes** to reflect. It is also worth noting that the development of a methodology capable of responding to the issues suggested by this object is a task to be performed or tackled along the years by the Obitel countries. This is a process of methodology building which seeks, based on the specific characteristics of each country, to provide models of interpretation for the flows of interaction and reception of fiction on the web by exploring new tools, developing criteria for description and interpretation approaches that allow more refined analysis.

Transmedia Reception in each country: the selection of fiction shows

Starting the observation of the transmedia reception, each country had to select one fiction show to serve as a case study. The fiction shows came in different formats and were chosen based in diverse criteria. Among the criteria used are:

- Highest ratings among the Top Ten of the country
- Variety of resources offered by the producer on websites, blogs or official channels
- Audience's age range
- Highest ratings among national fiction shows
- Large repercussion of comments on the internet
- Number of accesses to the website of the fiction show
- Failures or censorship

Graph 1. Reception of transmedia: selected fiction shows



Source: Obitel 2011

Summarized below are the justifications given by countries for the choice of titles that were the subject of transmedia reception research.

Table 1. Selected fiction shows by country, format and justification

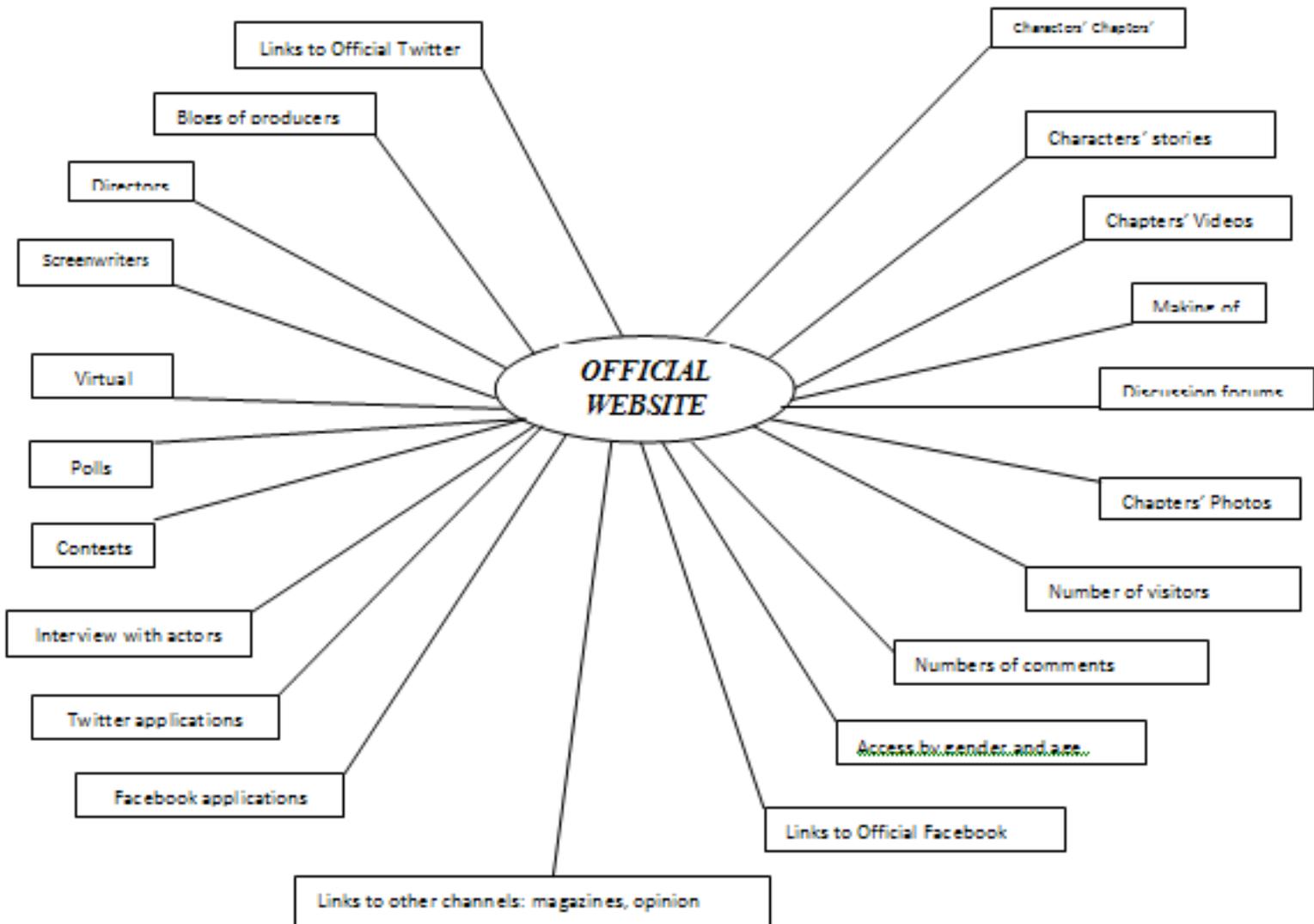
COUNTRY	TITLES	ORIGIN	TV STATION	FORMAT	JUSTIFICATION
Argentina	1. <i>Valientes</i> 2. <i>Casi angeles, la resistencia</i>	National National	El Trece El Trece	Telenovela Telenovela	Highest TV ratings Telenovela destined to the <i>digital natives</i>
Brazil	<i>Passione</i>	National	Globo	Telenovela	Highest ratings on the internet in 2010
Colombia	1. <i>A corazón abierto</i> 2. <i>La Pola</i>	eua National	RCN RCN	Telenovela Telenovela	1st place in ratings 2nd place in ratings
Ecuador	<i>Mi recinto</i>	National	TC	Serie	Fan-generated content and comments on <i>YouTube</i>
Mexico	<i>Soy tu dueña</i>	National	Televisa	Telenovela	Highest ratings in 2010 and widest response in the internet.
Portugal	1. <i>Espírito indomável</i> 2. <i>Laços de sangue</i>	National Portugal /Brazil	TVI SIC	Telenovela Telenovela	For comparative analysis were chosen the 2nd and 9th places in ratings; co-production with Globo
Spain	<i>El internado</i>	National	Antena 3	Serie	Official profile on Facebook provided content generation by users between 13 and 24 years old
USA	<i>Alguien te mira</i>	National	Telemundo	Telenovela	To search on the internet the reasons for the low ratings of this fiction show
Uruguay	<i>Porque te quiero así</i>	National	Canal 10	Serie	Highest ratings of the three national fiction shows exhibited in 2010
Venezuela	1. <i>El Capo</i> 2. <i>La mujer perfecta</i>	Colombia National	Televen Televen	Telenovela Telenovela	Fiction show withdrawal from air by censorship. Great ratings in the internet.

Source: Orbitel 2010

We note that **Mexico, Argentina and Colombia** have selected fiction shows according to their ratings among the Top Ten. **Spain and Portugal** privileged the selection on viewers' age brackets, defining the telenovela or series exhibited for a younger people as the most convenient titles with which to analyze the transmedia reception. **Uruguay** justified its case study considering only the national fiction shows. **Brazil and Colombia** considered the options for greater interactive offered on the official websites of the most-seen telenovelas. The **United States** selected a low-rated telenovela aiming to find in social networks the reasons for its failure on TV, while Ecuador justifies its choice based on the fans' actions in *YouTube*, which have generated a large number of transmedia content. **Venezuela** made a choice involving political issues, because the telenovela *El capo* was taken off the air by state censorship. There were also countries that have chosen more than one title to compare receptions.

Research Site: Reception from the production pole, or the construction of a sharing space even though under conditions

Producers: *à la carte* menu for reception



Source: Obitel 2011

In most of the Obitel countries, transmedia processes were, we might say, initiated or induced by the TV channel itself, that is, by the fiction producer through the creation of websites, blogs, profiles and pages, on Facebook, Twitter and Orkut especially designed to a fiction show's audience. Such spaces proposed interactivity through menus that allowed to watch any chapter at any time, as was evident in most countries. In **Argentina** (El Trece) and **Spain** (Antena 3), the producers offered different modes of interactivity on the websites of the telenovelas based on age – the younger the users were, the greater possibilities were offered. **Colombia** (RCN), **Mexico** (Televisa), **Portugal** (TVI e SIC) have presented similar patterns of access to users. In **Ecuador** (TC), the producer's website was not able to fulfill the methodological criteria for the analysis proposed by Obitel, so YouTube was defined as *locus* for empirical research. The official pages on Facebook in **Spain** (Antena 3), **United States** (Telemundo) and **Uruguay** (Canal 10) made available discussions about telenovelas which were more intense than in the official sites. Although calling explicitly users for interaction, in some countries the tools offered by broadcasters have limited the participation to comments, as in **Brazil** (Globo), or to the "question of the day" in **Argentina**.

Nevertheless, even when the website of the producer allowed to comment, as in **Mexico**, only a minority of users have left a message or comment on the official websites. In this country, the number of visits to the Televisa official website was a thousand times higher than the number of comments left, showing that there was more interest in watching or following someone else and back to see telenovela on the internet than commenting

or producing a debate with other fans. In **Venezuela** (Televen), despite the governmental censorship applied to a fiction show, to its site and to other channels on internet, users interested in creative and critical activities utilized other spaces in the web, such as Twitter, YouTube, El Noticiero Digital and Total TV, both to request the telenovela back to the air or to support censorship.

Some official sites offered links for official pages on social media, as in the case with telenovelas in **Uruguay, Portugal, Venezuela, Colombia** and **Spain**, in which the interactions among users concerning a fiction show occurred in a greater degree than on official sites. Many of these offered virtual shops and applications for Twitter and Facebook, such as in **Brazil**. Others offered polls and contests, as was the case in **Spain** and **Ecuador**, with space for discussion groups and links for other media like magazines and opinion sites that helped to fuel the possibilities of interaction with users, as happened in **Colombia, Mexico** and **Brazil**.

Based on these possibilities offered by the producer, it was possible to identify transmedia practices about the selected telenovelas and series by the Obitel countries, as shown in the table below.

Table 2. Platforms and applications offered by the producer

Country	Blog of fiction	Official website	Blogs of the characters	Twitter	Facebook	Comments or groups
Argentina	-	X	X	X	X	X
Brazil	-	X	X	X	X	-
Colombia	-	X	X	X	X	X
Ecuador	-	X	-	X	X	X
Mexico	-	X	-	-	-	X
Portugal	X	X	-	X	X	X
Spain	-	X	-	-	X	X
Uruguay		X	-	-	-	-
USA	-	X	-	X	X	X
Venezuela	-	-	-	X	X	-

Source: Obitel 2011

It is important to observe the different media used by the producers to guide the users' communication practices. We can note that the construction of official sites and the pages on Facebook are present in most countries.

In **Argentina**, it was possible to observe a significant number of interactivity resources displayed by the producers, resulting in a transmedia strategy highlighted in relation to other countries:

- *Valientes*: blog channel El Trece officer showing key moments in the soap opera, comments related to questions made by the producer. Chapters online, plot, characters, photos, number of accesses.
- *Casi Angeles, la resistencia*: the official website of the telenovela with links to Twitter and Facebook. Official channel on YouTube. Registration of users and visits. Space to create communities or groups. Characters, chapters, photos. Links to other media. Panel on Twitter and TweetCam: interaction or contact with the actors.

In **Brazil**, producers of *Passione* offered the following interactivity resources online: official website of the telenovela, videos with complete chapters for subscribers and part for non-subscribers; extended scenes; polls; special interactive actions; photonovela ; links to blogs of the characters; searches; games; quizzes; applications for Facebook/Orkut/Twitter; online shop with soundtrack and other products for sale. The official website did not allow comments from users nor the possibility of creating discussion groups.

In **Colombia**, telenovelas *A corazón abierto* and *La pola* had similar characteristics on the possibilities of interaction offered by the producers to internet users. Both had official sites with chapters, videos, photos, links

to official Facebook and Twitter. Comments and discussion groups were allowed. Something very close was observed in **Ecuador** on the official website of the series *Mi recinto*.

In **Spain**, the possibilities of interaction offered by the producer for the series *El internado* were concentrated on the official site and on the Facebook page. The official site presented videos, photos, interviews, contests, comments and making of. However, the institutional page on Facebook has had more interaction with the users who used resources such as board of messages, friends, events, critiques and reviews.

In the **United States**, *Alguien te mira* offered on its portal interviews, making of, videos of memorable moments, polls, several photo galleries, chapters of the telenovela, information, as well as links to official pages on Facebook, Twitter and forums.

In **Mexico**, TVolucion, the official video site of Televisa, offered to visitors and fans on the space of the telenovela *Soy tu dueña* the possibility of writing comments about the fiction or on the crucial or favorite chapters of the plot available in video. The site still presented the register of hits and allowed access to the weekly summaries of the telenovela and history of the characters.

In **Portugal**, *Laços de sangue* and *Espírito indomável* presented different interaction initiatives by the producers. In common, both had episodes, synopsis, characters and photo galleries. For its part, *Espírito indomável* would not allow comments from users on the site, while in *Laços de sangue* the producer offered videos, blogs, links to official Twitter and Facebook, discussion forums and comments.

The official site of the telenovela *Porque te quiero así*, from **Uruguay**, offered videos, history of the characters, chapters and making of. The producers did not allow comments. The telenovela had no link to profile on Facebook.

In **Venezuela**, the interactions occurred in other spaces, beyond those of the producer, such as on the blog Total TV, digital Noticiero and Facebook. It should be noted that none of these spaces was official, as any possibility of interaction with users through the channel of the producer was forbidden by the National Communication Agency. It should be noted that the official Twitter channel @RRPPTeleven erased registers of messages made by users after the telenovela had been taken off the air.

Transmedia reception in Obitel countries: quantifying the empirical data

Overall, it was possible to observe through empirical research cases conducted in each country that the audience interaction with fiction shows on the web happened mainly in the interactive spaces of the fiction shows' sites or blogs created by the producers, and through three social networks that stood out: Facebook, YouTube and Twitter.

In **Argentina**, the quantitative data collected from the telenovela *Casi ángeles, la resistencia* showed 809,024 registered users on the site, 550 pages on Facebook with 286,500 fans or people who "like". The comments analysis was made over the last week of *Casi Angeles* from the posts on the official Facebook page. In all: 276 comments and 879 people who "like" it.

Brasil has collected data on *Passione* in various social networks during the last week of exhibition. There were: 68,937 tweets; 33 Orkut communities with 44,000 members; 7,000 links on YouTube; 13,556 fans on Facebook; 138,000 blogs; 1,096 discussion groups and the presence of entries on Wikipedia. The comments analysis focused on Twitter with a sample of 1,437 tweets from the last week of exhibition.

Colombia analyzed two telenovelas – *A corazón abierto* e *La póla* – during the last week of exhibition, from a perspective of what the producer's site could offer through its low degree of interaction. There was no empirical data collected, registering only one blog from *A corazón abierto*, with 108 comments.

Ecuador chose the series *Mi Recinto*, whose period of observation was in May/2010 through the videos uploaded from YouTube by users, as well as comments and number of views. In total, there were 35,455 views of the series' first chapter, posting 38 comments.

In **Mexico**, *Soy tu dueña* received 116 profiles on Facebook that gathered 140,000 fans. On YouTube 600 videos were uploaded, and the final chapter received 615,000 views with 75 comments.

In **Portugal**, *Espírito indomável* presented an official website; four pages of groups and one Facebook profile; one page on Twitter and three blogs made by fans. On Facebook 2,179 people "liked" the page, 2,000 became friends of the profile, and there were 293 members on the group. On Twitter the telenovela had 23 followers.

Laços de sangue presented an institutional site and two blogs. The analysis of the comments was made upon the telenovela's official website that reached 154 comments from adult, middle-class and participatory followers.

Spain monitored the reception of the series *El internado* during the last week of exhibition. Facebook accounted for 288,168 fans that published approximately 4,000 spontaneous messages, 47 official posts gathering 13,035 responses. An average of 400 to 1,400 responses through official posts. Facebook found 14 pages, 8 groups and 3 profiles, and only one of them was created by the producers of the series. The number of fans that "liked" the last week jumped from 33,000 to 34,000.

In the **United States** the telenovela *Alguien te mira* was analyzed in its last week of exhibition through data collected from the official forum of the series and the Facebook profile. During exhibition of the telenovela, 146,000 visits at the forum were registered and 19 pages created, with 542 discussions and 2,646 responses. On Facebook, the telenovela gathered 17,233 fans who in the last week wrote 1,642 comments.

In **Uruguay** the series *Porque te quiero así* got greatest attention from users on Facebook, 5,000 fans approximately, 72% of whom are young women aged 18 to 24 years.

In **Venezuela** the controversy generated by the embargo of the telenovela *El capo* has been searched through comments on Twitter (9,580 followers) and on different group pages on Facebook such as: *El capo* (802 fans), *Venezuela quiere de vuelta a Rosario Tijeras* y *El capo* (1,886 fans).

The experience of transmedia reception in Obitel countries suggests reflections on the difficulties found in transmedia landscapes. The **United States** had listed the restricted access to official sites of telenovela. In **Brazil**, the difficulty was on the fact that producers may not allow comments on the official sites. **Brazil, Colombia** and **Spain** have pointed out that the fiction's official websites had no record of the number of visitors despite a steady increase, especially when exhibiting controversial chapters and the last chapters. **Mexico** notes the difficulty and uncertainty concerning the age and gender of users, and the problem of tracking other audience interaction sites (blogs, wikis, microblogging) that were not attached to an official website of telenovela. That was also the difficulty faced by **Venezuela**: due to restrictions to the producer's spaces in the internet, it was needed to search users interactions in other places, other random networks to collect testimonials. In most countries there was no relation between exhibition time / more comments, while these were mainly generated from controversial issues or from fiction shows of humor.

An open and creative reception?

It can be stated that when fans/users take control of the content flow of the fiction shows, the transmedia reception acquires a *status* of cultural appropriation (although mediated by producers' platforms), as are users who, in a more open way, decide to employ different platforms to talk about their "likes and dislikes" about fiction. However, if users do not take control of the interaction process, overcome this mere "like", the essential qualitative gain for a real participation would not occur.

The year 2010, characterized by the *boom* of social networks as Facebook and Twitter in the Ibero-American countries¹⁰, has determined, in a sense, the forms of commercial – and therefore, "cultural" – action through which the Ibero-American broadcastings are seeking "to entangle" again in their narratives the new generations, who have gradually abandoned the immobility produced by the traditional TV screen. It should therefore be emphasized that it is through audience's interactions with social networks that the Ibero-American fiction shows are finding an important niche to extend their narratives and generate a "more horizontal interaction" between the people who watch and consume.

The Obitel countries highlighted that Facebook was the site of highest concentration and participation of viewers of TV fiction shows, because the platform allows to create groups where users can easily find their way to make comments on the telenovela, upload chapters available on YouTube, have information about the plot or simply to feel engaged in a community. Community which is mainly formed by young people and focused on productions addressed to children and young people aged between 13 and 24 years, as is the case in **Spain** and **Argentina**.

It is necessary to mention, however, that another kind of fiction, designed for an older viewers, bracket, has also created an important echo in the web, as it happened in *Passione* in **Brazil**, *Soy tu dueña* in **Mexico**, *A corazón*

¹⁰ In the Ibero-American countries there are 83 million users of Facebook e 43 million that use Twitter, according to: <http://www.socialbakers.com/facebook-statistics/> y <http://www.socialbakers.com/twitter-statistics/>. Access in March, 2011.

abierto in **Colombia**, *Porque te quiero así* in **Uruguay** and *Valientes* in **Argentina**.

Nevertheless, as emphasized by **Argentina, Brazil, Equator, Colombia, Spain, Mexico, Portugal** and **Uruguay**, it's not only the dynamism and the horizontality of the viewers' interaction in the web that change in qualitative terms their participation. Effective participation will depend, as always, on the mediations that take place between the diverse instances and institutions involved in communication processes. Mediations in the case of Latin American TV fiction shows get proper outlines through the strength of the melodramatic matrix that mobilizes the reception around cultural, political and social themes.

The participation of the users on Facebook is diluted, mostly, on "enjoy" or "like", fact that works as a symbolic label indicating to other participants that an individual user liked something, but not necessarily becomes a manifestation of taste or an active participation. This behavior can be confirmed in this initial exploration in the Obitel countries while only a small group of Facebook users has fed their interactions with a telenovela with real content while the rest formed the "inert" part of the statistics in most countries. However, there were manifestations, such as in **Spain** about *El internado*, with space for critiques and reviews written by fans of the series.

In the case of Twitter, many users make suggestions or comment on what happens in their favorite telenovelas or series through tweets about villains' characters or romantic couples, especially during the last week of airtime. Again, there are only a few fans that fed back into this conversation retweeting or inserting links that add values to the chats.

In general, it was possible to identify that the transmedia reception showed different degrees of interaction, from a comment on the production or the actors until the moment that consumers become authors as well, creating other narratives inspired by already exhibited fiction shows. The main critique made by most countries was that the comments made by users on the different platforms presented mostly little creative expression and direct responses induced by the producers such as contests, polls, official posts or requests for information generating a fragmented conversation. Nevertheless, the constant presence of certain themes and fiction shows in social networks showed enlargement of the process of reiteration and the spread of these themes.

However, the empirical exploration has allowed the apprehension of a rich diversity of actions of the audience on social networks. Within this perspective, we consider that some issues deserve to be further explored in a more extensive comparison methodology, such as:

- The Top Ten criterion for choosing TV fiction shows sets or establishes a primary identification between visits on the internet and television ratings. This identification deserved greater attention from the researchers, since it was not always that the highest-rated chapters were the focus of transmedia actions on social networks. The most exemplary case was **Venezuela**, where the case study of transmedia reception focused on the telenovela that had been censored out, whence the impact of the subject on the internet. At the end, in most countries, the equivalence between television ratings and internet visits would not be the reason to find so many data about audiences described as "passive"?
- An important result pointed out by exploratory research was getting an younger public to TV fiction shows through the interaction devices offered by producers on the web. This trend, therefore, deserves to be better monitored in future research, not only through the observation of the features offered by the producers, but through an investigation that includes interviews and guidelines of the broadcasters besides their transmedia departments.
- The comparative analysis progress requires better explanation of the methodology defined by the mapping tools of digital networks used by researchers. This enabled each country to extract data from the internet on the themes and fiction shows. Despite the risk to end up in an ephemeral reflection (since the tools of "credibility" and filters are constantly updated), the exploratory study allowed to share knowledge and revealed the need to establish more accurate methodological criteria for the reception research in the years to come in the Obitel countries.

Finally, this is the beginning of a work of cartography that must advance through monitoring practices, seeking to extend the analysis tools in order to contribute to building a theoretical and methodological approach increasingly robust regarding transmedia reception.

4. The audiovisual context in the Obitel Countries

The role telecommunications played in the definition of the communication policies in the Obitel countries was the most relevant topic inside the context that includes the production of fiction shows in Latin America.

The multiplication of the communication channels and the need for new legislative frames that guarantee the right of visibility, as well as that of participation of viewers, were recurrent topics in the social and political discussions generated as a consequence of the technological-digital convergence that is happening, with major or minor force, in all the countries cited in this Yearbook. Nevertheless, this apparent communicative opening commanded by the new communication technologies is also conditioned by two important factors: the market and the governments.

The first of them, the market, has opposed categorically the implementation of new communication policies that affect directly the concentration of television markets, since they consider that they act in violation of free trade, as is the case in **Argentina** and **Mexico**. However, when legal modifications instead of going against corporate interests fit their business plans, there is a kind of “widespread recognition” or tacit support aimed at guaranteeing the legality of the hegemony of private television, as it happens with **Chile** and **Colombia**, countries that, in spite of their long tradition in public and/or university television, in recent years have allowed these public media to be handed over to mass media transnational industries.

In the same context, governments have adopted two measures, one purely protectionist that tries to safeguard their control of public opinion, as it happened in **Venezuela** with the recent passing of the *Law of Social Responsibility in Radio, Television and Electronic Media*; and another one which, with more open and plural positions, aims at empowering viewers against media contents, as it was proposed in **Uruguay** with the *Law of Audiovisual Communication Services* or as it happened in **Brazil** with the review of the *Telecommunications Code*, that dates back to 1962. In the year 2010 it was reworked in a bill aimed at creating legislations on new media (mainly internet) and Digital TV, as well as providing incentives for the national production and legal rules participation of foreign companies in the system of broadcasting grants.

In the case of **Ecuador**, the *Communication Act*, approved in 2008, has been controversial due to the polarization between the government and the media. This has obstructed the creation and installation of a Council of Regulations destined to guarantee freedom of speech and to avoid governmental interference in media contents. This very Council would also intervene on the subject of subsequent liability on “the contents in television, radio and publications of the written press that contain violence, explicitly sexual or discriminatory messages”.

Another phenomenon present in Latin-American telecommunication policies is, without a doubt, the progress from the analog TV to the Terrestrial Digital Television (TDT). In 2010, **Spain**, as well as **Portugal** and **Argentina**, inaugurated the digital transmission of their television signals, with their marked differences in form, content as well as specific moment. It was quite an event for the technological, business, political and cultural aspects that from now on will mark a new stage for the future.

In **Argentina**, the State put into operation two TV signals and distributed 350 thousand decoders among lowest income citizens. In **Spain** it was an analogical blackout that exacerbated the marked competitiveness present in the last years between the media companies, state-owned (TVE 1 and 2) and private (Tele5, La Cuatro, La Sexta and Antenna 3). All of them are in search of the best way to benefit from Web 2.0, instead of confronting it. What happened in **Portugal** not only required legislative corrections with regard to TDT, but also it implied a restatement that placed the subject as a national priority. Through the *Entidade Reguladora da Comunicação* (ERC) the certificate for the distribution of TDT signal was revoked from *PT Comunicações*, the leading company in telecommunications in this country, for trying to turn TDT into a paid service.

A completely opposite effect happened in **Mexico**, where by Presidential Decree it was announced that the “analogical blackout” would be anticipated from the planned date of 2021 to the year 2012. However, the initiative was rejected due to criticisms that the Decree did not have constitutional basis and that said plan would favor even more concentration of the market for Televisa, company that in the same year lost the grant that would place it as the leader of the emerging so-called *Quadruple Play* (Land and Cellular Telephone Lines, Internet and Digital Television).

The **United States**, however, extended and developed the market competition of the Latin television, in a process that was marked by four important tendencies: growth, reconstruction, digitalization and diversification. The main reason for these changes was the growth of the Latin population, which is foreseen to reach by the end of 2011 a historical figure of about 50 million people (Pew Hispanic 2011). Accordingly, this is generating greater advertising profits, given the natural increase of the audiences. This change had already been anticipated in the American market with Estrella TV, new channel of national coverage approaching the Latin population, that started broadcasting in 2010.

5. The year's highlights in Obitel countries

Innovations and inertias in the production of fiction shows

Colombia, Brazil and Mexico continue strengthening their position as the big “factories of Latin American stories” for the domestic audiovisual market as well as for the foreign market. However, we found in these large producers of fiction specific features that are not confined either to differences in terms of plots; rather, they refer to changes in production patterns in Latin American fiction. RCN of **Colombia**, as noted, presented *Corazón abierto*, fiction series that achieved first place among all Obitel countries. This is a co-production with script by a large foreign production company (from **USA**). That had never happened since the beginning of the Obitel monitoring work. However, it is a co-production model repeated with the same RCN and other production companies in this country. The other two major producers of fiction shows in Latin America, **Brazil and Mexico**, also strived for success with co-production models – partnering, among others, with production companies from **USA, Portugal and Argentina**.

Also of note: Colombia approached different themes in a way that would equally appeal to the country's population, as the telenovela format used in *A corazón Abierto* as in the historical miniseries *La Pola*, which recreates the Bicentennial, or *Amor sincero* (RCN), based on the life of techno-carrilera singer Marbelle, and *Chepe Fortuna*, with recreation of regional culture.

In contrast we observe in **Argentina** a strong decrease of TV fiction shows, both in terms of production hours and number of titles. This proves that Argentinian TV industry considers itself “in a crisis” and with an aloof and slippery public that decides to watch television only around two entertainment programs: *Show match* and *Justo a tiempo*, products that make the rest of the programs hang around them. To put it in the words of the chapter's authors: “In general terms it can be considered that in view of a situation that is seen as critical, the channels and producers try to introduce new releases (as for the story or topics) that will allow them to make a difference and be of interest to massive numbers of viewers. Within this context, some of the classic conventions are broken, like the one of a happy ending; and/or controversial questions (homosexuality, violence against women) are introduced in a much more open way than in other years”.

In **Spain**, successful miniseries and series were strongly marked by the presence of historical frames whose thematic approach and aesthetic treatment and presented innovations have pleased both young and adult viewers. It stressed the clear tendency to tell stories in the series and miniseries format. It is noticeable the way how audiences become addicted to narratives that speak of historical times, either remote (as in the case of *Hispania* or *Águila Roja*) or recent (*La Duquesa* or *Felipe y Leticia*). Likewise, stand out the different levels of production carried out by Spanish networks, so that television narratives expand through movable platforms, like cellular phone, or on Internet.

This phenomenon also grew in **Brazil and Portugal**, because their telenovelas are more and more constructed with the intention of expanding their narratives, which not only has implications in the reception process of their audiences but also in the creative process of the national fiction shows production. In the case of **Portugal**, these changes and innovations earned *Meu Amor* production an Emmy Award as “Best International Telenovela” of 2010.

Television and telenovela in **Brazil** turned 60 in 2010. Brazilian telenovelas have stood out for their high aesthetic patterns and perfected narrative. Brazilian fiction shows expanded to new formats, like sitcom and miniseries, both closer to the American television industry than to the Latin-American one. In terms of innovation and experimentation, the miniseries (*A cura* and *Afinal, o que querem as mulheres?*) were well regarded for their narrative and aesthetic qualities. In terms of aesthetics, the graphic nature and crudity of surgery scenes and murders gave the miniseries a degree of realism seldom seen on Brazilian TV. The dominant themes linked to the fantastic and the supernatural have recaptured the genre exhibited in Brazilian television writing from the 1970s, such as “magic realism”.

This inclusion of new formats also appeared in **Uruguay**, country that took over the recovery of its national fiction industry through the thematic innovations of these new formats. Productions like *Porque te quiero así*, *Correr el riesgo* and *Charlie en el aire 2* helped Uruguayan productions to win audiences again. It is worth emphasizing the

case of *Charly en el aire 2*, that had a second season due to the strong interaction their followers had with it through social networks. An opposite effect happened in **Venezuela**, where two Colombian telenovelas were taken out of the airwaves, the *El Capo* and *Rosario Tijeras*, in spite of the great support that both productions had in social networks. The reason for their removal was that both had violent contents related to drug trafficking.

However, the topic of organized crime was an important narrative pillar for fiction in **Mexico**, since the panorama of social violence caused by the battle against drug trafficking (undertaken by the government) was retaken by the Mexican telenovelas with two objectives: to legitimize the government actions and to make the widespread violence context seem natural. In spite of its violent contents, no telenovela was taken out of the airwaves. Another element to emphasize in the Mexican context is the open interference of the most important TV stations of the country, Televisa and TV Azteca, in social politics. Through the *Iniciativa México* co-production these companies aimed at showing themselves as social paladins, capable of filling the power vacuums left by government. The program, a Sunday *reality show*, promoted financial and visibility support to the work of Mexican civil organizations.

A significant element to emphasize in Obitel countries like **Ecuador** and **Uruguay** is the upturn of their fiction industries, since in the year 2010 they turned from importers of telenovelas to producers of their own contents. **Ecuador** even placed in its *Top Ten* five national productions that were broadcast in *prime time*, elbowing out Mexican, Venezuelan, Brazilian telenovelas and, more recently, Colombian soap operas. This growth of the fiction industry is due to, as it was well indicated in the **Ecuador** Chapter, the fact that they found in humor a regional mark of content. Titles like *Rosita, la taxista* are typical examples of the course that the Ecuadorian fiction for TV intends to follow.

Nevertheless, the fiction market that grew the most in 2010 was the one of the **United States**, because the Latin TV stations Univisión, Telefutera and Telemundo established historical audience records with their telenovelas *Soy tu dueña*, *El capo* and *Dónde está Elisa?*, respectively. This, in turn, yielded a growth of the Latin networks at a rate their American counterparts have not seen for a decade now.

The hangover of the Bicentennial celebrations in the region

2010 was a year of national celebrations because of the Bicentennial of Independence in four of the Latin countries participating in Obitel, and in **Mexico** in addition the 100 years of the beginning of the Revolution were commemorated. Some fiction products showed it, although with significant variations and purposes. In some countries series were produced and broadcast with emphasis on the epic aspects of those struggles for independence, as it is the case of **Chile**, which generated four titles in different formats to show not only historic moments of the Bicentennial, but also to deepen into its recent history related to the military dictatorship it suffered from the 1970s to the 80s, hence the name of its most outstanding product, *Los 80: más que una moda*. Whereas in others, like **Mexico**, it seems that the Government has encouraged taking up again history and the struggles for independence, eliminating the magical auras which official stories invested the emblematic figures of Independence, and to undress intellectually and emotionally those figures by presenting their most human, saddest and most miserable aspects. Their whole human condition was put on the stage, perhaps in an attempt to demystify their heroic deeds. But in addition, much care was paid to the speeches in order to favor the current fight for the new “independence from the yoke” of organized crime; as it could be observed in the series *Gritos de muerte y libertad*. The other Mexican title generated in connection with the Bicentennial was *Los Minondo*, production made by public television that went practically unnoticed. **Colombia** only produced a title, *La Pola*, about a woman who became a very popular heroine in that country; it was the second most watched fiction show. The most dramatic case, however, is **Argentina, which** did not produce any telenovela or series about its struggles for independence.

In view of the abundance of titles of historic nature in **Spain**, attempts made in the Americas to produce historical series or telenovelas paled, even in the year in which **Mexico**, **Chile**, **Colombia** and **Argentina** celebrated the beginning of their struggles for independence from the Spanish crown, which is still disquieting. There are other “worries”; that is the message the owners of the media companies seem to try to tell their national audiences, as in the case of **Mexico**, where 90% of the stories focus on the present, and many of them are permeated with the state speech of struggle against crime, or validating pro-government speeches with regard to the way “the family”, the couple relations must be, how people should behave as citizens etc. Speaking of violence problems, it is worth mentioning once again **Colombia**, a country deeply hurt by a more than 40-year-long guerilla warfare and for a time punished in the international scene because of its links with drug trafficking. In this sense, the Colombian fiction writers have found the way to create stories on both facts, and to do it as a sort of national

exorcism. Viewers usually respond to it positively, which is an event in itself.

2010 was the year that marked a different course for Chilean television. Channel 13 of the emblematic Catholic University had 67% of its shares sold to the private group Luksic, while Turner Broadcasting System got hold of the Chilevisión network. The great question for Chileans is where their TV industry is heading in the future, a very serious concern indeed. Of course Chilean broadcasters are determined to bring back the strength of the 8:00 pm time zone, the spectacular movie, in which the audience traditionally got together to watch national fiction shows. Right now, the debate in **Chile** centers on the surprising sitcom *Don Diablo*. People were wondering whether it was worth investing more to produce melodramas or helping to recover the evening hours, and then came along this sitcom and showed that audiences can relate to “cheap” and apparently simple products. No one could sweep the board in terms of fabulous ratings in the Chilean television, the competition is clearly strong. That’s why networks discuss at length the viability of certain projects, and they bear in mind that the telenovela format seems exhausted. At the same time, they have to make a bet in the direction that will lead them to diversify genres as well as products and formats.

6 . Subject of the Year: Quality in TV Fiction

TV quality generally, and even more the one linked to fiction programming, is a delicate subject, as it is observed throughout the reports from Obitel countries, where it has been pointed out that many things can be considered as quality of fiction simultaneously. This happens because this debate on quality is deep-rooted in the particularities of the TV models of each country and responds to their history, to their media traditions, their television culture and their expectations, fulfilled or not, on TV.

The major debate on TV quality

After more than half a century of television history, much has been learned, transformed, advanced and consolidated industrially, commercially and academically, so that we should now be able to speak with greater certainty on the quality of any TV program, but it is not so. This realisation confirms that the quality concept is relative and changeable, and in it are involved not only objective but also subjective occasional elements, which turns the objective of defining quality into something practically impossible. It is even more difficult if one admits that TV is not only what is “on screen”, but also what is “behind it” and, especially what is “in front of it” and “around it”.

Sometimes the angle from which we consider quality lies in production itself, just in what is behind the screen, either in the technical factors put in motion through a TV network industrial structure, or in the importance of its subject matter or in the suitable selection of the main characters in a series, or in the financial investment required for production, or in the successful combination of all these factors. Other times the understanding of quality comes from the relevance and appropriateness or even the intrinsic cultural, social or political desirability of the narrative contents; this is what is “around the screen”. Somewhere else, quality is defined from its aesthetics, coloring, friendliness, characters’ beauty, stages and landscapes, performance, camera movements, image resolution, lighting, technical effects etc.; that is, from what appears “on screen”. And finally, on other occasions, quality is considered from what happens in front of the TV set, since judgment is based especially on the impact that, fiction in this case, has on its audiences. This impact is measured in an immediate way as *rating* and *share* of its viewers are registered by the well-known agencies that perform these measurements; or, in a more mediate way, that impact is evaluated through press criticism or chronicles and memoirs of the fiction show expressed in various mass media.

In spite of the previous clarification, we observe a congenital confusion in the debate on quality referring to fiction programming. We coincide with Buonanno (2004) when she warns that sometimes reference is made to “quality fiction”, and others to “quality in fiction”, a difference which seems to us relevant. So, we take it into consideration in order to start clearing this field loaded with meanings and subjectivity and to talk about the quality subject in a more objective and systematic way.

Buonanno asserts that the first formulation results from articles of opinion, of interest or imposition of power based on a generic consensus on abstract principles. The second formulation is the *quality as system requirement* and considers, first of all, *the quality of the productive environment*, in which the development and competitiveness of an industry is measured.

A “quality fiction work”, then, will result from the fulfillment of a series of quality elements, plus other occasional ingredients, which escape the rigorous inventory of observation. On the other hand, “quality in fiction” has more concrete and visible aspects, and this is in any case what can be observed in order to express judgments on it, to obtain it, to keep it, or to improve it.

The mercantile mediation in the quality of TV fiction shows

There isn’t, though, a wider understanding of what quality in fiction is among those involved in it in one way or another: producers, broadcasters and audiences, who enjoy it or endure it. One can notice nowadays a trend in TV companies to “self-reference” to their own programming, as a strategy to hint all the thime to their successes and to rest on these achievements and tradition, so that they can remind and convince their audiences of the high quality their products have (Tous, 2008).

The building of the trademark has to do with the previous observations. It is not only a fashionable mercantile effort in most of the products, but it is so to a great degree. Obviously, to achieve this takes time, it includes trajectory and a distinctive style, as well as a series of well-achieved efforts and advertising measures to spread them and to perfect or to round their grandeur. Essentially, the quality of the audiovisual field and in particular of the TV products nowadays is a “highly market-mediated relation” (Ortega, 2010).

The changes and the distances show up and shorten or enlarge according to specific cases and concrete historical moments, but one of the criteria most accepted to assess a product’s quality is its mercantile success; that is, its profitability, most of the times measured in “*ratings*”.

There is a debate in this respect: on the one hand, from outside the TV companies, it is being argued that *rating* not necessary reflects quality, but other elements. Among them opportunity, technical manufacture, inclusion of favorite stars of the audiences. In this list figure also dealing with fiction, broadcast hours, approaches to mix old and new topics in a recognizable way, but at the same time striking and surprising for the viewers – and plenty of marketing (Orozco, 2011). On the other hand, from within the TV companies, there is a counter-argument that profitability is the main aspect, since it has been assumed – with regard to most of the products – that, if it is achieved, it is because the show was filled with those factors that make up a good program. The bottom line here is that success itself defines its conditions and necessarily involves quality, since, if it is not so, success won’t be achieved. This, it has to be explained, encompasses a mercantile success logic, which contrasts with other logics of social, cultural, axiological and even aesthetic type, based on which the quality of fiction is also evaluated.

We think, from the national scores on quality in fiction expressed in this Yearbook, that there are two great hemispheres from which quality can be assessed: the mercantile one and the one that does not pursue this goal, but that the tendency is towards a fusion of both. The other criteria are, one way or another, subordinated to them or derive from this first position. Notice that in the TV broadcasters a “recipe for success” has been made – as in the cases of Rede Globo, Brazil, and Televisa, Mexico, to cite only the most hemispherical ones –, which works well, but it also fails. Then, there is not an “infallible recipe” to achieve quality, nor success necessarily, evidenced in the fact that high *rating* is achieved due to the best quality or a better combination of quality elements.

On the other hand, it is necessary to specify the quality in what, or quality of what aspect, since a TV production bears several dimensions that are object of qualitative judgments: content, technology, performance, investment made, aesthetic, narrative, production, direction, script and social relevance of the content or topic etc. (Ellis, J., *et al*, 2010). Each of these dimensions bears quality criteria. The moot point here is, then, the main dimension on which one should argue about quality. And this, as we see it in the national reports, had changes according to another series of cultural, historical, political, economic elements characteristic of every national scenario.

All in all, there are significant advances for a generalized understanding on quality in television and in fiction shows in particular. Today we know more than ever about quality of fiction, but we do not know all about it.

In addition to objects where quality must be evident, that is, it must become visible, Borges (2008) proposes a series of 14 “functions” a TV production that prides itself on having quality should respond to, and, according to its content of each one, it will be more or less qualified. Among these functions are the informative ones, the educational one, the cultural one, that of preservation of the democratic rights, the self-defining etc.

A metaphor comes to our mind when trying to locate the quality in fiction works: it is that sphere or ball of several internal successive layers with independent mobility among themselves, where in each of them it is necessary to reach an understanding, assess traditions, customs and simultaneously evaluate expectations, capacities and perception skills also. But, given the complexity of the task, they will hardly be adjusted. So, this will bring about many difficulties, making it almost impossible to concentrate all the layers of decision making in order to be able to get through them and reach the bottom or center of the sphere.

Moreover, the elements that help every dimension of a show to have quality could be questioned. For example: what accounts for quality in a content? And the answers will surely vary, although perhaps, we point out, there will be at least temporary or partial consensus.

Quality in TV fiction from the Obitel countries

In spite of the major debate and the contrasting situations, in the Obitel countries different guidelines have been established that link quality, in the first place, with the programming of public media (as opposed

to that of commercial media). In second place comes the generation of educational contents (versus those of entertainment). And in third comes the visual and narrative aesthetics (more deep-rooted in the cinematographic format). But, above all, what stands out in this observation is that, for most of the Latin-American countries, quality in the media should be measured according to policies that are created (in different historical stages) to define what culture is and what it means (Hernández, 2008).

Mexico and **Colombia** are in the line that links quality with the programming of public media opposite to the commercial contents, countries that indicate the lack of commitment of the TV stations to offer a service of *public interest*. They allege that the public media should provide the way of recovering the sense of responsibility so needed at present, since their fiction stories are very much loaded with violence and allegories (in favor) of the drug trafficking culture. Hence, perhaps from the Mexican vision it tends to promote that TV quality is directly proportional to the educational function or the promotion of the “high culture” inside the programming, like art or author movies, fine arts, and interviews with the characters.

In the **United States** also stands out the connection of programming quality to the *public interest*, ever since the origins of the television system in the 1950s, but, in contrast to what is understood by this type of “interest” in other Latin countries, in the Northern nation it has been understood rather as the flowing of a “free market of ideas”.

Likewise, certain models are seen as the ones that have high quality in fiction. For instance, people acknowledge the “quality standard” of the educative programming aired by the BBC of London., This is well indicated in the chapter on **Portugal, that is, the BBC - established quality standard** has become the model to follow for TV production in Europe. This applies as well to the fiction productions of TV Globo in **Brazil**: its telenovelas and series have become a “quality” example for the rest of the fiction industries in Ibero-America.

The quality in the fiction shows of TV Globo is not at odds with the *ratings*; on the contrary, a good deal of its narrative and aesthetic success is due to the fact that “they have established a national narrative pattern” that encompasses both the social ordinariness and the better strata, feeding audiences the “common repertoire”, through which viewers recognize themselves on screen (Vassallo de Lopes, 2009). All of this is presented with utmost care as to the technical, aesthetic and dramaturgic aspects, as exemplified in the chapter on **Brazil** and in the analysis made on the telenovela *Passione*.

On this same frame of mind, in **Chile** its analysis of the series *Los 80* specifies that “television quality” is not at odds either with entertainment or with ratings. This does not abide by the axiom “rating equals quality” either, as television marketing strategy has been trying to sell out. On the contrary, quality here is found in the narrative’s potential to generate empathy with audiences by building up a cultural identification, which is achieved if “it combines a greater investment in talent” to lower the uncertainties. Namely, the quality for the Chilean fiction shows, undoubtedly, has to do with the investment of large sums of money that guarantees the quality of the production.

The same can be observed in **Spain, Uruguay and Venezuela**, where it is considered that a central element to evaluate the quality of a fiction product has to do with its clear aesthetic constitution, not only because of viewing standards (high-definition movies format) or by the narrative/thematic complexity of fiction but also by the dramatic quality of its actors’ performances. All these characteristics might well increase or guarantee the quality of a fiction show even more when certified by national or international awards, as it happened in **Portugal** with the telenovela *Meu Amor*, winner of the Emmy Award for the best international telenovela. Awards are also synonyms of quality for the fiction industry and its audiences.

Argentina connects the quality of its fiction to its being able “to create deep-rooted social representations and to make possible the interpretation of complex narrative forms” that are directly linked to the way in which fiction stands out, supports or obviates topics of political-social interest.

In contrast, in **Spain**, the quality of fiction is related to the transmedia capacity that it can generate to extend its narrative contents to other screens. With this the Ibero-American fiction, like its American counterparts do, might turn in the future into a starting point for establishing transmedia narratives.

For **Ecuador**, quality is related to the small development of the audiovisual arts in the country, since, without having minimal aesthetic elements, television has adopted an “audio-visual assembly plant” imposed only by market factors, which brings about confusion or makes it seem that television quality is synonymous with *ratings*. Nevertheless, it points out that the narrative creativity should be placed as a basic quality element, since in 2010 its industry, for the first time, could place titles among the ten most watched films of the year.

All these considerations show a new way to understand that the quality of fiction consists not only in visual aesthetics, the educational proposal or the work of the public media, but also in the responsibility of its political-social representations and, equally, the capacity that its double commercial and symbolic logic confers to it for promoting the participation of its audiences by means of different media platforms and multidirectional speeches.

Quality in TV fiction: the best is yet to come

With a pragmatic perspective, it is possible to visualize at least a pair of elements that will be indispensable for defining quality fiction in the future. One of them is its **technical shape**. That has to do more than anything with the quality in its production. But it means not only paying attention, for example, to a high definition system, and other already well-known elements, but also to the creation, every time, of “more transparent” audiovisual narratives, that might be adapted to any screen and enjoyed from it by its users. This entails changes from in the lighting of studios or *plateaux* of TV production, so that the digital dimension blooms in all its splendor, up to camera movements and framings, which allow the viewer not to get misled in details or remoteness of general shots, but getting to the point, seeing the faces, the expressions to the utmost. Enjoying the drama in plenitude, in any size and condition of the screen or device with which he interacts.

Another element in which reality could be seen is in its capacity of calling and inspiration for multiple interactions with its audiences. The new quality fiction should provoke the interactivity and participation to allow its deconstruction on part of all the people involved in it. This has to do especially with the capacity of “interpellation of its audiences” that is achieved from the fiction narratives (Orozco, 2011b). By interpellation we refer to the way narrative is spoken to the viewer and also to the ways to imply the viewers as such in the narrative itself. This is achieved mainly throughout the way to tell the plot, create the suspension and the drama, and tie them into the emotional dimension including significant elements of the sociopolitical and cultural context.

In the chapter on the **United States** explicit reference to this point is made between the call of the production and the involvement of the audience. What has been called there “narrative complexity”, expression taken from Jason Mittell by Michael Kackman (2010) as a model, gives the spectator a more important role in the definition of quality, with the proposal of the concept of audiences and cultural complexity. As Piñón (2011) emphasizes, it has been pointed out that the aesthetic operations, resulting from a complex narrative structure, are also an undeniable part of the “emphasis on the aesthetic aspects of the creative practices of the cultural reception.” This way, the pleasure that the audiences experience before these narratives is not an aesthetic operation, it is a cultural one. It is so that the ability to identify a complex narrative is a recognition act. And perhaps the condition for it is what Straubhaar (1991) names “a cultural proximity”.

The recognition of the audience towards the drama of the fiction shows should be achieved in an integral way, so that they are inspired and able to recreate, “mull over”, talk about and eventually argue about and counter-produce their own fiction shows. It presupposes, on the part of the fiction, being able to achieve the empathy between the narrative and the viewers, which is a matter of handling balances, between old and new, between fantasy and verisimilitude, between *soft models* of telenovela in the Mexican style and *hard models*, in the Brazilian style. On all these elements and their balances will keep on depending the success or the failure of a fiction product and the symbolic, and the passive or active involvement of its audiences.

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PART TWO

Fiction in the Obitel countries

Argentina: Fiction backs out, and a style prevails

Gustavo Aprea and Mónica Kirchheimer¹¹

1. Audio-visual context of the country

1.1. The Argentinean broadcast television

As from 1990, there are five broadcast television networks in Argentina, all of which operate in the city of Buenos Aires. Four of them are managed privately and one of them is managed by the State. These five TV networks are located in the city of Buenos Aires.

Table 1.
National broadcast television channels in Argentina

Private broadcasters (4)	Public broadcasters (1)
América 2	Televisión Pública
Canal 9	
Telefé	
El Trece	
TOTAL = 5	

Source: OBITEL Argentina

The year 2010 marked a milestone within the framework of the Argentinean television system with the appearance of Digital Television. As it had been planned, the national Government disposed of the start-up of a network for children and also inaugurated one for the broadcast of films and fictional programs.¹² At the same time, the State distributed 350,000 decoders to low-income sectors. Apart from these innovations, both broadcast as well as cable television persist in applying the structure of previous years. Broadcast TV networks evolve in the same manner. Their owners and their production systems continue working just as they did in previous years.

Detractors and promoters of the Audiovisual Communication Services Act (*Ley de Servicios de Comunicación Audiovisual*), regulated in the month of September of 2009, predicted a series of transformations that have not taken place yet. The application of the new legal instrument is stuck in several aspects. On the one hand, the lawsuits filed by those who are against the mentioned act – a significant portion of the current media license holders – delay its application in full. On the other hand, the media themselves, which oppose the act through legal resources, are reluctant to the application of other aspects they do not question legally.

The five TV networks referred to work within this context. Three of them cover the widest range within the country (*Televisión Pública*, *El Trece*, *Telefé*) and other two (*América 2* and *Canal 9*) transmit in a much lower level through broadcast television, though they can be watched via cable TV. Even though *Televisión Pública* has the broadest territorial coverage (295 affiliates reaching 99.5% of the country), it is far from reaching the figures of the main private networks as far as audience quality is concerned, at least in the great metropolitan centers. The other two nationwide networks are the leaders in audience: *El Trece* and *Telefé*. Both of them reach all the provinces through the main local commercial broadcasters.

Televisión Pública is part of *Radio y Televisión Argentina Sociedad del Estado*, a state-owned company that manages the communication media owned by the state: the news agency *TELAM*, National Radio (*Radio Nacional*), Argentine Radiobroadcasting Abroad (*Radiodifusión Argentina al Exterior*), Channel 7, the cable network *Encuentro*,

¹¹ María Victoria Bourdieu cooperated in the preparation of this article.

¹² The network for children is called *Puka Puka*, which continues an experience commenced at the educational network *Encuentro*, whereas the cinema and fiction network is organized jointly with the National Institute of Cinema and Audiovisual Arts (*Instituto Nacional de Cine y Artes Audiovisuales* or *INCAA*).

the one that broadcasts the Digital TV program *Paka Paka*. Since 2008, the state-owned media system is under the charge of filmmaker Tristán Bauer. *América 2* forms part of the *América Medios* group, which is the property of businessman and politician Francisco de Narváez and of *Uno* group, owned by Daniel Vila, who is also the owner of several domestic graphic and audiovisual media. *Canal 9* is an integral part of the *Albavisión* group, owned by Mexican Ángel González. In turn, *Telefé* is the property of *Telefónica de Argentina*, a subsidiary of the Spanish company bearing equal corporate name. In Argentina, the group carries out activities related to landline and mobile telephone, as well as Internet services, and owns several domestic television networks. After ten years, Sergio Villarruel and Bernarda Llorente abandoned the programming management of this network, and such position was assumed by Marisa Badía in 2010. *El Trece* is exploited by *Artear*, a company of the conglomerate known as *Clarín* group. This holding owns newspapers, a news agency (*DyN*), television networks, the most important cable network of the country, a digital TV company, cinematographic and TV production companies, it is a partner to the only factory manufacturing newsprint paper and to an important quantity of companies which are not related to mass communication. As from 2008 the group is strongly confronted with the national government. Such confrontation has had multiple consequences but, so far, this fact has not exercised too much influence in fiction production. Since the year 2001, the production manager of this network is Adrián Suar, co-owner of *Pol-ka* (the production company that generated the most successful fiction programs of *El Trece* during 2010).

The general orientation and importance of the networks design their positioning and determine the transmission policies adopted by each network. The two highest-audience networks (*El Trece* and *Telefé*) offer a generalist programming, but fiction plays a differentiated role in each case. At the same time, the other two private networks tend to specialization. *América 2* presents variations within the information field and *Canal 9* combines fiction and information. In this regard, the proposals of the latter networks suffer transformations if compared to those of previous years. *América 2* practically eliminates fiction programs produced by Ibero-American countries during 2010; it only airs a national rerun and produces non-fiction premieres. Meanwhile, *Canal 9* maintains the fiction premieres almost unaltered (a total of twenty-two: one premiere less than in 2009), but goes forward in the space devoted to information. In turn, *Televisión Pública* preserves the policy of keeping part of the prime time slots devoted to the fiction inaugurated in 2009 and maintains the continuity for national production.

El Trece organizes its programming around its big success ever since 2006: *Showmatch*¹³. Television fiction is the main complement to the unavoidable success. For this reason, the number of premieres is limited (only six) and only of national production. Despite their scarce quantity, these fiction programs are in key positions that make it possible for them to have very good ratings, even though the figures reached by the success of *Valientes* in 2009 are not reached. *Telefé* proportionately devotes more programming slots to Ibero-American fiction: fourteen premieres, seven of national origin and seven of foreign origin. Within *Telefé*'s programming schedule, this type of fiction is an essential component during 2010. However, the projects presented to compete in the prime time and in some of the afternoon slots do not obtain the expected audience ratings. Part of the abundance of titles is related to the unsteadiness generated by the non-fulfillment of previous expectations and a noticeable change in the policy of preservation of the programming schedule. As an aggravating circumstance to this situation, it is necessary to add that in 2010 *Telefé* loses its leadership in the programming annual average for the first time in 19 years: 10.1% for *El Trece* versus 9,9% for *Telefé*.

Canal 9 still awards the main space of its programming schedule to Ibero-American fiction and excludes local production. Contrary to other networks, the costs and risks of broadcasting *telenovelas* (the exclusive format of this network) are amortized by the transmission of such products in the different countries in which *Albavisión* has networks. Fiction programs are not big successes, but they keep themselves within the audience average of the network and cover many programming slots. *Televisión Pública*, in turn, preserves an outstanding place¹⁴ for the two local fictions most of the year, either of the two Brazilian miniseries or one Spanish series, thus consolidating the space of a type of fiction betting to originality and quality.

Regarding the manner in which local production is articulated into television networks, the system in which production companies are independent from television networks remains, even though in some cases like *Pol-ka* or *Telefé Contenidos* there is a more-than-evident relationship between production companies and the networks broadcasting their products. In addition to these examples, independent production companies (*Underground*, *Cris*

13 *VideoMatch*, a program produced and hosted by Marcelo Tinelli, leads the audience levels in the entertainment field ever since 1989. Over the years, the program adopted several formats in which the continuity line is the use of a clearly recognizable sense of humor. Since its commencement at *El Trece*, this program succeeds in broadcasting the versions *Dancing, Singing or Skating with the stars (Bailando, Cantando or Patinando por un sueño)*.

14 The position of these fiction programs in prime time is subject to the ever-changing schedules of the network's programming, in which the soccer transmissions and the program that is the emblem of the network – *6, 7, 8* –, which is devoted to the debate of politics and the criticism to the media (specially of those linked to the *Clarín* group) are a priority.

Morena Group, ONTV, Rosstoc) keep on developing their work associated to networks or to foreign production companies generating programs with a high degree of specialization or innovation. Apart from these companies specialized in fiction, production companies such as Ideas del Sur (*Showmatch*), *Endemol Argentina* (*Big Brother*) – among others – emerge, which are recognized in other areas. Within this context, it is worth mentioning the bankruptcy of one of them, Rosstoc, and the appearance of a new one, ONTV-Llorente & Villarruel Contenidos, with which the successful programming directors of *Telefé* commence their activity as independent producers.

1.2. Television fiction despite broadcast television

The Argentinean cable networks devoted to the subject leave no space for Ibero-American fiction premieres. Some of those networks linked to the *Clarín* group (*Volter* and *Magazine*) air reruns of the local as well as of the imported productions. Contrary to other years, in 2010 there are no projects created specifically for cable. Despite the growth of the Internet, fiction productions are not abundant for this space as an extension of TV ones. The most outstanding case of the year is the one of *La pareja del mundial*, a production from which *El Trece* broadcasts a scene during commercial spots in times of the international soccer tournament, the end of which has to be searched in the net.

The public media system, in turn, was involved in the production of the historical TV movie *Belgrano – La película*, as part of the Bicentenary celebration of Argentina's Independence. The film is premiered on November 27, 2010 at the Flag Memorial in Rosario and is transmitted in several public spaces within the country before being aired on TV. At the same time, the results of a contest made jointly with the *INCAA* for the making of thirty TV series to be developed during 2011 within the framework of the new Audiovisual Communication Services Act are divulged.

1.3. General performance: genres, ratings and advertising

Table 1.1. Genres offered by TV

Genre	Duration (%)	Rating
Fiction	22,4	24,5
Comedy	1,9	7,8
Films	8,5	3,6
Miniseries	0,1	1,1
Telenovela	6,3	6,3
Series	5,7	5,6
Information	35,6	13,2
Cultural	1,2	1,0
Documentary	0,1	0,9
Event	3,7	1,4
News	16,8	5,4
Journalistic	13,9	4,5
Entertainment	35,5	28,0
Entertainment	6,9	6,4
Humorous	1,7	14,6
Children's shows	5,3	2,7
Musical	1,5	2,1
Variety	20,0	2,2
Sports	4,6	6,3
Sports	4,6	6,3
Service	1,9	2,1
Women	0,6	0,9
Religious	1,3	0,8
Solidarity	0,0	0,4

The distribution of TV genres within the programming schedule compared to the one of previous years suffered some changes negatively affecting the field of fiction. The ratio of hours on screen decreases from 26.7% in 2009 to 22.4% in 2010. Most of this percentage pertaining to broadcasting hours is transferred to sports programs (it is the year of the soccer, female hockey and basketball world cups and the local championship's matches are aired throughout the year) and the rest of the share belongs to the ever-growing space of entertainment. Within this context, the participation percentage within the audience levels is reduced in favor of entertainment and sports. It drops from 35.4% of the rating in 2009 to 24.5% in 2010.

As far as advertising expenditure is concerned, there is an important increase (28.10%) compared to the year 2009, and broadcast television remains the main vehicle for channeling such spending. In addition to the presence of special events as the World Cup South Africa 2010, the growth of the advertising expenditure during the second part of the year remains. The situation generates a strong competition – especially between the two leading networks – aimed at capturing a bigger portion of the advertising share. This fact generates a noticeable unsteadiness within programming and a higher bet to the entertainment space, which is cheaper, easy to replace and less risky than fiction.

2. Analysis of the Year: National and Latin-American television fiction (Premiere Titles).

Table 1.2. Productions exhibited in 2010 and corresponding broadcasting stations

Argentina			Brazil		
El Trece	Alguien que me quiera	Comedy	Canal 9	Acuarela del Amor	Telenovela
	Consentidos	Comedy		Belleza Pura	Telenovela
	Impostores	Series		Deseo Prohibido	Telenovela
	Malparida	Telenovela	Doña Bella	Telenovela	
	Para vestir santos	Comedy			
	Valientes	Telenovela	Telefé	India. Una historia de Amor	Telenovela
Telefé	Botineras	Comedy		La Favorita	Telenovela
	Caín & Abel	Telenovela	TV Pública	Carandiru. Otras historias	Miniseries
	Casi Ángeles	Series		Ciudad de los hombres	Miniseries
	Herencia de Amor	Telenovela			
	Niní	Comedy			
Secretos de Amor	Telenovela	Canal 9	Bellas Calamidades	Telenovela	
Todos contra Juan 2				El Capo	Telenovela
				Muñecas de la Mafia	Telenovela
TV Pública	Ciega a citas	Comedy		Pura Sangre	Telenovela
	Contra las Cuerdas	Telenovela			
	Telefé	A corazón abierto	Telenovela		
		Hasta que la plata nos ...	Telenovela		
Colombia					
USA					
	Canal 9	El Juramento	Telenovela		
		Más Sabe el Diablo	Telenovela		

Spain		
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TV Pública	Amar en tiempos revueltos	Serie
	Los Hombres de Paco	Comedy

Mexico		
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Canal 9	Camaleones	Telenovela
	Corazón Salvaje	Telenovela
	Cuidado con el Ángel	Telenovela
	La otra	Telenovela
	Mar de amor	Telenovela
	Mi pecado	Telenovela
	Sortilegio	Telenovela
	Soy tu dueña	Telenovela
	Zacatillo	Telenovela
Telefé	Pasión Morena	Telenovela

Ibero-American co-production		
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Canal 9	Decisiones de Famosos	Telenovela
	Sin senos no hay paraíso	Telenovela
	Victorinos	Telenovela
Telefé	Isa TKM	Telenovela
	Sueña Conmigo	Telenovela

2.1 Drop of the offer

Table 2. Total premiere Fiction in 2010

Fiction	Títulos	%	Chapters / Episodes	%	Hours	%
National*	15	31.3	1173	33.8	1034:48:30	33.6
Ibero-American	33	68.7	2296	66.2	2048:11:00	66.4
Latin-American (Obitel)	24	50.0	1633	71.1	1455:53:00	71.1
Latin-American (not Obitel)	0	0	0	0		0
USA (Miami production)	2	4.2	185	8.1	125:55:00	6.1
Iberic	2	4.2	285	12.4	300:11:00	14.7
Others (Ibero-American co-productions)	5	10.4	193	8.4	166:12:00	8.1
Total	48	100	3469	100	3082:59:30	100

Source: OBITEL Argentina – Ibope Argentina

Table 3. Premiere fiction exhibited from every country

Country	Títulos	%	Chapters /	%	Hours	%
			Episodes			
Brazil	8	16.6	510	14.7	397:14:00	12.9
Argentina	15	31.3	1173	33.8	1034:48:30	33.6
Chile	0	0	0	0	0	0
Colombia	6	12.5	409	11.8	291:22:00	9.4

Ecuador	0	0	0	0	0	0
Spain	2	4.2	285	8.2	300:11:00	9.7
USA (Miami production)	2	4.2	185	5.3	125:55:00	4.1
Mexico	10	20.8	714	20.6	767:17:00	24.9
Portugal	0	0	0	0	0	0
Uruguay	0	0	0	0	0	0
Venezuela	0	0	0	0	0	0
Others (productions from and co-produced with other countries Latin-American / Ibero-American)	5	10.4	193	5.6	166:12:00	5.4
Total	48	100	3469	100	3082:59:30	100

Source: OBITEL Argentina – Ibope Argentina

During 2010, the Argentinean television evidences a clear decrease in the number of Ibero-American fiction programs (five premieres less) and a remarkable reduction in the number of national ones (nine premieres less) compared to 2009. Both the trend towards the drop in national production and the increase in screen space of Ibero-American fiction continue. Contrary to what happened in 2009, year in which Ibero-American titles surpassed the Argentinean ones by a reduced margin (six titles), in 2010 this distance is extended (19 titles). However, the quantity of chapters and the time on screen maintain a proportion similar to that of previous years.

Regarding the origin of Ibero-American premieres, there are no big differences from one year to another, with the exception of an important increase in co-productions, which go from three to six, including an Argentinean-Mexican co-production.

Table 4. Chapters / Episodes and hours expressed by time strip

Time slots	National				Ibero-American				Total			
	C/E	%	H	%	C/E	%	H	%	C/E	%	H	%
Morning (06:00-12:00)	0	0	0	0	449	19.5	334:47:30	16.3	449	12.9	334:47:30	10.9
Afternoon (12:00-21:00)	475	40.5	360:53:00	34.9	1431	62.3	1386:21:00	67.7	1906	54.9	1747:14:00	56.7
Prime time (21:00-24:00)	698	59.5	673:55:30	65.1	406	17.7	316:56:30	15.5	1104	31.8	990:52:00	32.1
Evening (00:00-06:00)	0	0	0	0	10	0.5	10:06:00	0.5	10	0.4	10:06:00	0.3
Total	1173	100	1034:48:30	100	2296	100	2048:11:00	100	3469	100	3082:59:30	100

Source: OBITEL Argentina – Ibope Argentina

Table 5. Formats of the nacional and Ibero-American fiction

Formats	NATIONAL						IBERO-AMERICAN					
	Titles	%	Chap/Ep	%	Hours	%	Titles	%	Chap/Ep	%	Hours	%
Telenovela	6	40	427	36.4	391:47:30	37.9	29	87.9	1996	87	1732:48:00	84.6
Series	2	13.3	126	10.8	128:15:30	12.4	1	3.0	242	10.6	233:14:00	11.4
Miniseries	0	0	0	0	0	0	2	6.1	15	0.6	15:12:00	0.7
Telefilm / TV movie	0	0	0	0	0	0	0	0	0	0		0
Comedy	7	46.7	620	52.8	514:45:30	49.7	1	3.0	43	1.8	66:57:00	3.3
Others (docudrama, unitary etc.)	0	0	0	0	0	0	0	0	0	0		0
TOTAL	15	100	1173	100	1034:48:30	100	33	100	2296	100	2048:11:00	100

Source: OBITEL Argentina – Ibope Argentina

Formats	Morning	%	Aftern.	%	Prime Time	%	Evening	%	Total	%
Telenovela	0	0	2	40	4	40	0	0	6	40
Series	0	0	1	20	1	10	0	0	2	13.3
Miniseries	0	0	0	0	0	0	0	0	0	0
Telefilm / TV movie	0	0	0	0	0	0	0	0	0	0
Comedy	0	0	2	40	5	50	0	0	7	46.7
Others (docudrama etc.)	0	0	0	0	0	0	0	0	0	0
Total	0	0	5	100	10	100	0	1	15	100

Source: OBITEL Argentina – Ibope Argentina

Duration	Chapters / Episodes	%
Short (30')	0	0
Medium (30'- 60')	487	41.5
Long (60'+)	686	58.5
Total	1173	100

Fuente: OBITEL Argentina – Ibope Argentina

Period	Titles	%
Present	14	93.3
Vintage	0	0
Historical	0	0
Others	1	0.7
Total	15	100

Source: OBITEL Argentina

With respect to the distribution of the programs within the time slots, an important change is produced: the prime time is delayed (it changes from 07:00-10:00 pm to 09:00-12:00 pm), given the fact that fiction programs with the highest level of audience and production fill this space. The extension in the length of time of entertainment programs (the core of the programming schedule) compels to keep a competitive screen until much later than in other seasons. Within this new scenario, national titles still prevail in prime time, whereas during the afternoon the Ibero-American titles dominate. In this context, national programs disappear from the morning and evening slots, leaving a residual space for some imported products.

Telenovelas remain the prevailing format (35 premieres over a total of 48). Nevertheless, if Argentinean fiction is compared to Ibero-American fiction, the ratio between *telenovelas* and other formats varies. In the case of national fiction, the ratio in favor of the *telenovela* is lower: it encompasses only 40% of the Argentinean premieres against 72.9% among the total broadcasts of the year. This shows a higher level of diversification within formats in Argentinean production. This way, the national comedy wins its own space within the programming schedule. Besides these differences, the standard length of fiction programming in Argentina is overwhelmingly established around the 60 minutes. The cases in which this length of time is exceeded relate to an extension in the limit of the programs within the framework of a programming schedule dominated by the application of the minute-by-minute rating system.

Regarding the period of time during which fiction develops, the absolute preponderance of the present setting remains, except for the last season of the *Casi Ángeles* saga, which is developed on the basis of a hypothetical reconstruction of facts anchored in the future. Even though the Bicentenary of Argentina's Independence had a

more outstanding place in other aspects of the programming, the event did not succeed in finding an expression within TV fiction.

Table 9. The 10 most viewed titles: Sources, Format and Share

Title	Country origin of idea or script	Production company	Private or public TV	Format	Name of screenwriter or author of the original idea	Rating	Share
1°. Valientes	Argentina	Pol-ka	Private TV	Telenovela	Marcos Carnevale; Lily Ann Martin	29,3	44,3
2°. Malparida	Argentina	Pol-Ka	Private TV	Telenovela	Lily Ann Martin, Pablo Junovich, Cecilia Guerty	22,4	32,0
3°. Botineras	Argentina	Underground Contenidos, Endemol Argentina, Telefe Contenidos	Private TV	Comedy	Esther Feldman, Alejandro Maci, Nuri Abramowicz, Alejandro Quesada, Martín Méndez	15,5	25,2
4°. Para vestir santos	Argentina	Pol Ka	Private TV	Series	Javier Daulte	15,0	25,4
5°. Casi Ángeles, la resistencia	Argentina	Cris Morena Group, RGB Entertainment	Private TV	Telenovela	Leandro Calderone	11,5	19,9
6°. Caín & Abel	Argentina	ONTV Llorente & Villarruel Contenidos y Telefe Contenidos	Private tv	Telenovela	Guillermo Salmerón	9,4	14,3
7°. Nini	Argentina	Kaberplay y Endemol y Telefé Contenidos	Private tv	Comedy	Gabriela Fiore y Jorge Chernov	8,8	18,5
8°. Alguien que me quiera	Argentina	Pol-Ka	Private tv	Telenovela	Alejandro Ocón Solange Keolegian Sebastián Parrotta	8,8	15,1
9°. Todos contra Juan 2	Argentina	Rosstoc y Farfán Televisión	Private tv	Comedy	Gabriel Nesci	8,0	16,4
10°. Sueña Conmigo	Argentina y Mexico	Nickelodeon Latinoamérica; Illusion Studios y Grupo Televisa	Private tv	Telenovela	Claudio Lacelli	6,1	18,2
Total of productions: 10		National original scripts			Foreign scripts		
100%		90 %			10%		

Source: OBITEL Argentina-

Table 10. The 10 most viewed titles

Title	Format	Genre	Production year	Number of chapters	Duration of the chapter / episode	First issue date	Las issue date	Time slot
1° Valientes	Telenovela	Costume melodrama	2009-2010	31 in 2010	60 minutes	February 9, 2009	February 28 2010	Prime time
2° Malparida	Telenovela	Melodrama	2010	153	60 minutes	April 20, 2010	Continue 2011	Prime time
3° Botineras	Telenovela	Melodrama / Police story	2009-2010	123 in 2010	60 minutes	November 24, 2009	August 25, 2010	Prime time
4° Para Vestir Santos	Series	Dramatic comedy	2010	35	60 minutes	April 24, 2010	December 29, 2010	Prime time
5° Casi Ángeles, la resistencia	Telenovela	Fantasy comedy for youth	2007- 2010	113 in 2010	60 minutes	March 21, 2007	November 29, 2010	Afternoon
6° Caín & Abel	Telenovela	Melodrama	2010	49	60 minutes	September 15, 2010	December 15, 2010	Prime time
7° Nini	Telenovela	Comedy for youth	2009 -2010	62	45 minutes (desde 2010)	September 7, 2009	Apri 16, l2010	Afternoon
8° Alguien que me quiera	Telenovela	Costume comedy	2010	137	60 minutes	February 1, 2010	November 15, 2010	Afternoon
9°. Todos contra Juan 2	Miniseries	Comedy	2010	13	45 minutes	April 15, 2010	July 16, 2010	Prime time
10° Sueña Conmigo	Telenovela	Comedy for youth/Musical	2010	24	50 minutes	November 30, 2010	Continue 2011	Afternoon

Source: OBITEL Argentina

The Top-Ten programs have only been broadcast in the two private networks with the highest levels of audience: *El Trece* and *Telefé*. Despite the fact that *Telefé* contributes more titles to the list (six), the premieres offered by *El Trece* are in the outstanding first, second and fourth positions. It is necessary to highlight that all the listed programs of *El Trece* belong to the same production company: Pol-ka, all the programs of which are in the Top-Ten. *Telefé* co-produces half of its premieres and gives way in its screen to production companies specialized in a specific genre for the other half. As it has happened over the last years, local fiction programs constitute 90% of the list. The 2010 novelty is that this year the tenth title is an Argentinean-Mexican production, and not a Brazilian title.

Most of the programs (60%) and the most successful ones (the first four) have been transmitted during prime time. Apart from these ordinary parameters, it is necessary to point out that a significant reduction is registered with respect to the previous year in the levels of audience. From the fifth position of 2010 onwards, lower ratings than those appearing in the top ten of 2009 are registered. In this regard, it is worth stating that the first six titles of the list are within the top twenty of the fiction programs in general, but the remaining ones are distributed between the twenty first and fifty fourth positions of the same list, which implies a significant reduction in the general audience of Ibero-American fiction.

Table 11. Subject-matters in the 10 most viewed titles (*)

Titles	Keys themes	Social themes
1° <i>Valientes</i>	Vengeance and crossed loves; brothers separated upon birth.	Political corruption; social differences.
2° <i>Malparida</i>	Vengeance and excessive ambition; crossed loves; murders.	Corporate corruption.
3° <i>Botineras</i>	Police cases, secret identities; impossible loves.	Homosexuality stories; the world of soccer, the search for fame and money.

4° <i>Para Vestir Santos</i>	Love disagreement, the search for happiness; crossed stories. Musicals.	Family heritage; family and couple building; compulsive gambling and alcoholism; single mother, female homosexuality.
5° <i>Casi Ángeles, la resistencia</i>	Time travel; confrontation between right and wrong. Musicals.	Forms of government, corruption, freedom of speech; adolescent sexuality, adolescent pregnancy.
6° <i>Cain & Abel</i>	Confrontation between brothers, ambition, crossed loves.	Gender-based violence, loss of a child, corporate corruption.
7° <i>Nini</i>	Double identity, impossible love.	Old age problems, single parenting, adolescent rebelliousness.
8° <i>Alguien que me quiera</i>	Confrontation between brothers for the same love. Disturbing return of a hidden past.	Hard work and sacrifice; disability.
9° <i>Todos contra Juan 2</i>	To succeed in one's career. To find an everlasting love.	Unconditional help to friends. Environmentalism.
10° <i>Sueña Conmigo</i>	The search for fame, secret identity, group of friends, musicals.	Tension between family and work; adolescent rebelliousness.

Source: OBITEL Argentina

The prevailing themes observed at the Top-Ten are clearly identified with those characterizing the classic genres of popular fiction in their most traditional versions. Within social themes, two trends can be identified. One of them addresses matters related to the present time from a point of view that is near the visions of the genres adopted: corruption, adolescent rebelliousness, hard work etc. The other one includes rupture-based subjects and approaches regarding usual treatment, as is the case of gender-based violence, homosexuality within the soccer environment in the year of enactment of the legislation that permits the marriage between persons of the same sex.

Table 12. Audience profile of the 10 viewed titles: gender, age and socio-economic status

	Program	Channel/ Network	Gender %		Age groups %					Socioeconomic status%		
			Women	Men	4-12	13-19	20-34	35-49	50+	High (ABC+)	Middle (CD+)	Low (DE)
1	Valientes	El Trece	55,7	44,3	21,4	19,9	17,8	19,7	21,2	34,1	34,2	31,7
2	Malparida	El trece	57,8	42,2	23,3	20,5	15,4	21,1	20,7	30,5	36,1	33,4
3	Botineras	Telefé	52,4	47,6	24,1	13,3	19,1	20,5	23,0	27,9	38,9	33,2
4	Para Vestir Santos	El Trece	59,2	40,8	23,0	17,9	17,5	21,1	20,4	32,4	34,3	23,8
5	Casi Ángeles, la resistencia	Telefé	56,6	43,4	27,1	36,2	18,5	13,5	4,7	25,2	35,8	39,0
6	Cain & Abel	Telefé	51,1	48,9	22,9	15,9	18,3	11,6	13,0	28,6	32,2	39,2
7	Nini	Telefé	56,7	43,3	22,2	27,1	25,4	15,6	9,7	37,2	38,0	24,8
8	Alguien que me quiera	El Trece	59,0	41,0	23,9	21,1	17,2	15,9	21,9	32,5	35,9	31,6
9	Todos contra Juan 2	Telefé	49,4	50,6	22,9	12,5	17,9	21,9	19,1	20,5	41,8	37,7
10	Sueña Conmigo	Telefé	55,9	44,1	22,3	29,6	25,3	8,6	14,2	38,3	41,7	21,0

Source: OBITEL Argentina – Ibope Argentina

It is worth highlighting some matters when analyzing the audience profiles. Although the general prevalence of women remains strong within fiction (in some cases the difference reaches almost 20%), in one of the titles (*Todos contra Juan 2*) the male audience surpasses the female one. As far as age ranges are concerned, a drop in the presence of youngsters (20-24 years) and adults (34-49 years) as members of the fiction audience is registered. Regarding the audience's socio-economic level, it is essential to repeat that the upper sectors have a low participation, except in some of the *telenovelas* for adolescents and children. Lower-class sectors, in turn, center their presence in different programs transmitted by *Telefé*, whereas the middle class is distributed evenly and predominantly throughout the whole list.

3. The transmedia reception

In order to analyze the manner in which fiction programs premiered during 2010 have been received in Argentina, two titles within the ten fiction programs with the highest ratings have been chosen. These two titles are interesting due to the specific weight each has had on the screen. *Valientes* is the most-watched fiction program of the year premiered during prime time; besides, after its conclusion, this program is broadcast again in the afternoon slot (with a very good audience level). The other title selected is *Casi Ángeles. La Resistencia*, which, despite the fact of being in the fifth place within the most-watched fiction programs, has been chosen for being a juvenile *telenovela*; that is, its target is a native digital audience.

3.1. *Valientes*. Proposal of a not particularly dynamic space

Valientes proposes a life *barely expanded* in the web, enabling a blog¹⁵ within the site of *El Trece*, the network broadcasting this program. On the right-side upper margin of the screen the network logo is always visible. The core and risky moments of the narration stand out in this site, and the members of the audience are invited to participate through comments to the extracts uploaded as well as through direct questions from the blog. The blog of *Valientes* regulates in a much closed manner the spaces in which the users/visitors may interact. The possibility of leaving comments is enabled when, after the summary of the episode, a question is asked: “What do you think about *Valientes*? How did you like the ending? Which was the scene you liked the most?” (3/1/2010).

The blog has scarce navigability resources. It is structured into two vertical spaces. The left side of the screen shows the recent entries with their titles and photos, whereas the right side of the screen offers four highlighted entries: “See previous episodes”, “The story”, “The characters” and “Episode by episode”. In the space called “The characters”, the eight main characters of the *telenovela* are presented. This spot allows for no interaction by the user. The summary offered for each character is a brief one, and the picture image is privileged, which replicates the stereotypes and aesthetics seen in the *telenovela*. The “Episode by episode” space offers written summaries of each of the 216 episodes transmitted, which are accompanied by a small picture of the episode and the spaces for the users’ comments accompanying the whole transmission, from a previous moment in which the launching of the *telenovela* is announced through the repercussions after the series’ end. This spot includes notes about the shooting.

Regarding the level of participation, the site offers no counter or record of the amount of visitors of the blog. The visitors’ presence is evidenced only through the posts linked to the questions asked from the blog and/or through the comments about the episodes.

3.2. *Casi Ángeles*. Digital native

Contrary to the proposal of *Valientes*, *Casi Ángeles La Resistencia* presents multiple on-line spaces and platforms with which the members of the audience may make contact. The program’s official site¹⁶ offers the possibility of “following” the characters of *Casi Ángeles* in Facebook and in Twitter, apart from having a channel in YouTube. Although the site informs the quantity of registered users (809,024), it informs neither the amount of followers visiting the webpage nor the number of daily visits. The *Casi Ángeles* page in Facebook has more than 286,500 followers.¹⁷

The official webpage permits the interaction in all its sections. It even offers users to structure their own debate subjects in the “Community” and “Groups” sections. As in the case of *Valientes*, there is a space devoted to the “Characters” and to the “Episodes” (which mainly offer pictures), but these spots are not the most outstanding ones. These pieces of news are accompanied by significant posts of information about the characters. That is, information about other media in which the characters are mentioned or have participated is shown and made available. There is also a very important section devoted to the activities developed by the music band formed by

¹⁵ <http://weblogs.eltrece.com.ar/valientes/>

¹⁶ <http://www.casiangeles.com/2010/argentina/blog>

¹⁷ Apart from the “official” site offered by the webpage of *Casi Ángeles*, there are more than 550 pages in Facebook devoted to the program, without taking into account the sites linked to the music band formed by the main characters (Teen Angels).

the characters. This multiplicity of material represents no hindrance to the interaction spaces, which are highlighted from the main page by a banner located on the right margin of the screen in which the most recent participation activities of the registered visitors and/or Twitter users are shown. The notes highlighted by the site have pictures and videos. All the navigation options and the site's spaces have multiple entries (the "tabs" located in the upper part of the webpage and/or the homepage's highlights).

Strictly referring to the spaces devoted to Internet surfers, apart from the above-mentioned "Community" and "Groups" spots, one section devoted to "Users" stands out, in which registered users as well as their updates can be found; the "TweetCam" space permits direct – though regulated – contact with the main characters.

3.3. Analysis of the comments. Between evaluation and tears

For the purpose of analyzing the comments about the fiction programs selected, the dates of the last transmissions of the studied *telenovelas* have been taken as a basis. The work has been done by using the programs' official sites and the *Casi Ángeles* official page in Facebook. The spots related to the episodes have been taken into account, which, in the case of *Valientes*, offer no possibility of leaving comments more than once a week in average¹⁸; thus, it may be thought that it is a space aimed at a mid-term interchange, whereas in the case of *Casi Ángeles*, the day-to-day multiplication of contact spaces causes the posts not to be strictly directed and the theme to be broad. This breadth is also an answer to reports and comments made about works deriving from the *telenovela*: theater presentations and concerts. The section devoted to the episodes is not necessarily the one registering more visits¹⁹, given the fact that it is combined with the forum interactions. However, apart from leaving their comments, visitors have the choice of voting on each episode, and the number of votes is considerably higher than the one of comments.²⁰ Something similar happens with the posts published in Facebook, where there are 276 comments and "879 people who like this".²¹

The comments made by the users of different platforms are not as different as to their content. Generally, the posts are not cross-referenced; instead, each Internet surfer talks to the *telenovela*. The prevailing topics in each case are related to the thankful messages and expressions of love towards the characters, and above all, some kind of nostalgia about the end. In that respect, in the comments posted with reference to *Casi Ángeles*, it is usual to read a musical-like excerpt used by the *telenovela* during its first years "I wish we could meet each other again" (*Que nos volvamos a ver*):

"The truth is that I am deeply sad that the program has finally ended: (The only thing I can say is: THANK YOU, because there have been four years where I learned to live through a highly emotional story with plenty of authentic learning, but mainly, there have been four years of a story filled with the real meaning of love, the value of friendship, and fun 😊. Although it may have ended, it will always be the best memory of my adolescence." (Comment posted by rochy\`2010 on November 30, 2010 on *Casi Ángeles*' site)

"I miss the *telenovela* so much; I feel that something is missing at that time. I had never become such a fan of any other *telenovelas*. I loved this one! It was just great! The script, the casting, the performances by the actors and actresses etc." (Comment posted by Alejandra on the site of *Valientes telenovela* on March 3, 2010)

Irrespective of these similarities, we have also found differences in the comments posted on both sites. In *Valientes*' space, the posts are generally broader and of higher value than the comments posted on *Casi Ángeles*' sites, where there are analyses both of the stories and of the ways of receiving such stories:

18 The questions asked from the site, for the last part of the *telenovela*, are related to the crucial actions about closing the plot: in episode 202, the question "Will Leo dare to kill Laureano?" received 21 comments; in episode 205 "The truth that most hurts Alma" obtained 26 answers; in episode 210 "Alma faced his father" had only 13 comments; and finally, episode 216 (in which the following questions were asked: "What do you think about *Valientes*? How did you like the ending? Which was the scene you liked the most?") obtained 29 comments.

19 The webpage shows 46 comments for the final episode (Ep. 113 of November, 29); 11 posts for episode 112 of November, 25; only 2 comments for episode 111, broadcast on November, 24; 10 posts for episode 110 of November, 23; and four comments for episode 109 of November, 18.

20 At the foot of each episode's photo slide show the number of votes obtained is displayed, which for the final episode (Ep. number 113) is of 1115 votes; for episode 112, 410 votes; for episode 111, 207 votes; for episode 110, 223 votes; and for episode 109, 364 votes. This clearly shows the growing interest in establishing contact, though not necessarily in assuming a public opinion.

21 <http://www.facebook.com/casiangelesweb/posts/164618346907722>

“*Valientes* was an excellent *novela* which made us feel identified with ordinary people and all the conflicts which are typical nowadays. In addition to that, it was one of the classic programs in which modernism was set aside reminding us of the old television times.

Valientes was an excellent *telenovela* throughout the year, but the ending disappointed most of us; it was a predictable ending that was envisaged from the very first episode. I would dare say that not only me, but many other people expected a stunning ending; even though it was good, because it was a happy ending, it was predictable.

My conclusion is based on the fact that it was a highly intense program as far as episodes are concerned throughout the story, but there was nothing to surprise us by the end, and therefore, this may be a valid justification.

Another factor to take into account is that I felt that the story was excessively extended to take advantage of the success, thus causing the audience to lose some interest in the story, although they would certainly not stop watching it. It is my personal opinion that the story started to get distorted and it would probably have been just PERFECT should have it ended in December.

Congratulations to the production team and, especially, to the actors and actresses! They made a perfect combination! I had never seen such a good *telenovela* in my life, and I do not think I may have a chance to watch another *telenovela* like it again! (Antonela, March 2, 2010)

In particular, as in the case above, there is a lot of similar comments posted which reflect the people's general dissatisfaction with the ending. Some comments have been included below as examples:

TOO MUCH STORY FOR SUCH A POOR ENDING!!!!!!!!!!!!!!!!!!!! (LA SILVI, March 4, 2010)

The ending was horrible!!! Only a few people liked it... In addition to that, they presented *Alma* and *Leo* as the main couple, despite the fact that the surveys conducted show that the audience prefers the couple formed by *Isa* and *second*... ???

It seems to me that they were not very much interested in actually pleasing the audience... they knew that, in the end, everybody would want to watch the end of the story so they probably said “ok, it's the same, it doesn't matter”... Thanks anyway for entertaining us during the year (Naty, March 1, 2010)

On the many sites related to *Casi Ángeles*, the posts have a much higher sentimental value, and they are hardly critical in respect of the possible disappointment at the ending. As regards the ending, there are comments which suggest that the phrase “THE END?” leads us to suspect that there might be a fifth season. The majority of the comments posted reflect some sorrow about the end of a way shared in a particularly difficult moment of every person's life, which is indeed adolescence, as it appeared in the comment posted by rochy\`2010. There are other examples as well:

I have just finished watching the last episode of *Casi Ángeles*, and once again they made me cry and laugh at the same time. It is November 29, 2010, and the story has come to an end, the end of a program which had no equal; there is no equivalent, and there will be nothing like it ever again. This program made me laugh, cry and have fun, but it **also taught me a lot of things. They have left a mark in my soul that will never be erased. It started when I was ten years old; now, I am fourteen and I still watch it**, having fun with the different episodes and watching your videos over and over again. **Today, I know for sure, and I've learned that we have to resist the world, that we have to resist life**, and I know that I will not see them on TV or at the theatre any more, but they will be there anyway in each of the videos I watched over and over again laughing to death, in those episodes that really caught me. Today I would like to thank you for everything, for making me laugh, cry, share, for being there, and for letting us being a part of *CASI ÁNGELES*, from our homes, from the other side, THANK YOU! (mariass, November 30, 2010) (Emphasis added)

I found the ENDING JUST SPECTACULAR! Irrespective of the trips through time, the story leaves us a very beautiful message. I believe that we should all fight and resist, making the world a better place! 😊 (sofi anahi, December 1, 2010)

In the case of *Casi Ángeles*, what people values are such factors as the program itself, the quality of the performance by the different characters, the production itself and a set of teachings as much as – or even more than – a four-year shared experience. In the case of *Valientes*, instead, such appreciation is related to the style proper of the *telenovela*, very strongly related to the defense of some traditional values and of the value of the company which designed the *telenovela*, as it was the case with the comment posted by Antonela and referred to above, and as it is the case of Lucia's comment transcribed below (posted on March 3, 2010):

The truth is that I miss the *novela* so much; I feel that something is missing at that time. I had never become so much involved with any other *telenovela*, but I loved this one. It was great: the script, the casting, the performances etc.

The ending was good, though I did not like Juana's fate... she was a victim of her own father, of her stepmother as well as of Leo himself; she was the weakest, the most vulnerable and she was all by herself.

That is to say, those people who liked *Valientes'* ending and those who didn't share the same reason for their choice; it was a matter of genre, far from the news that the title could present throughout the year, thus closing its cycle in a negotiation conducted for the sake of tradition: goodness wins, evil is punished.

4. Highlights of the year

During 2010 the different broadcasters and production companies aim at locating and sustaining their programs within a context which is increasingly narrowing its scope to the field of entertainment. Within the prime time range, they must compete, sometimes unsuccessfully, with the "giants" of entertainment in Argentina (*Showmatch*, *Justo a tiempo*) on the basis of which the program schedule is organized. At the same time, at the bosom of the space set aside for fiction productions, Ibero-American productions are backing out in comparison to films and series which are mostly produced in Hollywood.

As a way of covering program time and in order to secure a certain audience level, these products turn out to be less conflictive than Ibero-American programs, which are harder to interrupt because of the type of serialized format used. Local fictional productions are even more problematic because they are further supposed to be liable to bear the production costs and risks.

This situation calls for the need to generate projects to secure a place on screen. Therefore, the work with known genres is thereby valued, which make an effective connection with the audience possible. At the same time, it becomes necessary to create evident innovations, within a framework of well-known proposals. Once the successful cycle of *Valientes* has been finished, it is necessary to project new strategies. The most successful strategy consists in playing with the conventional characteristics of one genre but including transformations. Some examples of this strategy include: *Malparida*, *Para vestir santos*, *Botineras*, *Todos contra Juan 2*. A persistent trend over time includes different options of the so-called *telenovelas* for children and adolescents, like *Casi Ángeles*, *Niní*, *Consentidos*, *Sueña conmigo*. Other projects find it harder to catch the audience. They intend to introduce new elements by resorting to social conflicts from a more realistic perspective, such as *Cain & Abel*, *Secretos de amor*, *Contra las cuerdas*. Finally, those sustaining the most traditional versions of the television narrative genres, such as *Alguien que me quiera* (comedy) or *Herencia de amor* (romantic drama) must be relocated to find their audience.

The first months of the television schedule are controlled by the end of *Valientes*, which has managed to sustain an extraordinary success by working every characteristic typical of dramas dealing with local customs to the point of exasperation. After the end of *Valientes*, its producers aim at keeping the work level by resorting to the classic genres, though reversing the sense of "purity" dealt with in *Valientes*. The program which followed is *Malparida*. Everything appearing as the representation of a world of transparent values vanishes. The main female character of this romantic drama broadcast in prime time is a murderer who gets involved in a structure of ambition and revenge. The power struggles generated cause, throughout the story, thirty deaths, including the

final suicide of the main female character. Renata, *Malparida's* main character is, at the same time, the heroine and villain in the story. More precisely, she is one of the villainous persons in a world in which it seems that there are no clear boundaries between good and evil. In this particular case, a game is developed which observes some of the conventions typical of romantic drama. Evil is exaggerated (the traditional dramatic hyperbole) and displaced from character, but what is missing is the contrast in respect of the endless goodness of the classic heroines. Pol-ka, the same production company of the highest fiction success throughout 2010, develops a similar strategy in the other programs it produces. *Para vestir santos* tells the story of the romantic life of four sisters. The story is focused on family relationships and on the problems faced by the main characters to build stable couples. In this context, different social problems are addressed, such as single maternity, lesbianism and several addictions. Notwithstanding, at the same time, in this context of dramatic comedy with realistic ambitions there are musical comedy scenes performed, sung, and danced by the main characters themselves. In this sense, the producers play with the typical conventions of the genre emphasizing their artificial nature and breaking the traditional dramatic character of television programs broadcast by *El Trece* network on a weekly basis.

Other resources are generated in an attempt to catch and maintain an elusive audience. In the case of *Botineras*, the strategy consists in intensifying the mix of genres (police story, romanticism, comedy related to sports) and in including questions associated to one of the topics which are currently in the public eye of the media: the homosexual relationship between two soccer players. Sex scenes between these two characters are included as the maximum expression of a series of previous heterosexual erotic scenes; references are made to the Soccer World Cup; well-known persons from show business and sports world also take part in the program. Though with less success than in its first season, *Todos contra Juan 2* develops a paradox around a former teen star who aims at reentering the television world and succeeding as an adult actor in Hollywood. It is a story of losers and failed actors, where recognized persons from the television world make fun of themselves.

The presence of programs especially oriented to children and adolescents has been stated as an unavoidable tendency of Argentina's TV schedules. For years there has been a high degree of specialization in this type of programs, both by producers and by the audience. That is the reason why a sequel like *Casi Ángeles* may be developed, which has come to an end after four years telling a highly complex story involving jumps in time and the existence of a future in which the same characters fight to make the world a fairer place. The complexities of the plot must be added to the classical aspects of a comedy for adolescents and the existence of a music band called *Teen Angels*, which gets its own life independently of its presence on screen. While *Casi Ángeles* is ending a successful cycle, there are multiple options for that type of audience, even though they may lack the potential of the story produced by Cris Morena. Some of those alternative programs are supported by one of the typical genre stars (Florencia Bertotti in *Nini*). Others (*Consentidos*, *Sueña conmigo*) resort to the most classical formula of following the vicissitudes and adventures of a group formed in an educational institution.

In turn, the new production company ON TV sustains and deepens the policy implemented by its founders Bernarda Llorente and Sergio Villarruel when they worked as *Telefe's* programming directors. In the three programs created in 2010, they present, within the classic genres of television, some stories that somehow introduce controversial aspects of social life. *Cain & Abel* tells the story of two brothers brought face to face and the search for revenge in a family separated by ambitions. In addition to that, references are made to the enrichment of the economic group on the basis of its relations with the last military dictatorship and a gender-based violence case on one of the female characters is told with a high degree of accuracy. Argentina's National Institute against Discrimination, Xenophobia and Racism (*Instituto Nacional contra la Discriminación, la Xenofobia y el Racismo*) declared the program of public concern for the treatment of the case of gender-based violence. In spite of these recognitions, the program was cancelled and removed from the programming schedule because it did not meet the prior expectations. This sharp ending allowed for an end which was coherent with the story but disruptive in respect of the typical parameters of *telenovelas*. *Secretos de amor*, a romantic *telenovela* made by the same production company, tells the story of a mature woman who knows a man much younger with whom she falls in love while she is searching for her own personal realization. The low audience levels drove a subject matter change in the story, whereby the original main female character was replaced with a younger actress, but the audience levels were still not the ones expected and therefore, the *telenovela* was eventually cancelled and removed from the programming schedule. Lastly, ON TV is currently transmitting *Contra las cuerdas* on the state-owned network *Televisión Pública*. *Contra las cuerdas* makes reference to the problems faced by a group of people living in the suburbs of the metropolitan area of Buenos Aires. The purpose of this story consists in destigmatizing humble people who are treated as criminals in other types of programs, such as news shows or reality shows. At the state-owned network, projects are not trapped by the logic of audience, and thus the program continues in 2011. The idea of

relating fictional productions for television to a more natural view about certain social problems still seems not to have found its moment or the way to gain access to majoritary audiences.

Generally speaking, it may be considered that, in a critical context, both networks and producers attempt to introduce news (either in the stories or as to the subjects in question) which may make it possible for them to make a difference and catch the attention of massive audiences. In this context, some of the classic conventionalisms – such as happy endings – are bent, or controversial issues are included (such as homosexuality or gender-based violence) in a much more direct way than it was usual in previous years. The most successful of these alternatives consists in causing an update of the classical generic models²², usually told on the basis of a style which follows local customs and manners and getting away from including social topics under a realistic perspective. An alternative is developed, which is closer to the logic of entertainment with its own typical characters, tending to the exacerbation of features and lacking a psychological profile with realistic intentions.²³ The proposals which resort to the most typical formats of the known genres are increasingly losing influence within the audience's taste. At the same time, projects which prove to be open to new alternatives as far as subjects are concerned, which sustain more realistic types of stories, seem not to have found the expected repercussion yet. Notwithstanding, even though the changes produced may not get to convene the expected audience in all cases, they do introduce important innovations within television storytelling.

5. Subject of the Year: Quality Fiction.

5.1 The Argentine discussion

The debate on the quality of television, in general, and on the quality of fiction products, in particular, is a question around which multiple and permanent disputes constantly arise, without it being simple to arrive at any common conclusions by all the people interested in the matter. From a theoretical perspective, we adhere to the positions which define quality as the outcome of the relation between a characteristic and a set of values.²⁴ Consequently, the concept may be addressed from different standpoints. As a result of this feature, a broad space for debate is open around what is quality on television, how is it obtained, and who gains actual access to such quality.

Argentina is not an exception to this polemic practice and there have been many attempts to define the *authentic quality* in television and to identify it in some of its products already in existence or in some of its potential future products. A controversy repeatedly arises in the area of television fiction in respect of other fields, such as entertainment and information, with the power to count on a tradition on which to base the requests for quality. Notwithstanding, this advantage turns into a disadvantage on the grounds that, on many occasions, in order to assess the quality of any fictional productions for television the criteria inherent to other media, such as cinema and theater, have been transcribed (and are still transcribed). The discussion around the quality of information seems to be framed within the exclusive context of politics, and the criticism is focused on the criteria of truth or falseness, seriousness or sensationalism. In turn, entertainment as a fundamental part of leisure time is either not valued or it is just considered on the basis of good or bad taste criteria.

In order to provide an orientation guide for a description of the way in which the debate on the quality of television fiction has been developed so far, it is useful to organize it, first, by defining the main bases on which it is built, and then, by identifying some of the spaces in which it is carried out. To cut a long story short, it may be stated that there are three main lines on the basis of which the quality of television programs is assessed. The main line is related to the educational values of a specific type of program schedule. The second line makes reference to the technical quality of television products. Finally, the third one deals with the social concern of the topics on TV.

The appreciation of programs on the basis of their potential educational capacities has two alternatives. One traditional alternative is concerned with values; in general, with the negative values communicated to children

²² The game of renewal works only within the framework of local productions. Programs such as the Spanish series “*Los hombres de Paco*” are very well received by the critics, but they do not get much repercussion even on the low levels of audience of the state-owned channel. The handling of the Argentine customary component seems to be one of the determinants of the success of the projects driven by Pol-ka.

²³ The program which is way too far the leader in Argentina, as far as audiences are concerned, *ShonMatch*, presents a series of freaks on screen who have a life outside the program which creates them. These persons are called “mediatic characters”.

²⁴ As stated by Gabriela Borges and Nando Pagnoncelli, who work on the concepts developed by Rosergren, Carlson and Tageraud.

and adolescents by the programs on television. Within this framework, the focus is on the persuasive capacity and on the type of use of the language spoken in the fiction production. As an example of this position, reference may be made to a statement declared by Argentina's National Education Academy and endorsed by more than fifty entities related to art and pedagogy.²⁵ The other alternative is related to the education proposals on the media which are based on the idea that the relation school-media is grounded on prejudice and misunderstandings which it aims at reducing. On the one hand, this position rescues the value of television in socialization and, on the other hand, it emphasizes the value of television as a source of knowledge for the new generations. Therefore, the interest in fictional products is based on the ability to create highly-rooted social representations and to facilitate the interpretation of complex narrative forms. In this sense, the value scale is developed on the basis of the type of representations built and of the ability to create comprehensible and innovative narration structures.²⁶

Technical quality is assessed on the basis of parameters related to the construction proper of the programs. Generally, this factor draws a distinction between the different factors which make a program, from such elements as entail using audiovisual technology (lighting, sound, edition etc.) to those associated with dramatic storytelling (script, performance, staging). The usual comments by journalists about fictional programs make reference mainly to the latter. The use of the elements which are inherent to TV production is deemed an already defined standard which must be remarked only if it fails. The *Martín Fierro* awards conferred by Argentina's Association of Television and Radio Journalists since 1959 (*APTRA*, in Spanish) constitute the clearest example of a comparative series to understand the change in the evaluation of the technical values. The evaluation criteria applicable to the artistic and technical items keep a commitment between efficiency in front of the audience and the level of innovation. Furthermore, it is evident that a great deal of the parameters used are transcriptions of the ones usually used for other types of fictional works (on the cinematographic and theater fields), and, in many instances, they include questions related to what is expected to be, from an aesthetic and political standpoint, which exceeds what is specifically associated to television.

In the end, the evaluation of quality associated to the programs' treatment of topics of social concern is built on the basis of parameters which are more of a clearer political nature. Such topics which are worth highlighting and supporting and the way in which they should be approached define and validate one program against another. In the public concern signals, those parameters are set through a commitment between the arguments raised by broadcasters and willingness of the audience. In the case of public service, such parameters should be the outcome of social debate. The discussions on the quality of social values in Argentina do not generally have an effective influence²⁷. Therefore, situations in which the television sporadically and inorganically addresses topics which coincide with those considered valuable from a social perspective by the media agenda are immediately highlighted.²⁸ Irrespective of these frustrating experiences, during the debate triggered by the new Audiovisual Communication Services Act, the plurality of perspectives was raised as a core objective of the law of primary social concern.

A project is oriented to systematize the quality assessment by articulating different perspectives. From 2006, Universidad Austral has been performing measurements every two months, which value networks including some of their fictional programs, pursuant to the variety offered, the technical levels reached and what they call adjustment to reality, in respect of which they consider its degree of truthfulness, the use of language and the positive / negative values used. The Observatory of the quality of television aims at generating a debate on the basis of the results obtained from the measurements it discloses systematically. This way, the Observatory articulates at least two series of criteria: an internal one related to the texts and another one related to their impact on society. One of the reasons for the restricted scope of this proposal may be the difficulty to understand the indicators with which it is managed.

In spite of the variety of approaches, there are some coincidences that are interesting when considered together. The issue of quality is considered more a question related to the entire programming schedule than a matter proper to address specific programs. The evaluation criteria tend to consider isolated factors which range from technical aspects to the inclusion of subjects related to the use of language. The use of television language tends to be considered a transparent instance used as a vehicle for contents of interest or formal aspects.

25 It was published in different communication media, such as the Bulletin issued by *Argentina's National Education Academy* N° 63 in October 2005.

26 Roxana Morduchowicz's books constitute an example of this type of work.

27 An example of these initiatives is the one fostered by Argentina's National Art Fund during 2006, which came to be known as Commitment toward citizenship (*Compromiso frente a la ciudadanía*), whereby both media scholars and producers demanded a higher-quality television.

28 A clear example is how *Cain & Abel* has been valued for its treatment of gender-based violence.

There are some elements that are not generally considered in Argentina when analyzing the quality of TV fiction: those related to certain specificity of serialized narrative formats. At this point in the analysis, the fact of disregarding the contributions made and the alternatives offered by the work with such genres as *telenovelas* or sitcoms causes a very important factor to be missed at the moment of conducting the evaluation.

Irrespective of the discussions referred to above, specifically speaking, the debate on the quality of television tends to become swamped in a struggle between what the audience prefers – position defended by the production team – and what is related to social interest, technical or educational values. Going over the facts related to TV production in 2010, it is worth remembering what has been considered in the analysis of transmedia reception. *Casi Ángeles*' audience end up rescuing some questions which may coincide with those questions considered by those people concerned with the educational quality of television, though they might not be valued the same way. If the works attempting the highest contributions at the technical level are considered (script, staging and edition), it is necessary to focus on independent production companies, such as Rosstoc or ON TV. Eventually, it is considered that the state-owned network (*Televisión Pública*) constitutes the space where topics of social concern find longer permanence periods.

Brazil: Fiction paths between old and new media

Maria Immacolata Vassallo de Lopes, Maria Cristina Palma Mungioli, Clarice Greco Alves e Ligia Maria Prezia Lemos

1. The audiovisual context in Brazil

In 2010, Brazil experienced three events that generated strong repercussions for its communication environment. In its own way, the consequences of each of these events influenced the field of communications. These events include: the presidential election victory of Dilma Roussef, the first female President and the successor to Luiz Inácio Lula da Silva's Workers' Party (PT) administration; Brazil's economic stability in the face of the international economic crisis; and the emergence of the so-called "new class C" with the entrance of 30 million Brazilians in the labor and consumer markets. The significance of these events will be examined in the analysis that follows. These facts' importance will be realized along the analysis that follows.

1.1. Television landscape in Brazil

Brazil has six national broadcast television networks. Globo, SBT, Record, Band and Rede TV! are under private ownership and TV Brasil is a public network. In 2010, all of the networks, except Rede TV, produced and broadcast fictional television programming.

Graph 1. National free television broadcasters in Brazil

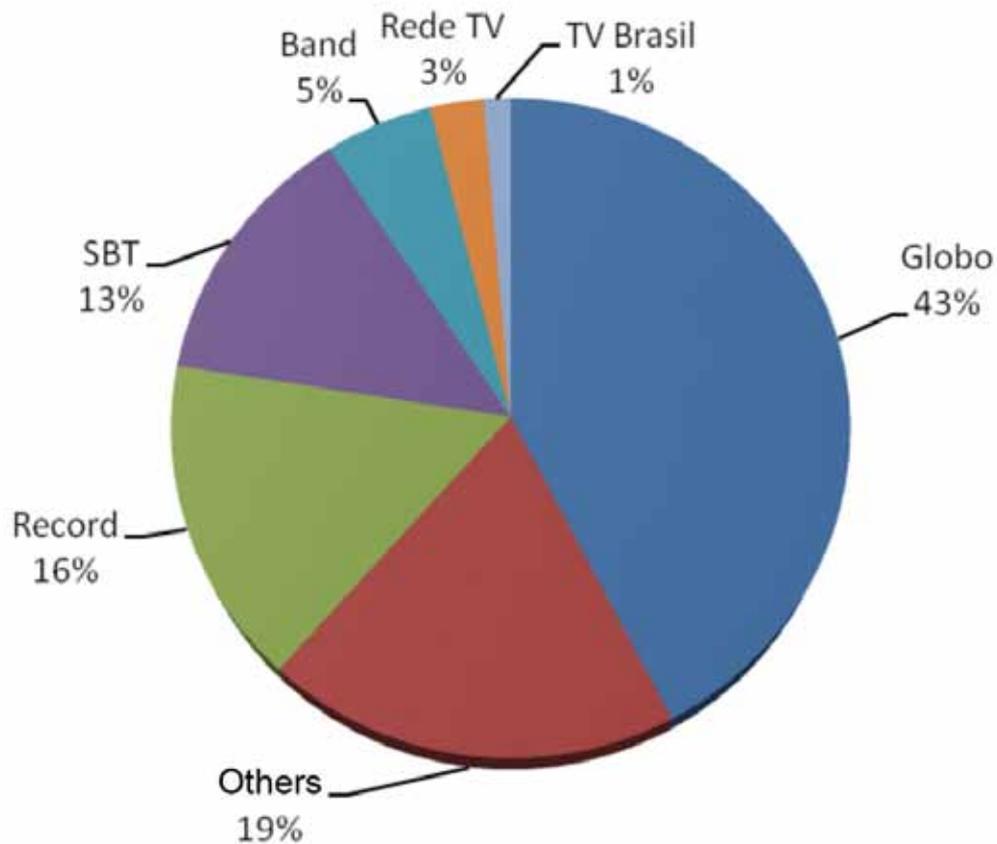
PRIVATE TELEVISION BROADCASTERS (5)	PUBLIC TELEVISION BROADCASTERS (1)
Globo	TV Brasil
Record	
SBT	
Band	
Rede TV!	
TOTAL TELEVISION BROADCASTERS = 6	

Source: OBITEL Brasil

Broadcast television in 2010

In 2010, Globo maintained audience leadership of broadcast television with a national average share of 47%, despite a decrease of 2% related to the previous year. Record occupied the second place with an 18% share and an increase of 0.4% compared to 2009. In third place SBT held a 14% share while Band and Rede TV! maintained almost the same average shares of the previous year, 6% and 3% respectively. TV Brasil presented a share of almost 2%. In percentage terms, among television broadcasters, Globo obtained a share of 47%, which is more than the sum of all the other broadcasters, with a share of 41% .

Graph 2. Individual TV audience by broadcaster in 2010



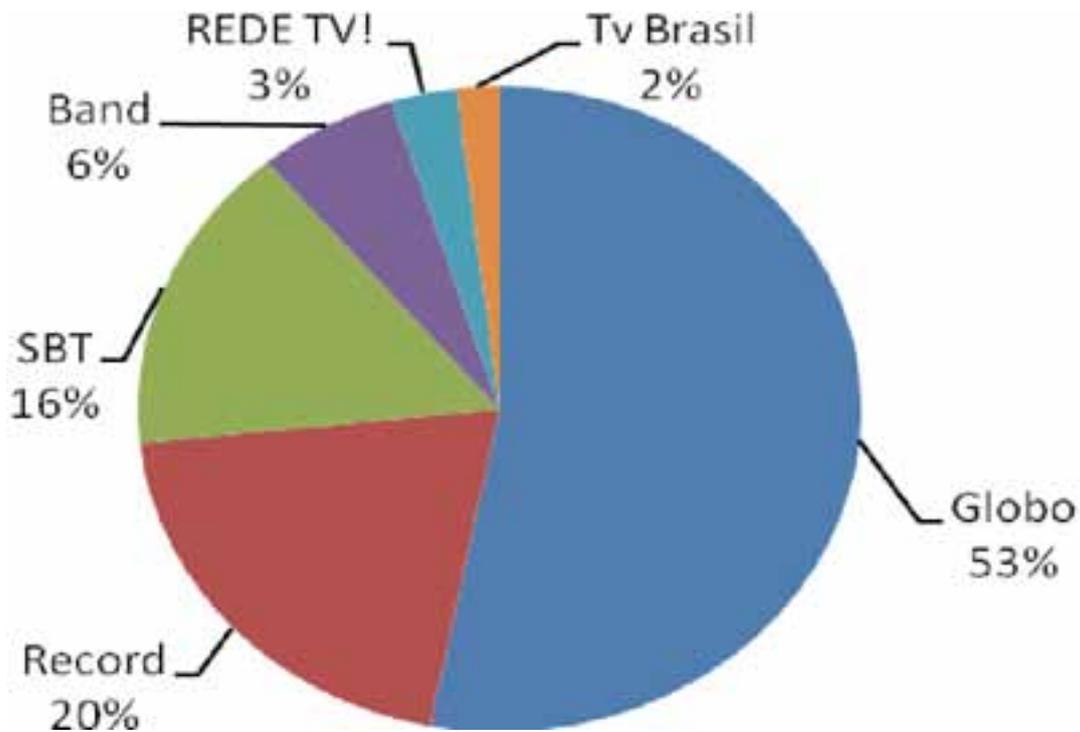
Broadcaster	%
Globo	42,4
Record	16,0
SBT	13,3
Band	5,2
Rede TV!	2,6
TV Brasil	1,3
Others*	19,2
Total	100,0

Source: IBOPE /OBITEL Brasil

* The item Others includes references to MTV, Record News, other channels, other television sets, and non-identified tuned-in media.

Graph 3. Share by broadcaster in 2010

Television Sets Special(TLE) *	Individual Share	%
Globo	46,64	53
Record	17,79	20
SBT	13,67	16
Band	5,52	6
REDE TV!	2,57	3
TV Brasil	1,68	2



Source: IBOPE /OBITEL Brasil

* Total Ligados Especial (TLE) [Total Television Sets Turned On Special]: composed by the audience of all television broadcasters and excludes the rates collected for VCRVCR, *pay-per-view*, videogame, DVD DVD, internet, internal circuit, audio channels (broadcast AM/FM radio programming) and as computer monitor. With TLE it is possible to calculate the broadcasters *share* with basis in the audience of “pure” television.

The analysis of audience as *share* demonstrates that Globo remains hegemonic, far ahead of the second place. The changing audience parameters in 2010 resulted in many media debates. The media swiftly attempted to adapt to the high velocity and extreme mutability of audience preferences in order to maintain or gain audiences.

Due to changes in viewing habits, audiences were fragmented among various media forms, such as internet television. In the 1990s, audience numbers increased starting at 5:30 PM. Currently, audiences grow at 7:00 PM and reach its peak after 10:00 PM, a time segment which had years ago marked a decrease in audience numbers. According to IBOPE, future monitoring and measurement of audiences will be based on the content of the media product rather than the media platform. As media options for audience spectatorship increase with different forms of technology (TV, tablets, cellphones, computers), the living room television will no longer be the center of audience ranking measurement.²⁹

Discussions on television audience, in 2010, were framed by the phenomenon of “new class C”³⁰. The purchase of electronic household goods increased significantly in particular due to the purchasing power of class C³¹. This demographic growing of class C consumers caused important consequences in the content and program scheduling of broadcast and cable television. The reasons for this shift in content and program scheduling are because class C dedicates more of its time to TV than classes A and B and prefers telenovelas, comedy, and live audience programs³². The entrance of these new consumers into the market provoked visible changes in programming and scheduling as part of network strategies for audience loyalty. Some channels, for example, began to broadcast dubbed programs and films and included Brazilian productions on international channels³³.

29 Cf. the article “IBOPE mostra que volume de espectadores da TV aberta não encolheu” in the newspaper *Folha de São Paulo*, 12/26/2010.

30 From 2003 to 2009, 29 million Brazilians of social classes D and E entered into class C, making it grow to 50.5% of the population and concentrating 46.24% of purchasing power and thereby, overcame the 44,2% purchasing power of classes A and B. The rise of this huge segment of the population was followed by an increase of its income *per capita* and evidenced the decrease of social inequality indexes. Cf. the report “A nova classe média: o lado brilhante dos pobres” [The new middle class: the shining side of the poors] coordinated by prof. Marcelo Cortes Neri, from Fundação Getúlio Vargas. Available in: <http://www.fgv.br/cps/ncm/>

31 According to a study of Instituto Data Popular with a basis on IBGE data published in the newspaper *Folha de S. Paulo*, 12/15/210, the new class C is responsible for the purchase of 45% domestic appliances, against the 27% registered in 2002. These appliances are composed of computers, television sets and DVD players, cable TV packages, cell phones (prepaid mainly) and broadband access to Internet.

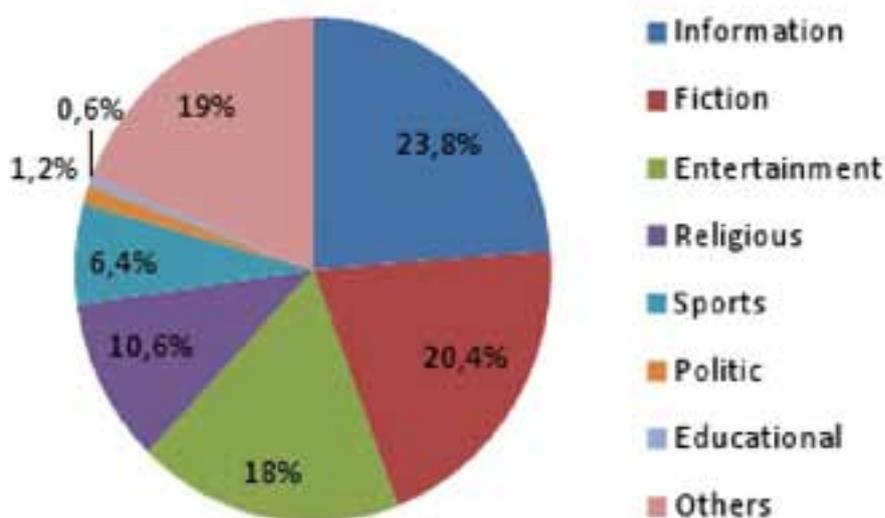
32 Data on the IBOPE survey are available in: http://www.ibope.com.br/maximidia2010/download/Classe_C.pdf

33 Cf. the articles “TV para todos” [TV for all] in the newspaper *O Estado de S. Paulo*, 02/13/2011. Recently, FOX Brasil announced the creation of channel BemSimples that will have 60% of national production (produced in Argentina) and which will have as its main focus the class C. Cf. the article “FOX cria canal para classe C”, published by bulletin *m&em online*, of 02/23/2011, available in: http://www.mmonline.com.br/noticias.mm?url=Fox_cria_canal_para_classe_C&id_noticia=148470.

Genres of programs on broadcast television in 2010

Graph 4. Genres and number of hours broadcast on TV

Genres	Number of hours broadcast	%
Information	12 528:44	23,8
Fiction	10 545:55	20,4
Entertainment	9 467:49	18,0
Religion	5 575:00	10,6
Sports	3 352:39	6,4
Politics	617:05	1,2
Educative	324:00	0,6
Others	10 087:11	19,0
Total	52 498:23	100



Source: IBOPE / OBITEL Brasil

Information: Documentary, Interview, Journalism, News Report

Fiction: Telenovela, Series, Miniseries, Pictures, Adult Animation, Children's shows

Entertainment: Audience participation program, Game show, Comedy, Musical, Reality show, Show, Award show, Programs for women

Sports: Sports and soccer

Others: Telesales, Rural, Tourism, Health, Raffle, Infomercial

The genres of information and fiction programming shared leadership in the number of hours of exhibition, with 23.8% and 20.4% respectively, and, therefore, this also demonstrates the privileged place occupied by fictional programming. These genres were followed by entertainment and religious programs. Religious programs, the fourth most popular genre, surpassed sports programs even in a World Cup year and in a "soccer country". It is observed that during the election year, political programs outmatched educational programs.

From the total number of hours exhibited by television in 2010, 20% of programming is occupied by fiction and 80% by other genres.

Genres	Hours exhibited	%
Fiction	10 525:55	20
Non-fiction	41 952:28	80
Total	52 498:23	100

Public television

TV Brasil is the only national public television network. Established in December 2007, TV Brasil still faces difficulties related to television transmission and reception³⁴. *Webtv*, on the broadcaster's website, releases news, cultural, and children's programs and documentaries broadcast during 24 hours. It is present on the social networks *Twitter* and *Facebook*. A milestone in 2010 was the launch of the international TV Brasil channel broadcast to Latin America, United States, Portugal and Africa. As a public channel, it commissions productions through public financing and chooses productions from a public bidding. For the first time, TV Brasil produced fiction programs selected by a call for proposals from *FICTV/Mais Cultura*. Eight pilots were shown in 2010³⁵, and three of these pilots are to be turned into miniseries in 2011.

Regional television

Rede Brasil-Sul, with RBS TV from Porto Alegre, affiliated with Globo, increased fictional series production with *Histórias curtas*, *Contos de Natal* and *Histórias extraordinárias*. The broadcaster's website releases content and updates on the production of *Curtas gaúchos*³⁶ on *Twitter*, *Facebook* and the *Blog Bastidores da TV*. On Sundays, RPC TV Paranaense, affiliated with Globo, continues with new productions of *Revista RPC*, which includes *Casos e causas*, *Coisas de casal*, and *Três feras e uma bela*. Productions are available on the broadcaster's website. The broadcaster has had a television scriptwriting team since 2007³⁷. TV Cultura, from São Paulo, presented *Autor por autor*, a co-production with SescTV. TV Cultura is the only regional broadcaster with multi-programming and exhibits the production *Teleteatro* on Univesp TV, its 2.2 digital channel³⁸, with classic pieces from Brazilian and international theater that are specially adapted to television.

1.2. Pay television: landscape in the country

Growth of pay television

In the last four years, cable TV has more than doubled its presence in Brazil. This fact is attributed mainly to the continuous growth of class C and to the 2010 World Cup. The North and Northeast regions presented the highest percentage of growth, despite the fact that the absolute number of acquisitions occurred in the Southeast region³⁹. According to ANATEL data, there are now almost 10 million subscriptions, representing more than 32 million Brazilians⁴⁰.

34 It is available, via parabolic antenna (satellite dish), digital parabólica, cable TV in the whole country and broadcast channels in some states. Available in: <<http://tvbrasil.org.br>>. Access in: Jan/2011.

35 Pilot programs titles: *Brilhante FC*, *Natália*, *Vida de estagiário*, *Elvis e o Cometa*, *Última Saida-A Passagem*, *Alfavela*, *Pulo do gato*, and *3%*, each of them with the duration of 26 minutes.

36 Available on: <<http://www.rbstv.com.br/curtasgauchos>>. Access in: Jan/2011.

37 Available on: <<http://www.rpctv.com.br/revista-rpc-tv/casos-e-causos/>>; <<http://www.rpctv.com.br/revista-rpc-tv/arquivo/rede/x/x/x/154/>> and <<http://www.rpctv.com.br/revista-rpc-tv/coisas-de-casal/>>. Access in: Dec/2010.

38 Available on: <<http://www.univesp.tv.br/sobre-a-univesp-tv>>. Access in: Jan/2011.

39 Source: *Folha de S. Paulo*. Available in: <<http://www1.folha.uol.com.br/mercado/866358-tv-paga-cresce-30-e-soma-98-milhoes-de-assinantes-em-2010.shtml>>. Access in: 01/27/2010.

40 Considering the average number of people per household, according to IBGE, 3,3. By these measures, Brasil leads the cable TV sector in Latin America, with 9,9 million subscribers, followed by Mexico (9,2 million), Argentina (6,7 million), Colombia (3,5 million), Chile (1,7 million) and Peru (one million). Source: Anatel (Agência Nacional de Telecomunicações) with Instituto SNL/Kagan in: *Folha de São Paulo*, 01/26/2011 Available in: <http://www1.folha.uol.com.br/fsp/ilustrad/fq1003201103.htm>. Access in: 01/03/2011.

In 2010, **Brazilian fiction on cable TV** grew significantly with 15 premiere series, representing an increase of 180% compared to only 5 premiere series in 2009. The channel Multishow was mainly responsible for the increase with the exhibition of the series: *Quase anônimos*, *Open bar*, *Morando sozinho*, *Na fama e na lama*, *Adorável psicose*, *Os gozadores*, *Amoral da história*, *Bicicleta e melancia*, *Vendemos cadeiras* and *Desprogramado*. MTV exhibited the series *Tô frito* and Canal Brasil showed *Elvirão ou como vovó já dizia*, *Bipolar* and *Quando a noite cai*. HBO Latin America broadcast the second season of the series *Alice*. International television networks showed five **Latin American fiction series**: the second season of the Mexican series *Capadocia* (HBO Latin America); the Colombian series *Los caballeros las prefieren brutas* (Sony) and *Kdabra* (FOX Telecolombia); the Argentine *Impostores* (FOX) and the docudrama *Instinto assassino* (Discovery Channel Latin America)⁴¹. Nickelodeon and TV Brasil also exhibited the Chilean musical production *Karkú*, targeted to youth audiences.

1.3. New technologies: internet, digital networks, digital TV

In 2010, Brazil surpassed 67 million **internet** users⁴² (35% of population) with an average usage of more than two hours above the world average⁴³. The majority of these users were accustomed to consuming TV, radio or cinema through the *web*⁴⁴. This data seems to confirm a trend that we have already noted. People are not dedicating less hours to TV, but rather television contents are spread out via multiple media platforms⁴⁵. More than any other country in the world⁴⁶, Brazil utilizes **social networks** with a total number of 25 million people⁴⁷. The network *Orkut* is still the leader, despite the fact that Facebook increased its usership by five times in 2010. *Twitter* and online video consumption are also above average use in comparison to other countries with Brazil as the fifth country in the number of *YouTube* views⁴⁸.

By the end of 2010, **digital TV** reached 425 cities (90 million people) in all of Brazil's states; this indicates a growth of 15% in comparison to 2009. During the World Cup, Globo launched digital interactivity available only on high definition (HD) television sets. This digital interactivity was also utilized in the telenovelas *Passione* and *Ti-ti-ti*.

1.4. Communication policies

In 2010, radio broadcasting and telecommunications policies in Brazil were impacted by debates around sector regulation. Part of this discussion began with the 1st National Conference on Communication, held in December 2009. Within this context, some issues framed the debates. The proposal of a new regulatory mark for communications happened due to the need of a revision of the Brazilian Code of Telecommunications enacted in 1962. The proposal put forward legislation on new media and digital TV, incentives for independent production, regularization of foreign capital, and radio broadcasting authorization.

In order to define the rules and criteria, the Ministry of Justice opened, via internet, a public consultation on the **indicative classification** system for TV, cinema, theater, and video game content.

The **new cable TV law** project, discussed in 2007, was approved in June 2010 by the Commission of Constitution, Justice and Citizenship of the House of Representatives and addressed to the Senate as a bill (PLC 116), where it is still waiting for regulation. The bill caused controversy because it involved structural changes in the regulation of cable TV services, permission for the entrance of telecommunications operators into the market, and the definition of quotas for the exhibition of national content.

41 Latin American and Brazilian fictions on HBO and FOX networks are part of an increasing politics of co-production and distribution of series for the Latin market by these American broadcasters. For that, the local operational infrastructure and dramaturgic tradition are utilized to create stories predominantly of action, police, magic realism, gangsters and realistic drama (as the Brazilian *Alice*) genres.

42 According to data from IBOPE in *FNDC*, 09/13/ 2010.

43 F/Nazca. Available in: <<http://www.adnews.com.br/Internet/110788.html>>. Access in: 03/12/2011.

44 News on F/Radar (F/Nazca study) in the newspaper *O Estado de São Paulo*, 03/12/2010.

45 Anuário Obitel 2010, p.131.

46 According to the study *Consumização de TI*, Unisys/ IDC. Source: *Tela Viva News*, 10/15/2010.

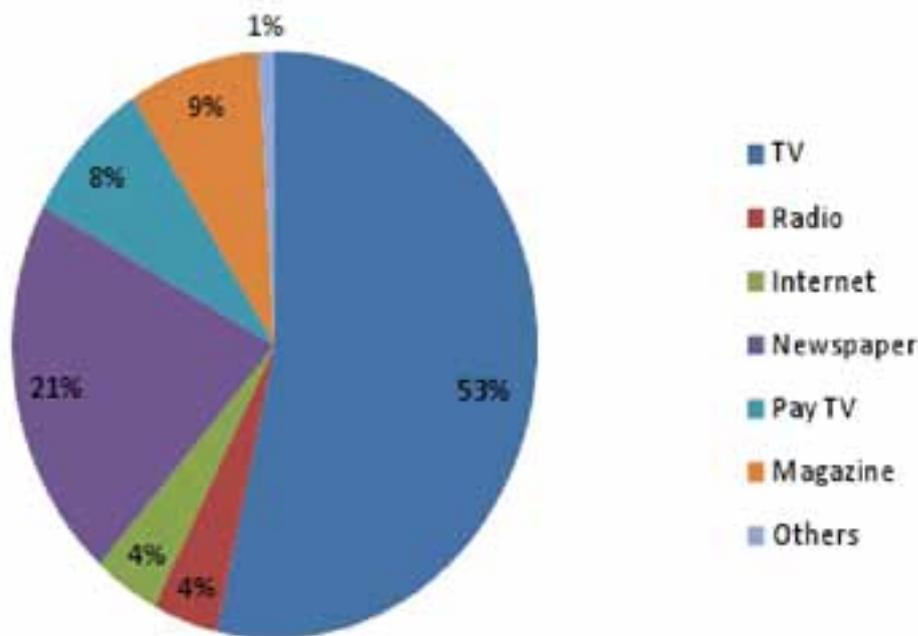
47 Cf. data from IBOPE Mídia in *Tela Viva News* of 09/11/2010. Access in: 20/01/2011.

48 Cf. article "Número de internautas brasileiro cresce 20% em 2010". Source: *Tela Viva News*, 02/02/2011.

1.5. Advertising and merchandising in television

Similar to 2009, in 2010 the majority of advertising investments went to television, with approximately 52% of almost 36 billion Brazilian reais⁴⁹ dedicated to advertising Brazil. This indicates an increase of around 18% of the advertising output compared to 2009. The investments in TV increased by around 20% in 2010. The major relative growth occurred with the Internet, which grew by 74% from 2009, yet still represented only 4% of total advertising investments in 2010.

Graph 5. Investment in advertising in 2010, by media



Others: Cinema 0.6% - Street furniture 0,3% and Billboard 0,1%

Media	Investment %
Television	52,7
Newspaper	21,2
Magazine	8,4
Pay TV	8,3
Internet	4,1
Radio	4,0
Cinema	0,6
Street furniture	0,3
Billboard	0,1

Source: Ibope

Product placement in TV fiction

Product placement was still heavily used in 2010. Segments that led the insertions were cosmetics and vehicles, followed by fashion, food, services, financial market, retail, housewares, telecommunications and drinks⁵⁰. An excellent example is a food company's production of the fiction series *Tô Frito*.

Social Marketing

Considered the central characteristic of the Brazilian telenovela, social marketing is a communication strategy

⁴⁹ Source: IBOPE.

⁵⁰ Source: TV Globo.

that consists in the transmission of socio-educational and socially responsible messages in television plots and entertainment programs. In Globo, these messages were placed in the telenovelas *Passione*, *Araguaia*, *Ti-ti-ti*, *Viver a vida* and *Cama de gato*⁵¹. On SBT, *Vende-se um véu de noiva* approached teenage pregnancy, drug use and AIDS⁵².

2. Year Analysis: The national and Ibero-American fiction

Table 1. Productions broadcast in 2010 and its respective broadcasters

	Globo: 31 national series	42	Balada, baladão (unit)
1	A cura (miniseries)	43	Bela, a feia (telenovela)
2	A grande família (series)	44	Nascemos para cantar (docudrama)
3	A Princesa e o vagabundo (unit)	45	Poder paralelo (telenovela)
4	A vida alheia (series)	46	Ribeirão do tempo (telenovela)
5	Afinal, o que querem as mulheres? (miniseries)		
6	Araguaia (telenovela)		SBT: 3 títulos nacionais
7	As cariocas (series)	47	Uma rosa com amor (telenovela)
8	Batendo ponto (unit)	48	Vende-se um véu de noiva (telenovela)
9	Cama de gato (telenovela)		
10	Caras e bocas (telenovela)		Band: 1 national title
11	Clandestinos (series)	49	Tô frito (series)
12	Dalva e Herivelto - Uma canção de amor (miniseries)		
13	Diversão&Cia (unit)		Imported titles
14	Escrito nas estrelas (telenovela)		TV Brasil: 1 imported title
15	Força tarefa (series)	50	Karkú (telenovela - Chile)
16	Ger@l.com (series)		
17	Malhação (soap opera)		SBT: 2 imported titles
18	Na forma da lei (series)	51	As tontas não vão ao céu (telenovela)
19	Nosso querido trapalhão (docudrama)	52	Camaleões (telenovela)
20	O Relógio da aventura (series)		
21	Papai Noel existe (unit)		Band: 3 imported titles
22	Passione (telenovela)	53	Isa TKM* (series - Venezuela)
23	Por toda a minha vida (docudrama)	54	Isa TKM* (series - Venezuela)
24	Programa piloto (unit)	55	Quase Anjos (telenovela - Argentina)
25	S.O.S Emergência* (series)		
26	S.O.S Emergência* (series)		Reruns
27	Separação ?! (series)		Globo:
28	Tal filho, tal pai (unit)	1	Alma gêmea (telenovela)
29	Tempos modernos (telenovela)	2	Sete pecados (telenovela)
30	Ti-ti-ti (telenovela)	3	Sinhá moça (telenovela)
31	Viver a vida (telenovela)		
			SBT:
	TV Brasil: 8 national titles	4	A história de Ana Raio e Zé Trovão (telenovela)
32	3% (unit)	5	Canavial de paixões (telenovela)
33	Alfavela (unit)	6	Esmeralda (telenovela)
34	Brilhante F.C. (unit)	7	Pérola negra (telenovela)
35	Elvis e o cometa (unit)		
36	Natália (unit)		Record:
37	Pulo do gato (unit)	8	Os mutantes - Caminhos do coração (telenovela)

⁵¹ These actions are detailed and analyzed in Table 11 of this Chapter.

⁵² In the second semester, Globo transmitted an institutional publicity campaign about its social marketing. The network showed telenovela scenes that became famous, as in: *Laços de família* (2000), *O clone* (2001), *A favorita* (2008), *Viver a vida* (2009), *Caminho das Índias* (2009) and *Passione* (2010).

38	Última saída (unit)		
39	Vida de estagiário (unit)		Co-productions
			Globo:
	Record: 7 national titles	1	El clón (telenovela - Telemundo)
40	A história de Ester (miniseries)	2	Entre el amor y el deseo (telenovela - TV Azteca)
41	As mãos de meu filho (telefilm)	3	Laços de sangue (telenovela - SIC)
	*The series lasted two seasons. Source: Obitel Brasil		

In 2010, 63 television programs were shown on broadcast channels in Brazil. Of these programs, 55 were premieres, and 8 were reruns. This represented a growth of 28% compared to 2009. Globo produced 31 new series, equivalent to 60% of the total number of programs, followed by TV Brasil with eight titles, Record, with seven, SBT, with two, and Band, with only one.

Table 2. Total of fiction premieres in 2010

Fiction	Titles	%	Chap./Ep.	%	Hours	%
National	49	89,0	1838	80,4	1288:15	82,8
Ibero-American	6	11,0	447	19,6	267:35	17,2
Latin-American (ambit Obitel)	6	11,0	447	19,6	267:35	17,2
Latin-American (ambit Obitel)	-	-	-	-	-	-
USA (Hispanic production)	-	-	-	-	-	-
Iberian	-	-	-	-	-	-
Others (Ibero-American co-productions)	-	-	-	-	-	-
Total	55	100	2285	100	1555:50	100

Source: Obitel Brasil

With 49 national productions, Brazilian programs comprised 89% of the total number of new productions. In 2010, national productions increased by 19% from 2009 and represented the largest number of series registered in the years observed by Obitel⁵³. On the other hand, imported productions also increased with six program series, comprising 11% of the fiction premieres. The increase of national titles is, above all, due to eight single episode productions from TV Brasil and a miniseries from Band. Globo and SBT maintained the same numbers from the previous year while Record decreased by one program. 1.555 hours and 50 minutes of fiction were transmitted on television. Of this number, 83% are of national origin, and 17% are imported. However, while the number of national titles increased, the number of hours of national fiction decreased by almost 20% from 2009. This decrease appears to have two reasons: first, the reduction of hours from Record's and SBT's productions and, second, the diversification of Brazilian television fiction formats with the growth of short series productions. Globo co-produced three international telenovelas for overseas exhibition only: in Portugal, *Laços de Sangue*, in partnership with SIC; in Mexico, *Entre el amor y el deseo*, with TV Azteca; and in the United States, *El clón*, with Telemundo⁵⁴.

Table 3. Fiction premieres by country

Country	Titles	%	Chapters/ Episodes	%	Hours	%
Brazil	49	89,0	1 838	80,4	1288:15	82,8
Argentina	1	1,8	195	8,5	117:00	7,5
Chile	1	1,8	76	3,3	30:25	1,9
Colombia	-	-	-	-	-	-
Ecuador	-	-	-	-	-	-
Spain	-	-	-	-	-	-
USA (Hispanic production)	-	-	-	-	-	-

⁵³ In 2009, there were 41 national titles; in 2008, 38; in 2007, 40 and in 2006, 30.

⁵⁴ Because these three productions were not exhibited in the country, they were not considered in our tables.

Mexico	2	3,7	120	5,3	92:00	6,0
Portugal	-	-	-	-	-	-
Uruguay	-	-	-	-	-	-
Venezuela	2	3,7	56	2,5	28:10	1,8
Others (productions and co-productions from other Latin-Am./Ibero-Am. countries)	-	-	-	-	-	-
Total	55	100	2285	100	1555:50	100

Source: Obitel Brasil

Six Latin-American programs were imported from countries in the Obitel circuit and represent an increase of five times more than the prior year. Band broadcast the Venezuelan program *Isa TKM*, and the Argentine program *Quase Anjos* while SBT broadcast the Mexican program *As tontas não vão ao céu* and *Camaleões*, and TV Brasil exhibited *Karkú* from Chile. This is an important fact, because it reverses the decreasing trend in the number of exhibited imported programs observed since 2006⁵⁵.

Table 4. Chapters /Episodes and hours exhibited by time slots

Time slots	National				Ibero-Americans				Total			
	C/E	%	H	%	C/E	%	H	%	C/E	%	H	%
Morning (6h-12h)*	-	-	-	-	170	38	102:00	38,2	170	7,4	102:00	6,6
Afternoon (12h-7h)	578	31,4	331:20	25,7	196	43,8	122:25	45,7	774	33,9	453:45	29,2
Prime time (7h-20h)	835	45,4	612:35	47,6	81	18,2	43:10	16,1	916	40,1	655:45	42,1
Night (10h-6h)	425	23,2	344:20	26,7	-	-	-	-	425	18,6	344:20	22,1
Total	1 838	100	1288:15	100	447	100	267:35	100	2285	100	1555:50	100

Source: Obitel Brasil

Prime time was way ahead of the other time slots, concentrating almost 48% of the hours produced in the year. There were virtually the same distributions of around 26% between the **morning** and **night** slots. 40% of the imported program hours were exhibited in the **morning and afternoon**, which suggests a tendency of using morning slots to introduce new imported fictions programs targeted to children and teenage audiences. However, the insertion of imported fiction in this time slot can represent only an option to fulfill the broadcast program scheduling.

Table 5. National and Ibero-American formats of fiction

Formats	NATIONAL						IBERO-AMERICAN					
	Titles	%	Chap/Ep	%	Hours	%	Titles	%	Chap/Ep	%	Hours	%
Telenovela	13	26,6	1381	75,1	1074:40	83,5	4	66,7	391	87,5	239:25	89,5
Series	12	24,5	147	8,0	78:10	6,0	2	33,3	56	12,5	28:10	10,5
Miniseries	4	8,2	31	1,7	20:15	1,6	-	-	-	-	-	-
TV movie	1	2,0	1	0,1	00:50	0,05	-	-	-	-	-	-
Others (docudrama, unit etc.)	19	38,7	278	15,1	114:20	8,8	-	-	-	-	-	-
TOTAL	49	100	1838	100	1288:15	100	6	100	447	100	267:35	100

Source: Obitel Brasil

In 2010 there was an increase in the number of series productions with 12 titles in that year. From 2008

⁵⁵ In 2006, seven fictions were imported; in 2007, there were six; in 2008, five, and in 2009, only one.

onwards, we observed an increase in series productions.⁵⁶ With four titles, the miniseries format presented a small decrease in the number of titles produced.⁵⁷

In 2009 there was only one TV movie. The 14 national telenovela titles produced in 2010 represented a drop of 15% if compared to the 15 titles produced in 2009. This happened because Record produced only three titles in 2010 versus five titles in 2009. The Ibero-American formats, in 2010, had four telenovelas and two series and represented an increase from 2009 when only one series was exhibited. The category **others** had an increase of 137% if compared to 2009. In 2010, 19 units were exhibited as compared to eight units in 2009. This raise is, mainly, due to the eight units broadcast by TV Brasil. The growth of the diversification of formats happened for the second consecutive year, but is not defined yet as a trend in Brazilian production.

Table 6. National fiction formats by time slot

Formats	Morning	%	Afternoon	%	Prime time	%	Night	%	Total	%
Telenovela	-	-	3	6,1	6	12,2	4	8,2	13	27,1
Series	-	-	2	4,1	-	-	10	20,4	12	22,9
Miniseries	-	-	-	-	-	-	4	8,2	4	8,3
TV movie	-	-	-	-	-	-	1	2,0	1	2,1
Others (docudrama etc.)	-	-	9	18,4	-	-	10	20,4	19	39,6
Total	0	0	14	28,6	6	12,2	29	59,2	49	100

Source: Obitel Brasil

In the **morning** slot, Band broadcast two imported titles, the Argentine telenovela *Quase anjos*, and the second season of the Venezuelan series *Isa TKM*. In the **afternoon** slot, Globo broadcast six titles: three telenovelas (*Cama de gato*, *Escrito nas estrelas* and *Araguaia*), two series (*Ger@l.com* and *O relógio da aventura*), and the soap opera *Malbação*. Initiating its fiction production, TV Brasil broadcast eight units besides the Chilean telenovela *Karkú*. SBT exhibited the Mexican telenovelas *As tontas não vão ao céu* and *Camaleões*, a standout of 2009 in its country of production. The beginning of productions exhibition in the afternoon slot by broadcasters besides Globo, made the percentage of this slot increase from 21% to 29%.

The year of 2010 **reaffirmed the gradual reduction of telenovelas broadcast on prime time**. Six telenovelas were broadcast in 2010 versus eight in 2009, which shows a drop of 25%. Globo maintained five titles: *Caras e bocas*, *Tempos modernos*, *Viver a vida*, *Passione* and *Ti-ti-ti*. While SBT did not broadcast telenovelas in this slot in 2009, it exhibited *Uma rosa com amor* in 2010. The decrease was caused by the displacement of Record's telenovela to the night slot and the insertion of the American series *CSI* in its prime time slot. Competing for audiences, it is a strategy, also adopted by Band and SBT, which have transmitted cheaper products that have a prior record of success.

In the **night** slot, we can see the largest diversity of formats. Besides increasing the number of titles by 26%, the industry also augmented the participation of night time slots in the national schedule from 56% to 60%. With 20 television titles, Globo reaffirmed its leadership in this slot with 70% of the titles. The titles included nine television series, six units, three miniseries and two docudramas. Record broadcast three telenovelas, one docudrama, one unit, one miniseries and a made-for-television film. SBT and Band broadcast one telenovela and one series, respectively. Regarding the night slot, it is important to highlight that the displacement of the fiction programming schedule to beyond 10:00 PM has been occurring gradually since 2008. The expansion of the prime time slot and the growth of night time productions seem to be a result from new habits of Brazilian television audiences.

Table 7. Chapters/ Episodes (no commercial intervals)

Duration	Chapters/Episodes	%
Short 30'	295	16,5
Medium 30'- 60'	1519	82,5

⁵⁶ In 2008, there were 7 and, in 2009, 11. Source: Anuários Obitel .

⁵⁷ In 2008, there were 7 and, in 2009, 11. Source: Anuários Obitel .

Long 60'+	24	1
Total	1838	100

Source: Obitel Brasil

Since 2008, productions of medium duration have predominated on Brazilian television. However, episodes of short duration (units, specials, and series) have presented a small, but continuous increase in the last three years. On the other hand, the broadcasting of long duration chapters and episodes has been decreasing since 2009. It is yet to be confirmed if there is a trend of preference for short stories, as in the example of American *sitcoms*.

Table 8. Period of the fiction

Epoch	Titles	%
Present	52	94,6
Period	1	1,8
Historical	2	3,6
Other	0	0
Total	55	100

Source: Obitel Brasil

With an increase of 7% compared to 2010, fiction remains dominant with almost 95% of total productions. Historical or period fiction productions were reduced when compared to the prior year. Series and miniseries produced by Globo and a large number of pilot programs broadcast by TV Brasil contributed to the predominance of contemporary stories in narratives.

Table 9. Top Ten most-viewed titles: Origin, Format, Share

Title	Country of the original idea or script	Broadcaster	Private or public TV	Scriptwriters or author of the original idea	Aud. %	Share %
1° Viver a vida	Brazil	Globo	Private	Manoel Carlos	39,2	62,2
2° Caras e bocas	Brazil	Globo	Private	Walcyr Carrasco	36,0	64,9
3° Passione	Brazil	Globo	Private	Silvio de Abreu	35,8	57,7
4° Ti-ti-ti	Brazil	Globo	Private	Maria Adelaide Amaral	31,3	54,9
5° Dalva e Herivelto	Brazil	Globo	Private	Maria Adelaide Amaral	31,2	50,2
6° Papai Noel existe	Brazil	Globo	Private	Guel Arraes	29,3	49,7
7° Escrito nas estrelas	Brazil	Globo	Private	Elizabeth Jhin	29,2	52,8
8° Cama de gato	Brazil	Globo	Private	Duca Rachid, Thelma Guedes	28,7	56,2
9° A grande família	Brazil	Globo	Private	Claudia Jouvin, Mauricio Rizzo e Bernardo Guilherme	27,7	46,9
10° Batendo o ponto	Brazil	Globo	Private	Paulo Cursino	27,7	46,3

Total of production: 10	National original screenplays: 10	Foreign screenplays: 0
100%	100%	0%

Source: Obitel Brasil/IBOPE

For the fourth consecutive year, Globo's fiction programs had the largest audiences. The three most popular programs of major household audiences were the telenovelas broadcast at 9:00 PM: *Viver a vida*, with 39.2%, *Caras e bocas*, with 36%, and *Passione*, with 35.8%. All of these programs and the *Top Ten* are national productions with

original scripts, being six telenovelas, one miniseries, one series and two units. Nevertheless, when these production shares are analyzed, there are important changes evident: *Caras e bocas* goes to the first place in the ranking; *Cama de Gato* jumps from the eighth to the fourth position, replacing *Ti-ti-ti*; *Escrito nas Estrelas* goes from the seventh to the fifth position, replacing *Dalva e Herivelto*. This means that telenovelas are still the leading audience preference among the top ten most-watched titles and occupy nothing less than the first six positions in the ranking.

Table 10. Top Ten most-viewed titles (*)

Title	Format	Genre	Year of production	Number of chapters	Duration of chap/ep.	Data of first broadcast	Date of last broadcast	Slot of time
1° <i>Viver a vida</i>	Telenovela	Drama	2009/2010	115	52 minutes	01/01/2010	15/05/2010	Prime time
2° <i>Caras e bocas</i>	Telenovela	Romantic Comedy	2009/2010	7	60 minutes	01/01/2010	09/01/2010	Prime time
3° <i>Passione</i>	Telenovela	Drama	2010-2011	197	60 minutes	17/01/2010	31/12/2010	Prime time
4° <i>Ti-ti-ti</i>	Telenovela	Comedy	2010-2011	143	48 minutes	19/07/2010	31/12/2010	Prime time
5° <i>Dalva e Herivelto</i>	Miniseries	Drama	2010	5	35 minutes	04/01/2010	08/01/2010	Night
6° <i>Papai Noel existe</i>	Unit	Humoristic	2010	1	36 minutes	22/12/2010	22/12/2010	Night
7° <i>Escrito nas estrelas</i>	Telenovela	Drama	2010	143	40 minutes	12/04/2010	25/09/2010	Afternoon
8° <i>Cama de gato</i>	Telenovela	Romantic Comedy	2009/2010	85	36 minutes	01/01/2010	10/04/2010	Afternoon
9° <i>A grande família</i>	Series	Humoristic	2010	35	36 minutes	08/04/2010	23/04/2010	Night
10° <i>Batendo o ponto</i>	Unit	Humoristic	2010	1	32 minutes	28/12/2010	28/12/2010	Night

Source: Obitel Brasil/IBOPE . (*) Number of chapters transmitted until December 31, 2010

Table 11. Subject-matters in the 10 most viewed titles

TITLES	KEY THEMES	SOCIAL THEMES
1° <i>Viver a vida</i>	Family dynamics; quadriplegia; adultery; bastardy; love relationships; pursuit of happiness and professional fulfillment; professional relationships; medical care.	Mobility and quality of life of wheelchair users; treatment of diseases and alcoholic anorexia; use of stem cells in diseases' treatment; absence of a father figure.
2° <i>Caras e bocas</i>	Family dynamics; ambition and power struggle in the business environment; identity disclosure; identity theft; inherited assets; love.	Racial and social class prejudices; animals' traffic; marriage of elderly people; work valorization; social inclusion of visually impaired people.
3° <i>Passione</i>	Family dynamics; ambition; power struggle in the business environment; revenge; identity theft; identity changes; identity disclosure; bastardy; adultery; compulsions; murders; adoption.	Teenage pregnancy and abortion; consanguine marriage; fight against pedophilia; child labor and ways to fight it; drug addiction treatment; sustainability; adoption.
4° <i>Ti-ti-ti</i>	Family dynamics; ambition; struggle for prestige and power in the fashion world; identity theft; memory loss; envy; revenge; identity disclosure.	Homosexuality; absence of father figure; life of elderly people in rest homes; ethics.
5° <i>Dalva e Herivelto</i>	Love; adultery; Brazilian radio and music scene in the years 1930-1950.	Press sensationalism, alcoholism.
6° <i>Papai Noel existe</i>	Difficulties of a poor child in getting a Christmas gift from Santa Claus; financial problems; values and tastes of vendors from the region of popular commerce in downtown Rio.	State negligence with childhood; social inequality.

7° Escrito nas estrelas	Family dynamics; ambition; identity theft; artificial insemination; spirituality; life after death; clairvoyance; faith; social class differences.	Social inclusion of young people; cultural diversity; ecumenism.
8° Cama de gato	Family dynamics; power struggle in the business environment; identity disclosure; love; identity theft; ambition and revenge.	Social class prejudice; hearing impairment treatment; bullying in school; abandonment and exploitation of aged people.
9° A grande família	Suburban family dynamics; family union; relationships among neighbors; daily life of families living in poor areas; family solutions to living and working in the low middle class.	Sanitary Board (surveillance of places for food preparing and conservation).
10° Batendo o ponto	Social relations in work environment; tensions and pressures originated in work. Honesty vs. opportunism among employees of the sales office of a glue factory.	Ethics in work.

Source: Obitel Brasil

The analysis of dominant matters in the *Top Ten* ranking reveals the strong presence of traditional subjects such as family and love relationships, illegitimate children, ambition, adultery, revenge, identity disclosures, and it denotes characteristic elements of the melodramatic matrix present in most of the narratives. However, these characteristics, when analyzed in correlation with other social matters, bring new elements to Brazilian fiction plots. These elements are notable for their correlation with daily problems. In general, this approach is observed in the telenovela format that, due to the open structure and the lengthy seriality, allows an approach of intratextual and extratextual nature. In the first case, we refer to the discursive treatment given to matters by the various subplots of the narratives. These subplots allow for multiple perspectives on social problems. In the second case, discussions provoked the thematization of a determined problem in newspapers, magazines, variety and talk shows etc. and therefore, gained social relevance. These discussions deriving from the telenovela and other forms of media can be incorporated into the plots through discourses that reflect and refract several possibilities of interpretation for Brazilians. Thus, the correlation between discursive treatment given to dominant matters of the melodramatic matrix and to social matters in Brazilian telenovelas produce a narrative whose analysis reveals much about the society and relationships in Brazil.

Table 12. Audience profile of the 10 most viewed titles: gender, age, socioeconomic status

	Program	Broadcaster	Gender %		Age slot %						Socio-economic level		
			Men	Women	4a11	12a17	18a24	25a34	35a49	50+	AB	C	DE
1	Viver a vida	Globo	35,6	64,4	9,7	8,4	9,5	16,8	23,7	32	30,8	51,1	18,1
2	Caras e bocas	Globo	34,9	65,1	9,8	8,2	10,0	15,4	23,5	33,1	28,1	51,5	20,4
3	Passione	Globo	36,08	63,92	9,20	8,00	9,10	15,93	23,58	34,18	29,34	52,08	18,58
4	Ti-ti-ti	Globo	33,60	66,40	10,19	9,01	9,02	15,71	23,16	32,94	26,26	52,32	21,42
5	Dalva e Herivelto	Globo	36,2	63,8	8,3	8,1	10,8	16,6	24,3	32,0	34,6	49,9	15,5
6	Papai Noel existe	Globo	37,09	62,91	9,94	9,26	10,82	16,50	25,46	28,02	32,36	49,08	18,57
7	Escrito nas estrelas	Globo	32,71	67,29	9,68	9,70	9,91	14,90	22,23	33,58	26,71	52,17	21,11
8	Cama de gato	Globo	32,7	67,3	10,3	10,5	10,8	15,1	21,2	32,2	26,2	52,9	20,9
9	A grande família	Globo	37,93	62,07	9,33	9,21	10,01	17,62	24,58	29,25	32,97	51,07	15,96
10	Batendo o ponto	Globo	37,65	62,35	9,49	10,13	10,01	20,06	23,00	27,31	29,84	50,75	19,41

Source: IBOPE

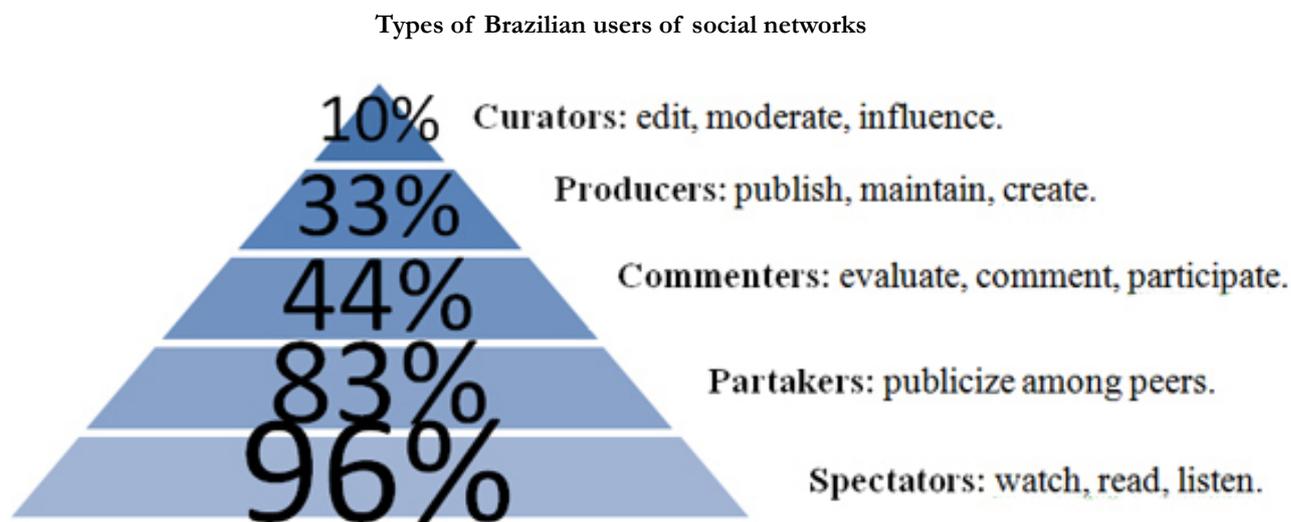
Female audiences were prevalent in afternoon as well as the prime time titles of *Cama de gato*, *Escrito nas estrelas* and *Ti-ti-ti*. Male audiences were present mostly during the night time slots and watched mainly the series

A grande família and unit programs, also sharing the audience of telenovelas in prime time, *Passione* and *Viver a vida*. Audiences of fifty years and over were prevalent in all of the most watched programs and viewed mainly telenovelas. Adults (25-49 years) and youth (12-24 years) composed the preferential audience of series in the night time. Teenagers watched as many afternoon telenovelas as night units; class C, the largest audience of the the “top ten”, preferred telenovelas; classes A and B preferred the series *A grande família* and the miniseries *Dalva e Herivelto*.

3. Transmedia audiences' interaction with fiction

The analysis of audience behavior, especially within the phenomenons of media convergences and transmedia, shows various peculiarities and complexities. The processes of transmedia storytelling are becoming ever more present, especially when considering telenovelas. These analyses demand new methodological strategies and explorations in Communication Studies. From this context, we are undertaking an initial exploratory study of this phenomenon through the observation of one of the telenovelas of the 2010 Top Ten ranking.

For some years, the broadcasters have been trying to increase telenovela and miniseries websites and portals to explore new possibilities of interactivity of these narratives on the internet, with new audiences, spectators, users, consumers, prosumers, fans, or any other name that we can give to reception participants. A research study⁵⁸ on the use of websites and social media identified five types of Brazilian users⁵⁹.



Source: Ibope Nielsen On-line*

As we expected, within the majority of the pyramid basis, there are two predominant types of users: *spectators*, who comprise around 90%, and *partakers*, who comprise around 80%, with relatively low levels of participation. Primarily, they only watch, read, listen or publicize. In the third level, above these groups, we have the *commenters*, whose participation in networks is made through comments and evaluations. Above the commenters, in the level of 30%, we have the *producers*, who publish in the networks, create and maintain sites, blogs. Finally, at the level of 10%, we have the *curators*, who edit, moderate, and have influence in the social media. This typology is very interesting and has showed to be operational for the research of transmediatic reception that we undertook with the telenovela *Passione*. Its site offered the largest number of resources and applications for interacting with audience through the social networks and, as a result, had a higher participation on the internet as observed through numbers of comments in the social networks when compared to the other 2010 telenovelas. The data collection was gathered from the most relevant social networks in Brazil: *Twitter*, *Orkut*, *YouTube*, *Facebook*, *Blogs*, *Discussion Groups/Forums* and *Wikipedia*. The period of data collection was from January 10-17th 2011 and corresponded to the last week of exhibition of *Passione*. The researchers continued to follow the social networks for one month

⁵⁸ Survey accomplished by Instituto ibope/Nielsen On-line in September of 2010. Available on: http://www.ibope.com.br/maximidia2010/download/Redes_Sociais.pdf. Access in: 12/16/2010.

⁵⁹ The result is represented as a pyramid divided into 5 superimposed stripes that are constituted by percentages of users. While the percentages of the users diminish, the amount of active, engaged, and influential participant users grow.

after the end of the telenovela.

On *Twitter*, the collection of *tweets* was conducted through the search engine *Researchly.com*.⁶⁰ On *Orkut*, searches with the tag or expression “telenovela name” were gathered from the communities sections⁶¹. On *YouTube*, *links* referring to the telenovela with the use of the tag or the expression “telenovela + name of the telenovela” were totalized. On *Facebook*, searches for profiles or groups using the expression “name of the telenovela” were calculated. During the broadcasting period of the telenovela, research searches on blogs in Portuguese were also conducted⁶². Discussion groups and forums that contained the exact expression “novela + name of the telenovela” were also considered during the period in which the telenovela was broadcast⁶³. The results are shown on the table below.

TELENOVELA <i>PASSIONE</i>	
Search time frame: 10th to 17th Jan. 2011	
<i>Twitter</i>	68,937 tweets
<i>Orkut</i>	33 communities; 44,000 members
<i>YouTube</i>	7,000 links
<i>Facebook</i>	13,556 enjoyed
<i>Blogs</i>	138,000
<i>Discussion groups/Forums</i>	1,096
<i>Wikipedia</i>	01

Source: OBITEL Brasil

The telenovela *Passione* website, which was created before the beginning of the telenovela, exhibited exclusive content for internet users, such as access to extended versions of scenes exhibited on television as well as short monologues that were not shown on television. The result was an audience phenomenon on the internet. More than 130,000 blog posts and around 1,000 discussion groups in Brazil were generated by users, who commented on content and shared online chapters, opinions, and soundtracks. There were 33 communities on *Orkut* with more than 44,000 members.

However, we do not know the repercussions of each episode during the last week of *Passione* because *Passione*'s website did not allow users' comments and we also did not have a way to measure the number of visitors to the website. On Facebook, there was not an official telenovela page created by Globo. However, fans created profiles and groups and published comments and opinions on their own message boards and thereby widely disseminated the virtual conversation of the telenovela through Facebook and *Twitter*. These activities indicate a shift in the way that information is shared. Previously, telenovelas were talked about through face to face communication. However, now the internet and virtual interactions comprise favored sites of collective modes of communication and knowledge sharing.

Processes of transmediation of *Passione* can also be observed through several narratives created by users on *YouTube*. A recurrent theme in these narratives was “Gerson's secret.” Gerson, a telenovela character, had an addiction and showed distress and dissatisfaction when facing the computer screen. The mystery of his addiction generated audience curiosity. With more than 500 links, many transmediatic narratives were produced with “*mashups*”, in which the character's secret addiction is motivated by soccer plots, sexual opinions, politics, federal government presidency candidates etc. The mystery of “Who killed Saulo?” was also transformed into mashups on *YouTube* with more than 300 narrative videos. The murderer of this antagonist was only revealed in the last chapter. *Twitter* was the second most utilized social network by *Passione*'s audience, with 43,000 followers. Globo also created *Twitter* accounts for official characters in the telenovela. During the last week of *Passione*, it reached record buzz on *Twitter*. Almost 27,000 *tweets* were recorded during the day of the last chapter with twitter tags *Passione*.

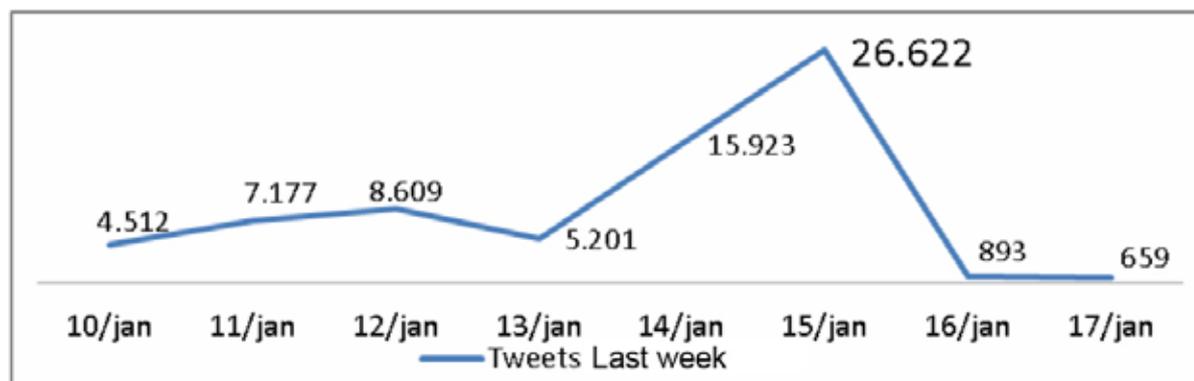
60 This search engine is available on: <http://research.ly/>. Access in: 02 Feb. 2011.

61 For research purposes, we considered only communities with more than fifty members and targeted informational spaces that contained the biggest number of comments.

62 This search engine is available on: http://Blogsearch.google.com.br/Blogsearch/advanced_Blog_search. Access in: 20 Jan. 2011.

63 This search engine is available on: https://groups.google.com/advanced_search?hl=pt&q=&hl=pt&. Access in: 20 Jan. 2011.

Tweets in the last week of *Passione* - 10 to 17 Jan. 2011



Source: OBITEL Brasil

There are two major observations demonstrated through recording the number of *tweets* during the last week of *Passione*. First, an explosion of comments with #*Passione* were published after the exhibition of the telenovela's last chapter on Friday as well as Saturday, when it was rerun. Second, when a new telenovela at 9:00 PM was introduced the next week, there was a sudden and abrupt fall in the number of *tweets* with #*Passione*. These facts clearly show the flux and temporality of Internet circulation, especially on *Twitter*. On *Twitter*, users generate a great deal of buzz on certain subjects and events, but also rapidly change the object of their conversations, as can be observed during the exchange of *Passione* for the new telenovela, *Insensato coração*.

Considering the addressee, we made a concise classification of *tweets* based on a random sample during *Passione*'s last chapter.

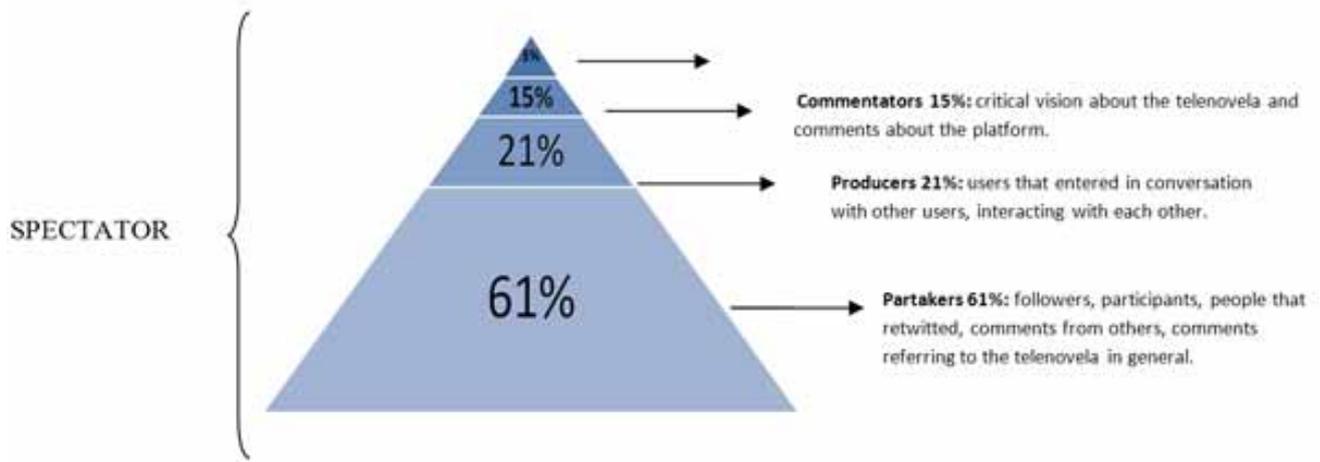
Comments on Twitter in the last week of *Passione*

Kinds of comments on Twitter	Number of comments
Addressed to the telenovela (characters/content)	878
Addressed to other users	297
Addressed to Twitter	220
Addressed to links of other social networks	42
Total	1,437

Source: OBITEL Brasil

Using this table as a reference, we compared the behavior of *Passione*'s audience on the Internet with the typology of users in the pyramid format:

Twitter audience during the last week of *Passione*



Source: OBITEL Brasil

Our first observation is that it is not possible to measure the *spectators* segment because they do not leave records of their presence. However, we estimate that the *spectator* segment comprises the higher number. When we do not include the *spectator* segment, we see that most *Twitter* users assumed the behavior of *partakers* (61%) by circulating opinions related to the telenovela *Passione*, to its characters, to the several subplots and, mainly, to the suspense on the “who did it?”. The *commentators* (15%) set a critical vision by evaluating the telenovela end and the behavior of characters and emitting opinions on justice (unpunished crimes) and moral issues (pedophilia, child exploitation). There was also a strong presence of *producers* (21%) who interacted and conversed with other users. And, finally, in the top of the pyramid, the so-called *curators* (2%) were the smallest segment. They edited videos and blogs and shared links with other social networks that dealt with the telenovela. Nonetheless, all of the users fit in the category of *spectators*.

The density of the communication flux of *Passione* can be observed through the figure of a net⁶⁴ formed by nodes deriving from *Passione*'s official website homepage⁶⁵. With around 1,600 links, it shows a large variety of links that configure a dense net due to the multiplicity of small replicator links.

Links from the website of the telenovela *Passione*



Source: OBITEL Brasil

⁶⁴ Engine utilized: SocNeTV-0.81. Available in: <http://socnetv.sourceforge.net/>. Access in: 10 Nov. 2010.

⁶⁵ Available in: <http://passione.globo.com/index.html>.

Even after *Passione's* last chapter was broadcast, many fans continued to comment on its story development on *Twitter*.

Due to the elements and characteristics observed in this pilot study, *Passione* can be considered an excellent case study of interaction among internet users who exhibit various actions of transmediation and media convergences. This study can reaffirm trends shown by other studies about social networks. This demonstrates that the emergence of a participative culture with several modalities of participation and the existence of an active audience is a non-negligible minority that is worth further study.

As we have stated, the data introduced here are part of an exploratory study of this important social network audience, whose numbers in Brazil have reached considerable levels when compared to the international scene. Surely, it deserves to be further explored in future Orbitel research studies.

4. Highlights of the year

Formats: reception, experimentation, aesthetics

American series in prime time

In 2010, SBT, Record and Band continued to use, with variable results, the strategy of broadcasting American series during prime time in order to compete with Globo's telenovela audiences. While Record and SBT had success with the exhibition of title series everyday, Band did not succeed with the broadcasting of several titles on alternate days. This prompts us to ask if the habit of watching every day with the same plots is a determinant of the successful acceptance of serial fiction. However, we have observed that it was not always a long lasting strategy, as we noticed that by the middle of the year SBT took the series from prime time and replaced it with other programming in this slot of time.

National series: themes and structures

Globo's series structure emphasizes the adoption of a model similar to the American *sitcom* prototype with fixed settings and quick dialogues using irony, humor and sarcasm as seen in *S.O.S. Emergência*⁶⁶, *A vida alheia*⁶⁷ (20 episodes each), *Separação?!* (24 episodes)⁶⁸. The number of episodes has almost doubled compared to prior years and, therefore, suggests not only increased audience acceptance, but also a greater acceptance of the genre and plot rhythm. In terms of genre in 2010, it is worth noting *Força-tarefa*⁶⁹ (2nd season) and the premiere of *Na forma da lei*⁷⁰, as the only series of the police genre on broadcast television with a cinematographic style in terms of aesthetics and script; *As cariocas*⁷¹ brought back the thematic series format adapted from contemporary and light-hearted literary texts like *Brava gente* (2000) and *Comédia da vida privada* (1995).

Miniseries: innovations and experimentations

In terms of innovation and experimentation, the miniseries *A cura*⁷² and *Afinal, o que querem as mulheres?* are noted for their narrative temporalities and aesthetic qualities. *A cura* shifted the miniseries exhibition frequency from a daily to a weekly format, undertook structural script and editing changes, and increased dramatic intensity through hooks and editing. In terms of aesthetics, the graphic nature and crudity of surgery scenes and murders gave the miniseries a realism seldom seen on Brazilian TV. The dominant themes linked to the fantastic (Todorov,

66 Written by Marcius Melhem and Marcelo Adjafre. Directed by Mauro Mendonça Filho. Broadcast from 04/04 to 07/18/2010 and from 10/24 to 12/19/2010.

67 Written by Miguel Falabella. Directed by Cininha de Paula. Broadcast from 04/08 to 08/26/2010.

68 Written by Fernanda Young and Alexandre Machado. Directed by José Alvarenga Jr., 24 episodes broadcast from 04/09 to 09/24/2010.

69 Written by Fernando Bonassi and Marçal Aquino. General direction: José Alvarenga Jr., with 10 episodes. Broadcast from 04/06 to 06/08/2010.

70 Written by Antônio Calmon and directed by Wolf Maya, with 8 weekly episodes. Broadcast from 06/12 to 08/03/2010.

71 Co-production between Globo and Lereby, of Daniel Filho. Based on the homonymous work by Stanislaw Ponte Preta and written by Euclides Marinho. Directed by Daniel Filho, the series had 10 episodes. Broadcast from 10/19 and 12/21/2010.

72 Written by João Emmanuel Carneiro. Directed by Ricardo Waddington, the miniseries had 9 chapters. Broadcast from 08/10 to 10/12/2010.

2008) and the supernatural have recaptured the genre exhibited in Brazilian television writing from the 1970s, such as Dias Gomes and his writing of magical realism.

Departing from the famous phrase attributed to Freud, the miniseries *Afinal, o que querem as mulheres?* (After all, what do women want?), thematizes the questioning of human nature. The program revolves around a young PhD student's quest to understand the female soul through science and the search for a formula that explains female complexity. With quality design and attention to detail, the use of the play of light and bold colors in the setting and the costume design, the series evokes the psychodelic and atemporal ambivalence of the inescapable existential questions. The protagonist is troubled by the mystery of the female sphinx, yet this very troubling helps him grow as a person. In terms of structure, the miniseries contains a plot within a plot. The thematic development is anchored in fluxes, which have ramifications that are linked allegorically to the protagonist's fears and anxieties.

Viva Channel and *Vale Tudo*: the memory of the telenovela on the air

Created in 2009 on cable television, Viva, Globosat's new channel, became an immediate audience success with reprises of telenovelas, series, humoristic programs and variety shows of Globo and dubbed films⁷³. In 2010, the channel gained further prominence with the reprise of *Vale tudo*⁷⁴, which was discussed in media and social networks, despite of, or perhaps because of, the unusual time of its broadcast at 12:45 AM Like SBT's reprise of the classic *Pantanal*⁷⁵, which was written about in the *Anuário 2009*, one of the highlights of the year was the notable repercussion of *Vale Tudo*'s reprise on social networks, such as *Twitter*⁷⁶. *Vale Tudo* is a milestone for telenovelas, not only due to the large audience obtained from the the script and cast quality, but also due to the interlocution with economic, social and politic problems of the late 1980's.

The re-exhibition of iconic telenovelas allows the opportunity to reread narratives produced in another moment in Brazil and demonstrates both changes and contunity in the population's values, habits, and thoughts. The evocation of social memory and the (re)building of individual and collective identity are anchored in the credibility and legitimation acquired through the telenovela, which serves as a *communicative resource* for citizenship in Brazil (Lopes 2009).

TV Globo's international co-productions

In 2010, Globo differentiated its strategies of co-production by trying to reach the Ibero and Latin-American markets in the United States. Partnerships for the production of three telenovelas were made with the American Telemundo Internacional (*El clón*), the Mexican TV Azteca (*Entre el amor y el deseo*) and the Portuguese SIC (*Laços de sangue*). The *remake* of *O clone* (2001), by Glória Perez, is the second partnership between Globo and Telemundo⁷⁷. To produce it, Globo sold the trademark, the script and information on costume design, cast and settings⁷⁸. Telemundo was in charge of the text adaptation and casting. The plot was set in Miami and it was filmed in Colombia. *Entre el amor y el deseo*, a remake of Gilberto Braga's *Louco Amor* (1983), was the first partnership between Globo and TV Azteca. It presents a model of production with synopsis adaptation by the Mexican broadcaster and recording in Mexico. Globo offered consulting for the pre-production phase and follow-up during the production process. With *Laços de Sangue* in Portugal, a distinct co-production model is adopted, as it does not involve an original Brazilian script and the Brazilian author Aguinaldo Silva supervised the writing. However, it should be noted that these co-productions were not made to be broadcast in Brazil.

73 According to data from the Associação Brasileira de Televisão por Assinatura (Brazilian Association of Television by Subscription), channel Viva has anywhere from 1.5 million to 3 million subscribers, between 15 and 30% of this platform's subscribers. http://www.midiafatos.com.br/PDF_htm/Manual.pdf

74 Written by Gilberto Braga, Aguinaldo Silva and Leonor Bassères, it was originally broadcast from 05/16/1988 to 06/06/1989 with 204 episodes. It was reprised from May to November of 1992 during the afternoon. In 2002, Globo and Telemundo co-produced the remake of *Vale Tudo*.

75 Produced and broadcast in 1990 by extinct TV Manchete, has delineated a movement of renovation of the Brazilian serial fiction, according to Machado and Becker (2008). Its reprise, in 2008, re-opened the debate on what is quality in Brazilian television. (*Anuário Obitel 2009*, p. 117).

76 Cf. article "Sucesso da reprise de 'Vale Tudo' faz canal criar cotas de patrocínio às pressas", of the newspaper *Folha de S. Paulo*, 10/31/2010. Available in: <http://www1.folha.uol.com.br/ilustrada/821778-sucesso-da-reprise-de-vale-tudo-faz-canal-criar-cotas-de-patrocínio-as-pressas.shtml>.

77 The first one occurred in 2001 with the *remake* of *Vale Tudo* (*Vale tudo*).

78 Cf. article "Estreia hoje El Clón", in the newspaper *O Estado de São Paulo*, of 02/15/2010.

60 years of TV and telenovela in Brazil: remaking memory

Created in 1950 by the entrepreneur Assis Chateaubriand, television has become the main form of media in the country and is present in 95% of households⁷⁹. In 2010, several events commemorated 60 years of TV in Brazil. Documentaries, exhibitions, debates and seminars were organized in various states in Brazil. There were also discussions of contents, communication policies and changes in the current scenario brought on by the emergence of digital TV and other platforms. During these events, historical aspects of the telenovela were highlighted, and telenovela, as both the primary and most distinguishing product of Brazilian television, was emphasized.

5. Topic of the Year: Quality in TV Fiction

The quality of television programs is a recurrent topic, despite its complex and variable definition, depending on reference to media technical resources, aesthetic issues, reception or the program content. Pujadas (2001) affirms that the legitimacy of the meanings of the word “quality” contains a kind of relativism, because it involves context, the link between a determined social group, and the subjectivity of the one who speaks or legitimizes the strategies utilized. Thus, the meaning of quality depends on several factors: who analyzes the program; cultural references of the one who analyzes; the context in which it is analyzed; in which culture the program is inserted; when it was produced and when it was broadcast; which aspect is analyzed (technical, aesthetical, pedagogical); if the analysis is dependent on the receptor, producer or the broadcasting organizational point of view.

Borges (2008) classifies the quality criteria into three basic sets: (1) the *expression plan*, referring to the quality of production, involving aesthetic concepts such as visual codes (camera, illumination, actors performance etc.), sound codes (like audio type and quality), syntactic codes (rhythm, edition) and graphic codes (graphisms, oracles); (2) the *content plan*, which involves reception, considers the democratization of access to art and the debates about culture and the role of socio-cultural participation; (3) the *audiovisual message*, involving technical aspects and language innovation, format originality, and the efficiency of the message for the production proposal and the active reception of the spectator. These sets are also linked to the criteria proposed by Mulgan (1990), who highlights the importance of the technical aspects of productions, the audience participation and “social commotion”, and emphasizes the pedagogical characteristics of the message that contains moral values and the valorization of differences and minority rights.

Despite internal criteria for television channels and the references to the resources and potentialities of this media vehicle, television quality is generally evaluated by criteria developed for other more traditional media, such as theater, cinema and literature⁸⁰.

The specificity of the telenovela format and type is often underrated in terms of aesthetic appreciation. Critics highlight various elements: the seriality itself, with its structural specificity and thematic approach; the daily frequency, that imposes a frenetic rhythm to production; the demand of innovations, so that viewers do not lose interest in the plot; the huge production effort; technical resources and a specialized workforce. In this sense, seriality is understood as “lack of taste, (...) lack of aesthetic criterium and, first and foremost, with popular in its pejorative sense” (Motter and Mungoli, 2006, p. 65). Machado (2003, p. 27) affirms that this vision about seriality has provoked a true divorce between creativity and the products originating from technologies that allow reproduction. In general, the reproduction of large scales of a work and its consequent consumption by a large and heterogeneous audience are considered low elements under aesthetic judgment. Therefore, we must note that the rejection of seriality is not based on aesthetic issues, but rather on ideological positioning that considers television unable to produce aesthetic accomplishments.

Criticizing this tendency, Buonanno (2004) distinguishes between two formulations, “quality fiction” and “quality of fiction”. Buonanno asserts that the first formulation results from matter of opinion, of interest or imposition of power based on a generic consensus on abstract principles. The second formulation is the *quality as system requirement* and considers, first of all, *the quality of the productive environment*, in which the development and competitiveness of an industry is measured. This environment’s productive factors imply the creation of highly

79 Available in: <http://seriesestatisticas.ibge.gov.br/series.aspx?vcodigo=FED214&t=domicilios-particulares-permanentes-com-televisao>.

80 Although classic television studies have already pointed the impropriety of this usage. See Fiske and Hartley (1978).

qualified personnel specialized in management, organization, productive, creative, performance, technical and all television industry practices. The so-called technical professionalism and capacity of human resources are necessary, but they are not enough if they are not accompanied by “cultural professionalism and capacity”, which in the end makes it possible to tell these stories that are enjoyed by the nation. The cultural professionalism and capacity involve categories of writers and directors and all kinds of human resources oriented to the building of the professional profiles of actors, producers, directors etc.

According to Buonanno, there are two basic elements that sustain television fiction quality criteria. The first element is the previously noted *quality of the productive environment*. The second element is the *indigenization* of fiction, through which television as a local and national vehicle uses lifestyles, accents, landscapes, figures pertaining to the local and national setting. It is in this domestic territory that fiction defines itself as a product produced and consumed in the internal market with internal demand as a large determinant that gives domestic fiction a competitive advantage in the international market.

The quality of television fiction in Brazil

In Brazil, the issue of quality in television began to appear in the 1970s, when Rede Globo, which was already consolidated as a national network, chose to complete a programming reformulation. From this choice, we can see the development of the quality of the productive environment as noted previously. At that time, the popular expression “Padrão Globo de Qualidade” [Globo standard of quality] was coined⁸¹.

Along the 70s, it sedimented itself, in the national imaginary (and pride), a mixed conception of television quality, supposedly able to harmonize distinct excellence criteria: next to the weight of the business (commercial exit; infrastructure; employment; audience ratings; programs exportation) (...) it was also fixed a certain artistic and cultural dimension (technical accuracy; special effects; settings; visual programming; genres modernization; propagation of tradition, culture, of national artists and authors). (Freire Filho, 2004:101)

During the past forty years, telenovelas have assumed the role of *national narrative* in a unique and peculiar way. Involving the everyday life, telenovelas have contributed to common social knowledge so that people of distinct social classes, generations, genders, races and regions can position themselves and recognize each other.

Telenovela conquered audience recognition as an aesthetical and cultural product, being converted in central figure of culture and identity of the country. (...) This situation reached by telenovela is responsible by the character, if not unique, at least peculiar, of being a «national narrative» that became a «communicative resource» that can communicate cultural representations that perform, or at least tend to perform, to the social inclusion, the environmental responsibility, the respect to difference, the construction of citizenship. (Lopes, 2009: 22).

In spite of, or perhaps because of, the strong sense of national identity in its fiction, Globo began to export its products in the 1970s with success in the international market⁸². In this sector, we must also mention the international channel⁸³ and the telefiction market growth in international markets.

Aside from these factors, Globo has reaffirmed its hegemony through technical excellence from the quality of its transmission signals to the high standards of its fictional programming. The broadcaster invests the most in its own productions and is the only channel that has a permanent well-known cast and telenovela scriptwriters with exclusive contracts. It built the largest television complex in Latin America, *Central Globo de Produção* (known as PROJAC), which holds the studios and scenographic cities for its television programs. The channel has an increasing number of international filmings and professional development in countries that are often off the

81 Despite of the popularization of this expression, the quality of the productive environment has rarely been debated in academia or in journalism. Therefore, the use of the expression has become a mere slogan.

82 According to our statement in this chapter, in current time, Globo is entering another level of internationalization with the expansion of co-productions in English language through its division Globo TV International.

83 Launched in 1999, TV Globo Internacional is a subscription channel, transmitted by satellite, cable and IPTV in Portuguese. Its audience consists of approximately 5.5 million people, including Brazilians, Portuguese and other people in Lusophone countries. Presently, tv Globo Internacional is available in 115 countries with around 550,000 subscribers on five continents: Africa, Americas, Asia, Europe and Oceania. The programming of tvgi is similar to that of tv Globo, except for programs that are not accessible due to international transmission rights.

conventional tourist circuit (Mazziotti, 2004). It is noteworthy, also, the attention to the basic aspects of production, such as costume, scenography, movement and number of cameras, along with the soundtrack, which generates products on CD.

A case of fiction quality in 2010: the telenovela *Passione*

Passione, written by Sílvio de Abreu and directed by Denise Saraceni, occupied the third position among the ten most-watched titles. We chose *Passione* because it achieved audience success⁸⁴ without abandoning aesthetic quality and for combining suspense and humor genres with social matters of national interest. The combination of these factors also led to positive reception from television critics⁸⁵. The analysis of *Passione* was based on the three levels presented by Borges (2008) as axes of the quality criteria of television programs.

a) Expression plan: In terms of aesthetic qualities and audiovisual language, *Passione* utilized long shots and *plan-sequences* which highlight not only the beautiful landscape of Tuscany, but also the human relations made visible by aesthetic framing. Hence, a bucolic aesthetic takes us to the imaginary of a geographic space in which the purity of the relations between man and nature and traditional family values are highlighted. This landscape is placed in opposition to the everyday chaos of São Paulo, the main Brazilian metropolis that is congested by automobiles, skyscrapers and human and cultural diversity. Forming a picture of one of the main contradictions in our contemporary times, these are spaces opposed to each other from an ideological and aesthetical point of view. Locations in Italy and São Paulo as well as the construction of a fictional city in the studios of PROJAC serve as the introduction to these human and geographic spaces. These procedures are complex and involve hundreds of people in their execution. The process demonstrates the great effort needed to maintain high quality standards in the productive environment. An excellent example of this process and the intertextual tissue in which the narrative of *Passione* is built, can be observed during a scene in the first episode in which the protagonist watches a film with Marcello Mastroianni and Sophia Loren. The film is projected on the wall of a house in a Tuscan village producing an intertextuality between *Passione* and the motion picture *Cinema Paradiso* (1988), with which the telenovela enters in direct dialogue. The quality of the script with its well constructed dialogues articulate characters' characteristics, social positions and values. Also, in the expression plan, we highlight the visual beauty of the telenovela's opening credits, created by the famous plastic artist,



84 Besides several audience peaks during the story, *Passione* reached a record of 53 points in one of the last week's chapters. This had not happened since 2009 with *Caminho das Índias*.

85 For example, the article "Autor de 'Passione' usa velhos recursos de forma magistral e sacoleja audiência", in the newspaper *Folha de São Paulo* of 01/17/2011. The positive evaluation of *Passione* can also be measured by the several prizes and nominations it received. Among them we highlight: Prêmio Extra of "Best Telenovela", "Best Supporting Actor" and "Costume Design"; Prêmio APCA (Associação Paulista de críticos de Arte) of "Best Actress" (Irene Ravache); Prêmio Arte e Qualidade Brasil of "Best Actress" (Gabriela Duarte), that was also elected the best actress by the websites iG and UOL. *Passione* was also nominated for the category "Best Telenovela" and Sílvio de Abreu was nominated for the category "Best Author of Telenovela", of the Prêmio Arte Qualidade Brasil.



Photo: Promotional material of the telenovela *Passione*

Vik Muniz⁸⁶, who used scraps and recycled materials to create original installations for the thematic elements of the telenovela.

b) **Content plan:** *Passione's* script was characterized by strong social messages involving polemical issues such as abortion, pedophilia, and sexual harassment⁸⁷. These issues eventually generated intense debate within social networks and institutional levels in Brazil. All these issues emerged in several subplots, and this made it possible to bring about several matters related to the dominant matter in the telenovela. This makes it strongly representative of the Brazilian telenovela subplot structure. Therefore, the intratextual (inside the telenovela) and extratextual (public opinion and of institutions) thematic approaches allow the construction of discourses. These discourses are notable for their *socio-educative character* (Mulgan, 1990) and also act as a *communicative resource* (Lopes, 2009), both serving as defining elements of the Brazilian telenovela.

c) **Audiovisual message:** National critics consider Sílvio de Abreu to be courageous and audacious. His telenovelas address polemical issues and are notable for their fast-moving yet dramatic dialogues that challenge the audience with constant attention to character details. This structure is in direct interlocution with the social spaces and times represented in the plot. Having worked as a film actor, director and screenwriter, Sílvio de Abreu is also known for incorporating cinematic intertextualities into his scripts. The high quality development of the themes, narrative, and aesthetics brought about a close proximity between audience members and *Passione*. This proximity is evidenced through the audience involvement in discussions in public spaces and on social networks. *Passione* meets many of the quality criteria discussed previously, and thus justifies our choice of using *Passione* as a case study in 2010.

86 The work of Vik Muniz with the garbage pickers at Jardim Gramacho, in Rio de Janeiro, is the subject of the documentary "Lixo Extraordinário" [Waste Land], nominated for the Oscar of best documentary, being the only Brazilian representative in the Academy Awards of 2010. The documentary is a co-production between Brazil (O2 Filmes) and England.

87 The theme of the sexual exploitation of children mobilized the audience through *Twitter* and was covered by newspapers and news programs.

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Chile: 2010 the end of university television?

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1. The audiovisual context in Chile

1.1. Broadcast TV in Chile

Table A. Broadcast TV national channels in Chile

Channel type	Identification
Public	TVN – Televisión Nacional de Chile
Universitary	UCV TV - Pontificia Universidad Católica de Valparaíso
Private-Universitary	Canal 13 – Luksic Group - Pontificia Universidad Católica de Chile
Privates	Chilevisión, Mega, Red*, Telecanal

* Red y Telecanal are linked to the television entrepreneur Ángel González.

In 2010 there were two major changes in the Chilean broadcast TV. Chilevisión (CHV) was originally the third university channel created in Chile in 1960, but had a checkered history leading to the point of being sold in 1995 to Venevisión; in 2000, CHV was sold to the Claxson group, and then in 2005 to Chilean politician and businessman Sebastián Piñera. On March 11, 2010 Sebastián Piñera took over as new President of the Republic, and in August 2010, CHV was sold to the global operator Time-Warner.

The second change was the sale (August 2010) of 67% of UC TV, channel 13 of the Pontificia Universidad Católica de Chile, to the Luksic Chilean business group. The University retains a 33% ownership of the channel and has proportional representation in the new company's Board of Directors. According to Table B, TV 13 has declined, since 2005, from the first to the fourth place in the average annual rating. The channel had an erratic editorial and business management that caused it to lose viewers and to accumulate a debt of about US\$ 60 million.

With the sale of both networks, the Chilean experience of having mass channels operated by the two largest universities in the country is apparently finished; they were pioneer channels that started their operation in 1959-1960⁸⁸. The discussion about the reasons for the failure of this original experience points to the difficulties of the read/written academic culture to communicate en masse through the audiovisual language, and the university inability for proper management of companies with an industrial character, including poor design of corporate governance.

Broadcast TV is still awaiting the new legal framework that will regulate digital broadcasting.

1.2. TV historical evolution and current time

Table B. Annual rating per home per channel

Year	13	CHV	Mega	TVN	UCV	Red	Telecanal	TV pago
2005	9.0	5.4	8.3	8.9	0.5	4.5	0.2	6.2
2006	7.3	6.3	7.5	8.5	0.6	3.7	1.4	7.3
2007	7.1	5.9	7.5	8.3	0.6	3.4	1.1	6.5
2008	6.9	6.4	7.9	7.2	0.6	2.4	1.0	5.9
2009	6.9	6.6	7.4	7.7	0.6	1.8	0.6	8.7
2010	5.4	7.1	7.3	7.6	0.7	2.0	0.7	10.7

Source: Time Ibope.

⁸⁸ The Universidad Católica has the right to buy back up to complete 50% ownership of the new company formed.

Historical data show that TVN, the public channel, remains in first place with a 7.6 average rating in 2010. Mega and CHV offer strong competition to the leading public channel, showing a consistent trend towards growth. An important historical fact is the growth of pay TV audience: by 2010 the annual share of the pay TV reached 25.8%, i.e. a quarter of the total share of the TV.

Table C. Average household share, annual total per channel *

Año	13	CHV	Mega	TVN	UCV	Red	Telecanal	Broadcast TV	Pay TV
2005	21.0	12.6	19.3	20.7	1.1	10.5	0.4	85.6	14.4
2006	17.1	14.8	17.6	19.9	1.5	8.8	3.2	82.9	17.1
2007	17.6	14.6	18.5	20.6	1.5	8.3	2.8	83.9	16.1
2008	18.1	16.7	20.7	18.9	1.4	6.3	2.5	84.5	15.5
2009	17.1	16.5	18.3	19.1	1.5	4.4	1.6	78.5	21.5
2010	13.0	17.1	17.6	18.4	1.6	4.8	1.7	74.2	25.8

Source: Time Ibope

* As in a home with multiple TV sets, where more than one channel at the same time can be viewed, the figures shown here differ from those shown below on the time of consumption by people, because there individual consumption was used as basis.

Table D. Comparative synthesis in programming categories: emission and audience

Category	2010 annual programming			2009 annual programming		
	# hours	% time	% audience	# hours	% time	% audience
Fiction	20,260	38.2%	36.1%	19,640	36.9%	34.9%
Information	11,928	22.5%	40.0%	9,515	17.9%	36.7%
Entertainment	9,038	17.0%	10.8%	10,847	20.4%	14.8%
Service	5,440	10.3%	8.0%	5,978	11.2%	8.6%
Sports	1,149	2.2%	1.7%	1,097	2.1%	1.6%
Others	5,234	9.9%	3.5%	6,128	11.5%	3.4%
Overall total	53,049	100%	100%	53,205	100%	100%

Source: Time Ibope and Obitel Chile

On 2010 the trend of audience interest in information, as proven last year: 40% of the total line of programming is for information area programs, up from 36.7% in 2009. While the supply of information has risen from 17.9% to 22.5% in 2010, the audience nearly doubled the offer. In second place is the fiction, that has risen slightly in the screen offering (from 36.9% to 38.2%) and in the ratings (from 34.9 to 36.1). Information and fiction together account for 60.7% of programming time on screen and 76.1% of television viewing. Interest in television news is also noticed in the ranking of pay TV channels, where the segmented information channel 24 Horas (produced by TVN) and CNN Chile are ranked eighth and tenth place respectively among pay TV channels. The entertainment programming area continues to decline both in screen offer (from 20.4% to 17.0%) and the tuning of the audience (down from 14.8% to 10.8%).

Table E. Participation of fiction television, airtime and audience by origin

Fiction TV 2010	National (%)	Latin America (%)	USA(%)	Others (%)
% Time	21%	38%	39%	2%
% Rating	49%	31%	19%	0.4%

Source: Time Ibope and Obitel Chile

The Table E, comparative of emission and audience, shows that a strong primacy in the preference for national fiction is maintained: the screen emission remains in third place of participation versus fiction of Latin-American and American origin, but remains in the first place of audience, growing at 49%. American fiction is the top issue with 39%, but maintains the lowest ratings, with only 19% of preference. Latin-American fiction is

growing in screen presence (38% in 2010), but remains at about 30%-32% in ratings.

TVN is the channel that features more national fiction (80% of its exhibit of fiction is of domestic origin), with the lowest percentages of foreign fiction display. Canal 13 has been declining in the display of national fiction, and so has CHV; both channels exhibit significant percentage of American fiction. Mega maintains a relatively constant share of hours of domestic fiction, but displays a high amount of Latin-American fiction (66.1% of its fiction displayed).

1.3. Cinema attendance

Table F. Attendance at movie theaters

Cinema attendance	2010		2009		Variation
	#	%	#	%	%
Chilean films	351,243	2.4	547,511	3.8	-35.8
Foreign films	14,362,788	97.6	13,895,085	96.2	3.4
Total	14,714,031	100.0	14,442,596	100.0	1.9

Source: Film Distributors Chamber – CADIC

The attendance to Chilean movies in theaters still exhibited a downward trend, losing a third of the audience of 939,835 spectators reached in 2008. This contrasts with Table E, which shows a 49% tuning into the national fiction displayed on TV.

1.4. Internet and mobile phones

In October 2010, according to the Undersecretary of Telecommunications (www.subtel.cl), in Chile there are 2,910,244 Internet connections, which can be landline (dedicated or switched) or *mobile*. Of the total connections, 61.8% were landline connections (1,801,802) and 38.2%, wireless connections (1108442), the highest percentage of South America; it is projected that in 2011 the mobile broadband will overtake landline connections, and so the internet will constitute a more personal than residential technology. Mobile telephony has more than 19 million users in a country with 17 million inhabitants (ATELMO).

1.5. Media advertising

The Association of Advertising Agencies delivers its advertising investment statistics in the middle of the year, so that, at the time of this report, only the figures for 2009 were available. According to them, network TV still has the highest participation, and, for the first time in the last 25 years, it concentrates more than half of the advertising (51.5%, for \$ 447 million) of the total annual investment (\$ 869 million), excluding the 2% of advertising on pay TV; broadcast TV, while growing in participation, has shown through the years great stability. For the sake of comparison, the telecommunications industry in Chile grosses around US\$ 6 billion annually, of which US\$ 600 million (10%) come from pay TV. Mobile telephony represents more than US\$ 3 billion in the telecommunications sector. The second media in advertising ventures are newspapers (25.9%), with a downward trend throughout the period. Cable TV and online media show a small stake, but sustained growth.

1.6. National debate on communication policies

From the point of view of communication policies, the most important decision that occurred in Chile is the adoption of the Japan-Brazilian standard for terrestrial digital television broadcasts (September 14, 2009). However, for this decision to be operational it is necessary to legislate on other aspects of the television system, particularly on public television: concessions schemes, signal assignment, attributions of the National Television Council, setting and financing of public television.

The data provided by Obitel in previous reports have drawn attention to the two disparate systems of

mass production and broadcasting of audiovisual fiction in Chile. Tables E demonstrate that the Chilean fiction films shown in theaters and on TV have a very different acceptance from the audience: high rating for national broadcast TV fiction, despite the massive presence of American fiction; in theaters, however, American cinema sweeps in viewers, and national films have little total attendance, and by title. Obitel information allows to reveal problems and contradictions. There is a need for further research in these two Chilean audiovisual systems of mass production / emission and in its different appreciation from the audience, to develop more reliable hypothesis for the decision-making of private filmmakers and for public policies proposals on audiovisuals.

2. Year Analysis: The National and Ibero-American fiction

Table 1. TV Fiction premiere programs broadcast in 2010 (origin and channel) *

Chile			Argentina		
CHV	Aquí no hay Quien Viva	Sitcom	Red	Secreto de amor	Telenovela
	Don Diablo**	Telenovela			
	Manuel Rodríguez	Telenovela	Brazil		
	Mujeres de lujo	Telenovela	13	Acuarela del amor	Telenovela
	Sin anestesia	Telenovela	13	Dos caras	Telenovela
	Cartas de Mujer	TVMovie		India	Telenovela
	Infieles	TVMovie		La favorita	Telenovela
Mega	Adiós al Séptimo de Línea	Miniseries		Vivir la vida	Telenovela
	BKN Bakan	Series			
	La colonia	Sitcom	Colombia		
TVN	El día menos pensado	Docudrama	CHV	Drogas y conflictos	Series
	Los Venegas	Sitcom			
	Una Pareja Dispareja	Sitcom	EEUU-Hispanic		
	40 y tantos	Telenovela	CHV	Gabriel: amor inmortal	Miniseries
	Conde Vrolok	Telenovela	CHV	Eva Luna	Telenovela
	Karkú	Telenovela		Más sabe el Diablo	Telenovela
	La familia de al lado	Telenovela		Niños ricos, pobres padres	Telenovela
	Los ángeles de Estela	Telenovela		Perro amor	Telenovela
	Martín Rivas	Telenovela		El Clon	Telenovela
13	Los 80: más que una moda	Series	Mega	Persiguiendo injusticias	Docudrama
	Volver a mí	Series		Como Ama una Mujer	Miniseries
	Feroz	Telenovela	Red	Decisiones	Docudrama
	Primera dama	Telenovela			
UCV	Secreto a voces	Docudrama	México		
			Mega	Corazón salvaje	Telenovela
			Mega	Hasta que el dinero nos separe	Telenovela
				Llena de amor	Telenovela
				Mar de amor	Telenovela
				Mi pecado	Telenovela
				Sortilegio	Telenovela
				Soy tu dueña	Telenovela
			Red	Lo que llamamos las mujeres	Docudrama
				Mujer: casos de la vida real	Docudrama
				La Rosa de Guadalupe	Series
				Deseo prohibido	Telenovela
				La verdad oculta	Telenovela
				Teresa	Telenovela
				Zacatillo	Telenovela

Source: Time Ibope and Obitel Chile

* The term premiere refers to the program's first run on TV

** *Don Diablo* is a production similar to *Amor Virtual*, also of Chilevisión. The latter is not included because it is issued as a section of another program, *Yingo*.

Table 2. Fiction in TV premieres

TV First-run TV fiction2010	Titles		Broadcasts		Hours	
	#	%	#	%	#	%
National - Chile	24	44.4	1,304	29.4	671:02	18.8
Latin-American	30	55.6	3,138	70.6	2103:19	81.2
Latin-American (Obitel)	21	38.9	2,387	53.7	1603:22	53.6
Latin-American (non-Obitel)	0	0.0	0	0.0	0:00	0.0
USA-Hispanic	9	16.7	751	16.9	499:57	24.6
Iberian	0	0.0	0	0.0	0:00	0.1
Co-production	0	0.0	0	0.0	0:00	3.0
Obitel Total	54	100.0	4,442	100.0	2774:21	100.0

Source: Time Ibope and Obitel Chile

Considering the amount of titles released, the Chilean fiction premiere has been fairly stable: 29 titles in 2006, 31 in 2008, 29 in 2009, and 24 by 2010. In terms of hours, the national fiction premiere production has grown: 667 hours in 2008, 644 hours in 2009 and 707 hours in 2010. Although in opening titles national fiction represents 44.4%, in number of hours it represents only 18.8%; the reason is shown in Table 4: broadcast Latin American fiction broadcast consists of telenovelas, with a great number of hours. Chile, on the contrary, has more titles in other genres with fewer broadcast hours. In relation to 2009, the total number of titles on display has decreased (from 79 to 54), as well as fiction premiere hours (3431:40 to 2774:21).

Table 3. Premiere fiction broadcast in 2010 by country of origin

Fiction in TV premieres	Titles		Broadcasts		Hours	
	#	%	#	%	#	%
Argentina	1	2.5	112	0.5	76:11	0.6
Brazil	5	8.9	481	12.6	337:52	13.1
Chile	24	36.7	1304	24.2	671:02	18.8
Colombia	1	6.3	1	5.0	0:41	5.9
USA-Hispanic	9	15.2	751	21.3	499:57	24.6
Spain	0	1.3	0	0.1	0:00	0.1
Mexico	14	25.3	1793	33.7	1188:38	33.8
Portugal	0	0.0	0	0.0	0:00	0.0
Uruguay	0	0.0	0	0.0	0:00	0.0
Venezuela	0	1.3	0	0.1	0:00	0.1
Coproduction	0	2.5	0	2.5	0:00	3.0
Obitel total	54.0	100.0	4442.0	100.0	2774:21	100.0

Source: Time Ibope and Obitel Chile

Of the 54 titles in release, Chile ranks first with 24 titles, and the other member countries of Obitel display 30 titles (compared to 50 as of 2009). From the point of view of origin of imported fiction, Mexico appears in first place (14 titles, with 1188:38 hours versus 20 titles with 1160 hours in 2009, and 5 titles, with 489 hours in 2008); Mexican production has been exhibited especially in two channels: Mega and La Red. Broadcast emission of production from USA-Hispanic origin is in second place, with 9 titles and 499:57 hours, compared to 12 titles with 844 hours in 2009, and 6 titles with 344 hours in 2008.

Table 4. Chapters and hours of TV fiction premieres broadcast by time slot

Time slot	National - Chile				Latin-American				Total			
	Emissions		Hours		Emissions		Hours		Emissions		Hours	
	#	%	#	%	#	%	#	%	#	%	#	%
Morning (06-12)	2	0.2	2:17	0.3	0	0.0	0:00	0.0	2	0.0	2:17	0.1
Evening (12-20)	201	15.4	91:23	13.6	3,021	96.3	2026:30	96.3	3,222	72.5	2117:53	76.3
Prime (20-24)	1,060	81.3	544:53	81.2	102	3.3	66:07	3.1	1,162	26.2	611:00	22.0
Night (24-06)	41	3.1	32:29	4.8	15	0.5	10:42	0.5	56	1.3	43:11	1.6
Total	1,304	100.0	671:02	100.0	3,138	100.0	2103:19	100.0	4,442	100.0	2774:21	100.0

Source: Time Ibope and Obitel Chile

Both evening (12.00-20.00) and prime (20.00-24.00) time increasingly concentrate the broadcast of fiction premieres: 98.3% of the hours of exhibition, compared to 86% last year (2009?). But, as in previous years, the Chilean fiction is mostly broadcast in prime time (544:53 hours, 81.20% of the Chilean fiction premieres are in prime time). The rest of Latin-American fiction keeps the tendency of settling in the afternoon television: 2026:30 hours broadcast in those hours show the concentration there of 96.3% of its exhibition; according to Table 5, the telenovela genre occupies 22 of the 30 imported titles .

Table 5. Formats of national and Latin-American fiction

Formats	National - Chile						Latin-American					
	Titles		Emissions		Hours		Titles		Emissions		Hours	
	#	%	#	%	#	%	#	%	#	%	#	%
Telenovela	12	50.0	938	71.9	449:49	67.0	22	73.3	2,223	70.8	1503:55	71.5
Series	3	12.5	68	5.2	52:50	7.9	2	6.7	258	8.2	166:51	7.9
Miniseries	1	4.2	10	0.8	10:16	1.5	2	6.7	14	0.4	10:01	0.5
Sitcom	4	16.7	212	16.3	111:54	16.7	0	0.0	0	0.0	0:00	0.0
TV Movie	2	8.3	57	4.4	30:42	4.6	0	0.0	0	0.0	0:00	0.0
Docudrama	2	8.3	19	1.5	15:31	2.3	4	13.3	643	20.5	422:32	20.1
Obitel Total	24	100.0	1,304	100.0	671:02	100.0	30	100.0	3,138	100.0	2103:19	100.0

Source: Time Ibope and Obitel Chile

The variety of titles in domestic production increases: 12 titles are telenovelas, and 12 belong to other formats. The national telenovela has 12 of the 24 released titles, but the format totals more than half of the broadcast hours – 449:49 (67%) of the 671:02 annual hours of fiction premieres. National titles in genres different of telenovela are represented by sitcoms (4 titles), series (3 titles), TV movies cycles and docudramas, both formats with two titles. The telenovela is the imported genre with more presence on the screen: it has 22 of the 30 titles, accounting for 1,503:55 hours (71.5%) of the total of 2,103:19 hours imported. For the year 2009 the statistics was 40 telenovelas of 50 titles; this indicates the success of the format in the international circulation, but also points out to the great difficulty of finding out other fictional genres of universal acceptance. This difficulty can be a barrier to the diversification that is been experienced in Chile: if there is no international circulation, then sustainability, uniquely in Chile, is difficult.

Table 6. Formats of national fiction by time slots

Formats	Morning		Evening		Prime time		Night		Total	
	#	%	#	%	#	%	#	%	#	%
Telenovela	0	0.0	1	33.3	11	61.1	0	0.0	12	50.0

Series	0	0.0	1	33.3	1	5.6	1	33.3	3	12.5
Miniseries	0	0.0	0	0.0	1	5.6	0	0.0	1	4.2
Sitcom	0	0.0	1	33.3	2	11.1	1	33.3	4	16.7
TV Movie	0	0.0	0	0.0	2	11.1	0	0.0	2	8.3
Docudrama	0	0.0	0	0.0	1	5.6	1	33.3	2	8.3
Total	0	0.0	3	100.0	18	100.0	3	100.0	24	100.0

Source: Time Ibope and Obitel Chile

Placing each national title in the schedule where it is predominantly broadcast, it is noted that the dominant schedule for the premieres of national TV fiction is prime time. National fiction is not displayed in the morning; in the evening telenovelas, series and sitcom are issued; prime time is dominated by telenovelas, with 11 of the 18 titles broadcast, which accounts for 61.1% of the time.

Table 7. Chapters/Episodes (net duration)

Duration	National		Latin-American		Total	
	#	%	#	%	#	%
Short (<30')	832	63.8	278	8.9	1,110	25.0
Medium (30'-60')	443	34.0	2,800	89.2	3,243	73.0
Long (>60')	29	2.2	60	1.9	89	2.0
Total	1,304	100.0	3,138	100.0	4,442	100.0

Source: Time Ibope and Obitel

89.2% of the broadcasts in Latin America show a duration of about 1 television hour in the episodes / chapters, as they are mainly in the telenovela format. In Chile, both new formats and the growing production of nighttime telenovelas broadcast after the news tend to use chapters shorter than the usual television hour (traditionally, in the evening telenovela precedes the main newscast). This explains the predominance (63.8%) of formats with less than 30 minutes on television.

Table 8. National premiere fiction

Time	Titles		Emissions		Hours	
	#	%	#	%	#	%
Present	18	75.0	899	68.9	455:03	67.8
Past	2	8.3	82	6.3	42:10	6.3
Historical	4	16.7	323	24.8	173:49	25.9
Other	0	0.0	0	0.0	0:00	0.0
Total	24	100.0	1304	100.0	671:02	100.0

Source: Time Ibope and Obitel Chile. The historical term is applied to those productions that took place more than 50 years ago.

Table 9. Audience profile of the 10 most-watched national titles

Program	Script origin	Producers	Public/ Private TV	Format	Screenwriter	Rating	Share
1 Los 80: más que una moda	Chile	Wood Producciones	13	Series	Rodrigo Cuevas	26.8	38.6
2 40 y tantos	Chile	From own channel	TVN (public)	Telenovela	Marcelo Leonart	20.1	28.1
3 Conde Vrolok	Chile	From own channel	TVN (public)	Telenovela	Pablo Illanes & others	19.4	27.7
4 Mujeres de lujo	Chile	From own channel	CHV	Telenovela	Coca Gómez & others	18.3	26.4

5	Martín Rivas	Chile	From own channel	TVN (public)	Telenovela	Víctor Carrasco & others	18.2	27.3	
6	Infieles	Chile	From own channel	CHV	TVMovies	Variable	16.7	25.6	
7	La familia de al lado	Chile	From own channel	TVN (public)	Telenovela	José Ignacio Valenzuela	15.8	26.2	
8	El día menos pensado	Chile	Geo Imagen	TVN (public)	Docudrama	Carlos Pinto	15.0	21.1	
9	Los ángeles de Estela	Chile	From own channel	TVN (public)	Telenovela	Hugo Morales & others	13.2	26.5	
10	Volver a mí	Chile	From own channel	13	Series	María Izquierdo	12.1	21.3	
Total productions: 10		Original national scripts			Original foreign scripts				
		100%			0%				

Source: Time Ibope and Obitel Chile

The public channel TVN keeps its primacy with 6 titles among the top ten, which shows not only a strong drama production capacity but a conceptual/editorial choice for telenovelas fiction. Canal 13 maintains a presence in 2 of the Top Ten, but the series *Los 80: más que una moda* has been a success in ratings and in its quality assessment. CHV has two titles, and Mega does not appear, as in previous years, with national fictions among the Top Ten. The historical behavior that shows the time from 22:00 to 23:00 as the most attractive to audiences persists: the first four Top Ten were aired in that privileged time, and all the others on prime time, defined as 20:00 to 24:00 hours. Another difference from previous years is the return of the telenovela format: 6 of the top ten are telenovelas, 2 series, a docudrama and a series of TV Movies. But the most-watched telenovelas are no longer the ones broadcast at 20:00 hours, but the ones scheduled to go on air at 22:00 hours – which ceased to be an experimental schedule for this format.

Table 10. Ten most-watched national titles

	Program	Format	Genre	Year of production	2010 Chapters	Duration	First emission	Last emission	Time slot
1	Los 80: más que una moda	Series	Drama	2008 - 2010	10	65'	Oct-2008	Dec-2010	Prime time
2	40 y tantos	Telenovela	Drama	2010 - 2011	94	25'	Jul-2010	On air	Prime time
3	Conde Vrolok	Telenovela	Drama	2009 - 2010	72	25'	Nov-2009	Jun-2010	Prime time
4	Mujeres de lujo	Telenovela	Drama	2010	78	30'	Ene-2010	May-2010	Prime time
5	Martín Rivas	Telenovela	Drama	2010	125	25'	Mar-2010	Sep-2010	Prime time
6	Infieles	TV movies	Drama	2007 - 2010	41	30'	Oct-2004	Dec-2010	Prime time
7	La familia de al lado	Telenovela	Drama	2010	79	25'	Sep-2010	On air	Prime time
8	El día menos pensado	Docudrama	Drama	1998 - 2010	10	50'		Dec-2010	Prime time
9	Los ángeles de Estela	Telenovela	Drama	2009 - 2010	50	25'	Sep-2009	Mar-2010	Prime time
10	Volver a mí	Series	Drama	2010	10	55'	Oct-2010	Dec-2010	Night

Source: Time Ibope and Obitel Chile

The thematic analysis shows that, in addition to the traditional topics of melodramatic fiction (private conflicts and family relationships, romantic relationships), fiction introduces novel social aspects: *Conde Vrolock*

introduces the vampire theme; the series format of *Los 80* allows to fictionally address the historical period of the dictatorship, from the daily experiences of a middle class family. Social issues such as drugs and drug addiction, alcoholism and rehabilitation, family violence, economic deprivation, social mobility, and others are interspersed with the privacy of family relationships.

Table 11. Subjects of the 10 most –watched titles

Title		Key themes	Social theme
1	Los 80: más que una moda	Love, infidelity, family relationships, earthquake, labor, dictatorship	Insertion of women in the workforce, military dictatorship, natural disasters, human rights
2	40 y tantos	Love, infidelity, family relationships, intergenerational romantic relationships, sexuality	Life cycle, drug addiction
3	Conde Vrolok	Love, vampire, legend, erotic, paranormal situations	Intolerance, mistrust of the strange
4	Mujeres de lujo	Love- prostitution, revenge, crime	Prostitution, drug trafficking, drug addiction
5	Martín Rivas	Love, aristocracy, colonial customs, relations between social classes, politics	Political and social movements in 19th century in Chile, classes
6	Infieles	Sexuality, infidelity, love	Economic and familiar deprivation
7	La familia de al lado	Love, family relationships, domestic violence, business, crime	Domestic violence, social coexistence (neighborhood)
8	El día menos pensado	Paranormal	Fear of the unknown
9	Los ángeles de Estela	Love, infidelity, labor development, maternity secrets, crime, family relationships, betrayal	Adoption, social mobility, criminal justice
10	Volver a mí	Drugs, rehabilitation, love, life stories	Addictions (drugs, alcohol), rehabilitation, social reintegration

Source: Time Ibope and Obitel Chile

On the Top Ten, only *Infieles* breaks the proportion of most women in the audience, and attracts a higher percentage of men, for its high sexual content. The series *Los 80* also had a high proportion of male viewers. In general, it is confirmed that mass fictions appeals to all social and age segments of audiences.

Table 12. Audience profile of the 10 most-watched titles

Program	Channel	Gender		Age (%)							Socioeconomic level			
		M	F	04-12	13-17	18-24	25-34	35-49	50-64	65+	ABC1	C2	C3	D
1 Los 80: más que una moda	13	42.4	57.6	10.9	8.1	9.4	16.1	30.7	13.8	11.0	9.1	22.1	30.2	38.6
2 40 y tantos	TVN	35.7	64.3	5.8	4.9	12.4	14.7	27.7	22.1	12.3	13.1	25.4	30.2	31.3
3 Conde Vrolok	TVN	38.8	61.2	8.9	6.0	10.3	12.9	28.5	19.1	14.2	7.4	19.4	32.2	41.0
4 Mujeres de lujo	CHV	37.0	63.0	6.6	5.7	11.6	19.1	25.3	17.0	14.6	7.6	16.0	29.5	46.9
5 Martín Rivas	TVN	34.9	65.1	9.4	6.1	9.2	12.8	21.6	20.8	20.1	8.4	23.9	33.2	34.5
6 Infieles	CHV	56.4	43.6	6.0	6.2	10.7	16.9	31.9	17.4	10.9	6.7	16.7	29.2	47.4
7 La familia de al lado	TVN	32.5	67.5	7.8	4.8	11.4	14.5	24.4	21.9	15.2	9.4	23.8	27.7	39.1
8 El día menos pensado	TVN	37.7	62.3	4.3	5.4	11.7	13.7	27.6	18.1	19.3	10.3	21.7	32.6	35.5
9 Los ángeles de Estela	TVN	33.2	66.8	10.6	6.6	10.8	13.4	25.7	17.8	15.5	6.2	15.8	33.4	44.6
10 Volver a mí	13	39.9	60.1	6.1	5.6	9.3	16.2	29.1	20.2	13.5	8.5	20.2	29.4	41.9

	Broadcast													
	TV													
Prime time (mon-fri)	Broadcast	42.0	58.0	9.2	6.4	9.2	13.5	24.9	20.4	16.5	7.0	19.1	29.1	44.8
Prime time (sat)	Broadcast	43.8	56.2	9.1	6.0	7.8	12.4	24.2	21.4	19.0	6.0	18.2	29.3	46.4
	TV													
Prime time (sun)	Broadcast	47.0	53.0	8.4	5.9	8.4	13.9	26.3	20.5	16.6	7.1	19.3	28.3	45.4
	TV													

Source: Time Ibope and Obitel

All titles were shown on prime time (20:00-24:00). *Los 80* and *Volver a mí* were shown on Sunday. The rest was shown from Monday to Friday.

3. Highlights of the year

The year 2010 in the Chilean fiction can be defined by two programs that are diametrically opposed in terms of performance, expectations and quality: a series of Channel 13 *Los 80* and Chilevisión's teen telenovela *Don Diablo*. The first has the highest standard of production, performance, setting and script of the series held in the country, the second is the byproduct of an entertainment program, with a basic story, played by a cast mostly non-professional⁸⁹. Despite the differences, both marked tendencies, were analyzed by the competition, and they connected with different moods of the public.

More generally, the broader question is on the course that the Chilean television industry will take, after a year of decisive change of ownership: the Universidad Católica opted to sell 67% of Canal 13 to the Luksic group, and Turner Broadcasting System entered the Chilean market by buying Chilevisión.

3.1. The little effect of the Bicentennial

In 2010, *Los 80* got up the rating of the two previous seasons of the series and earned the highest ratings of fictional programs. In addition, it managed to strengthen out off the screen, generating news in the media and conversations between people and social networks. And all of this derived from the conflicts of its characters. In the growth of its social relevance it provided a key ingredient in this season: new humans conflicts were stressed – although this is an historical series (inspired in the beginning by the Spanish “Cuéntame cómo pasó”); for example, a consolidated marriage is threatened by the final entry of women into the work force – and the new definition of roles within the couple –, and a third person in discord; the emergence of a new character threatens the family unit formed by a single mother and his son.

Another factor that could have influenced the good reception of *Los 80* is that the series responded to the expectation of quality programming in the Bicentennial year. An intention stated by the broadcast TV channels, that took the commemoration of 200 years of independence of the country as an engine for conducting local spaces, usually historical fiction. However, only the series of Canal 13 succeeded – thanks to the perseverance of its team and the support of state funds – to become an audience phenomenon. In the background were left other efforts in the same line of Bicentennial programming. One of the great enterprises of production and realization was *Adiós al séptimo de línea* released by Mega: the production headed by Álex Bowen and winner of the largest amount (\$ 500 million pesos, slightly more than 1 million U.S. dollars) of the state contest to support the TV (of the National Television Council, *Consejo Nacional de Televisión*), was a good reenactment and adaptation of the novel by Jorge Inostroza, and highlighted in the staging of military episodes of the Pacific War (1879-1883). However, it only managed 10 rating points. The same rating was achieved by another project linked to history, but with obvious legacy of Latin-American melodrama: *Cartas de mujer*, aired by Chilevisión.

3.2. *Don Diablo* Requiem for a time slot?

⁸⁹ Don Diablo started as a humorous section within the youth program Yingo. Later, as it became successful it began to be included in the schedule as a title independent from Yingo.

Obitel report has been clear in recent years in reflecting the crisis in audience of telenovelas at 20:00 hours, the time that marked the rise of this gender development in Chile. Despite this steady decline, in 2010, three big-budget channels developed TV dramas with the self-imposed goal to “reconquer” the audience. Two of these projects gathered in the spirit of the Bicentennial which, it was thought before the earthquake of February 27, would dominate the year⁹⁰. TVN made an adaptation from the novel by Alberto Blest Gana, *Martín Rivas*, set in the second half of the 19th century, and in Chilevisión the experienced director Vicente Sabatini began a long-cherished project: the key telenovela version of the story of Manuel Rodríguez, hero of independence. Canal 13 chose a separate path and made *Feroz*, a terror TV series, with the intention of targeting the young audience. None of the three productions swept the ratings. TVN, thanks to its consolidated dramatic project, led the audience (18.2 points average), although production was also criticized for being away from the melodramatic matrix given by Blest Gana – a young provincial who, by way of effort, conviction and righteousness, gets out ahead and wins the love of a wayward youth in troubled Santiago of mid-19th century.

In the second half of 2010 only TVN and Canal 13 premiered traditional style telenovelas. *La familia de al lado* addressed the thriller on the public, while *Primera Dama* of Canal 13 is an accurate review of the rules of melodrama, a character torn between his lust for power and true love. TVN again won the available audience (15,9 average in 2010), although this time its domain didn't go unchallenged .

Although Mega returned to play its wildcard for the 20:00 hours slot with the sitcom *La Colonia*, which attempted to replicate the success of *Casado con hijos*, finally the most striking product was *Don Diablo*. The director of this slot, Álex Hernández, had already developed miniseries and dramatic series in *Mekano* of Mega, with the same structure that he used now for *Don Diablo* in Chilevisión: a basic plot (with elements of teenager American comedy) in which a young man tries to resist the impulses of evil and win the most beautiful girl in school, and a cast made up mostly by the participants of the program, supported by some career actors. The decline of traditional telenovelas of the 20:00 slot allowed the production to become a small phenomenon. It debuted with 17 points, averaged a 12.9 rating and led the industry to ponder whether it was worth making a big production effort for the afternoon time slot, as a telenovela made in such poor conditions was equally or even more appealing than the others.

3.3. The expectation

The new context of 2010 marked the announcements of productions for 2011. Afternoon telenovelas are fading out, and the stations choose new schedules and genres. Canal 13 will not produce television series for the 20:00 slot in the first semester of 2011 and opted for a night telenovela for mid-year. CHV took the same road, rescheduling their telenovelas for 22:00 hours. Mega evaluates projects for a new sitcom and a night telenovela. TVN is still the leader, with the same production rate: there will be two telenovelas to 20:00 hours, two night ones and a traditional melodrama to compete with foreign telenovelas in the slot of 15:00 hours (*Esperanza* project that was supported with \$ 400 million dollars by the National Television Council, about 800 thousand dollars).

With the scenario marked by the new market players, fiction remains critical in a key time slot: the stellar. The new programs are required to test innovation and adaptation, to see if the traditional time slot of telenovelas in Chile (20:00 hours) is buried, or if it does share territory with the progress, unstoppable so far, of the night telenovelas made in the country.

3.4. Trends in the audiovisual fiction industry

Obitel reports from several years in Chile reveal certain trends and some ongoing questions regarding the production of national audiovisual fiction.

- a) The decline of the TV shows area and the consolidation of information and fiction is noted, especially from the point of view of what is preferred by the audience. However, the programming of the stations seems to lag behind the preferences of the audience: do they distrust these trends or bet on a promise of innovation in shows win audiences back?

⁹⁰ In retrospect, it seemed clear that the year would be marked by the Bicentennial celebration; the public attention, however, turned to the information, motivated by the change of government (after 20 years under the same political coalition), the earthquake of 27 February 2010, and the episode of the 33 miners in Atacama.

- b) Also, the continued audience success of the Chilean fiction is noted, which contrasts with their poor broadcast in relation to American and Latin-American fiction. Only TVN consistently produces and broadcast Chilean fiction. There has been a certain failure of audience in the tuning of American fiction: its dominant programming succeeds because of its low cost? The high cost of production of Chilean fiction is an obstacle to its increased production and broadcast? It is worth to recall that in 2009 the cost per episode of *Los 80* reached US\$ 140,000, which is certainly not sustainable in the small Chilean market.
- c) The appearance of the scheduled and constant export looks strategic to sustain national fiction production. Without permanent export, the diversification of formats that appear as a trend in Chilean fictional production seems difficult to sustain. It seems, however, that the current export practice is random and unpredictable from the start.
- d) In this new export perspective, the action of the executive producer extends beyond the national horizon; a new, unprecedented dimension, unforeseeable a decade ago, appears.
- e) Fiction shown in theaters and on TV has very different levels of acceptance from the audience. This diverging assessment should be further investigated, in order to build a reliable hypothesis about two very different realities of audience that influence production.

4. This Year Subject: Quality in TV Fiction

Quality TV is a very complex and controversial issue, where different judgments appear, depending on if they are stated by the audience, the filmmakers or the academics. In the following few pages we will address the issue first from a Chilean program rated as a quality one by critics and with high ratings. Subsequently the issue will be extended to quality programming.

4.1 Quality productions

In 2010, for the third consecutive year, the fictional series *Los 80* broadcast by Canal 13 has been considered the Chilean fictional series of highest quality; along the quality judgment, the rating number has grown: in the 2008 season it averaged 21.1 points, in the 2009 season it rose to 25.5 points and, in the 2010 season, 27 points. Also in 2010 it was first in the ranking of Chilean fiction premiere by the audience (the previous year it ranked second).

Dissociation is common between ratings and the qualification as a quality program, being *Los 80* one notable exception. It is therefore necessary to examine not only the possible reasons for this gap, but also the reasons of consistency, as in the case of this series.

Reasons for the dissociation

The best known case of inconsistency is the disqualification as low quality products of some genres – such as telenovela – versus its high audience tuning. And conversely, the request of the audience to increase the supply of supposedly high quality programs (such as so-called “cultural” programs) in open channels and the little tuning which then they have.

Various reasons have been proposed to try to understand why audiences often don’t provide the expected rating to programs which they themselves describe as “quality” ones. The most common reasons that come out as hypotheses to explain the discrepancy between actual TV viewing behavior and opinion disqualification are:

- Hegemonic Western culture tends to discredit the concept of entertainment or sees entertainment as a

waste of time; the emotional experience of television entertainment would not have an anthropological, cultural and socially productive value. In most of the Chilean communication media, especially printed media, the shows / entertainment section is a different section of the cultural one; this is a clear sign of divorce and the different value between “Culture” and “entertainment.”

- Qualification verbalized as “quality” rather express a “duty to be cultural” of TV programs; the audience assigns that qualification assuming a judgmental approach taken from the hegemonic cultural model associated with high culture and the academy, and socially distributed by the educational system and media.
- Consequently, understanding of the effective conduct of audiences regarding TV programs should be explained not only by their explicit utterances, but by observation of their behavior in the daily reception of television programs; this receiving situation is mostly given at home and associated to the psychological needs of entertainment and relaxation.
- Qualitative research into the audience with in-home ethnographic observation allows understanding the emotional and biological motivations of rest, companionship, relaxation and humor that are satisfied by a wide range of television genres. These motivations act when selecting programs, but are hard to verbalize by the subjects. These motivations tend to be delayed or suppressed to verbalize instead socially well-sounding voice opinions.
- The traditional techniques of gathering opinions from audiences have also been criticized because theoretically they haven’t introduced the variable of television genre; this way, the audience cannot distinguish the quality between a homogeneous set of programs belonging to the same genre (e.g., which telenovela is of better quality inside the spectrum of telenovelas), but is forced to think about quality among programs belonging to heterogeneous and disparate genres.
- When audiences express their view, however, between a corpus of various programs of the same genre (e.g., to discriminate quality among several telenovelas, or to discriminate between various sports programs), their judgments tend to be more consistent between rating and quality view: the telenovela considered to be the one of the best quality tends to coincide with the highest rating⁹¹.

Rating and quality in the series *Los 80*

The case of *Los 80* in broadcast Chilean TV has been consistent: it won high viewing behavior (quantitative rating) and it has been qualified as high quality by audiences and people who usually criticize entertainment. The analysis of the critics, and the own filmmakers and their audience research⁹², suggest that the perception of “quality” of the fictional series is a construction based on a set of positive attributes:

- a) Professional appreciation and affection from audiences to the casting; it is a joint judgment that includes an appreciation of “quality” about acting performance with a personal emotional appreciation to them; certainly, in this emotional appreciation to actors with more experience there is a perception of the public image which involves the memory of the professional career with the media attention.
- b) A positive opinion about the “quality” of the television production, i.e., aspects of the setting, scenery,

⁹¹ In Chile, the telenovela audience discriminate them by origin and distinguishes in general three groups of quality: the Brazilian telenovela first, then the Chilean telenovela, and then the other Latin American telenovelas.

⁹² Special thanks to some academics, TV critics and some of the filmmakers interviewed who allowed collecting their perceptions and hypothesis, and audience information.

costumes, makeup, lighting, and music composition. “Quality has to do with realization, level of effort and work; to the extent that there is more work in the creation, development, production and implementation of a series, there is more quality, and better quality products are achieved. Quality starts by having a product that is well made, designed and executed “(Alberto Gesswein, executive producer of *Los 80*).

- c) A “quality” judgment about fictional television history: while the audience clearly perceives a fictional story (the series is not a historiography narrative or a documentary), recognition takes place at a time of Chile’s recent history and the public can identify itself in it⁹³. The identification occurs with the characters and the experiences of a popular middle-class family (the majority of the audience in the country) which stand for the time from their private everyday life. It is a story of recent times and recognizable within the Latin-American melodramatic matrix, and not in the rational/conceptual matrix of a historiography narrative or documentary. The recognition and identification occur because of the relationship of the audience with the body gestural signifiers of the actors and the specific indexical signs, characteristic of the audiovisual language.

The first two aspects of the quality judgment (acting and execution) refer to very different aspects, such as professional appreciation / affection for actors⁹⁴ and TV technical execution. These complex judgments show that audiences are more informed – and have more opinion – to discriminate on acting performance and execution.

The third issue concerns the quality of the story and the television script, where fiction is appreciated as a metaphor that can represent a time and is likely to be identified with by the audience emotionally. Quality, in this third aspect, is related to the fictional representation of life and daily experiences of the audience, and away from the hegemonic view that sees quality content as a representation of high culture, embodied in the leading characters of History and Politics, Science and Arts. Alberto Gesswein believes that the quality of television history, of the script, occurs when the talented writer has the possibility of telling very complex processes in a very simple, everyday, colloquial way. To achieve this is an art; it is a synthesis of the complex taken to the everyday routine, to the ordinary. This happens when the stories are told from the characters and their emotions, not from the intellect or from the institutions that surround them, since they are human beings, and that’s the only way to connect with the audience. Rodrigo Cuevas, writer of *Los 80* thinks that the series are constructed from themes and conflicts of ordinary people, and he has become a radical in this regard. When people are given a program that allows them to feel that their everyday conflicts are important – as a child’s failure in school and the problem it means for the family, who has staked everything on the education of their children –, it is possible that people feel that their issues and their lives are important. And there is the opportunity for people to talk about it.

“That has the cultural value of saying that you are part of this country, you are valuable as a person, that your problems are part of all and common to all. They are stories that do not segregate, but integrate, and that is the virtue of *Los 80*, that many people of different socioeconomic sectors feel represented by the series. There is a kind of communion because, regardless of the cultural and economic levels of the series audience, themes, conflicts, hopes and dreams of people are very similar, and we validate it, and people feel they are heard, represented, and then they feel that their lives are valuable and have meaning. “

⁹³ It helped that the physical types prevalent in the cast of *Los 80* are closer to the people that the ones present in other fictional productions. Also, the public image out of fiction of one of the characters -the father- is consistent with popular identification, being a recognized sponsor of the rescue of urban folklore.

⁹⁴ Affective appreciation to the national actor is clearly more powerful than to the foreign one, and the appreciation is more towards the Latin American actor than to the actor of American, European, or Asian fiction.

For the screenwriter Cuevas, fiction centered on ordinary characters quickly can lead to reflection about a time when you do a historiography or sociological story. To Gesswein *Los 80* is an interesting example for the sociological academia, as the “series reflects the changing role of women and children, generational changes, covering a historical period of the country etc., but what is important is that all this is experienced from a family, not from macroeconomics, from the policy, from the institutions or from the experts speeches.”

The first two aspects mentioned about quality imply a significant investment of production in acting and arts performing talent. The third aspect of quality involves investment not only in screenwriters but in the historical and cultural advice necessary to document an era. In the case of this series there was a huge investment in reviewing and selecting material broadcast by the news of that time by Canal 13, for incorporation into the script.

d) A fourth aspect of “quality” has a more diffuse character for the audience, as it relates to industrial production in the television series format. In general, the audiovisual industry in Latin America has worked with the one piece-format, typical of cinema, and the serialized telenovela format, with lots of chapters, broadcast one per day. The TV series introduces a format with other features: weekly broadcast episodes, seasons of about 12-15 weeks, ability to pursue a new season (if the work is successful). The series genre is being increasingly introduced in regional production and therefore there is learning to be done. The script of the series works with new characters less stereotyped than the classic Latin-American telenovela, offering new dramatic possibilities, as the evolution of the characters in the temporal course of the narrative. Along with learning narrative, there is the challenge of building stories with universal appeal (for their export potential, a key issue for the Chilean industry with a small domestic sustainable market). Gesswein agrees to the fact that “a future cannot be imagined without integration into the international market. Hence comes the need for co-productions, making stories exportable to other countries as products or formats. From this point of view, *Los 80* is a series difficult to export because it is local, although there are universal elements that have to do with the life of a family, the screenplay would have to be adapted for submission to another country. The universal aspects of the stories make them potentially more exportable; although there is always a patina of identity of where do the stories take place or are made. “Cuevas adds: I believe in the phrase ‘paint your village and you will be universal.’ Every time the Latin-American TV tries to be necessarily universal, with neutral stories, with characters who speak in a neutral manner, and with products that have no identity, those projects do not go anywhere. They are a hybrid that does not say anything to anyone. The challenge is to be local, and the importance of universality is stated in the conflict of the characters. These conflicts are universal.”

The case study of the series *Los 80* in its consistency between high rating quality and high quality judgment reveals some reasons consistent about this relationship, but also the difficulties and limitations. The quality is produced, in the sense that it is built and elaborated, on television execution and in its preliminary stage of scripting; implementation costs appears, i.e., an economic investment in talent. But it also involves art with the uncertainties of the result. It is estimated that greater investment in talent could lower the uncertainties. Therefore, the aspect of cost recovery is very important to the sustainability of the industry; in this matter, points of view and misunderstandings – sometimes difficult to reconcile – between audiovisual producers and creators appear. The history of feature films and television is plenty of cases of large investments and resounding failure, and conversely, of low cost productions with great success. Therefore, there is an imponderable factor that must be considered that breaks the rationality according to which economic investment guarantees high quality; there are factors like passion, enthusiasm, faith in a project, the unexpected coincidence of talent; it is not only about

money; there is also passionate work and that miraculous creativity that the Spanish call to create and produce in a “state of grace.” Quality and rating is an aspiration for which hard work must be done, but actually achieving them includes a wonderful dose of coincidence of multiple imponderable factors.

4.2. Cultural change and quality

Very often the discussion about TV quality begins in the unspoken assumption that a unanimous and universal definition about quality in television could be reached. Especially the audiovisual academics strive to offer universal definitions that apply to the entire corpus of TV works. But the claim of universality is facing two major problems: the diversity of genres in audiovisual works and the diversity of subjective preferences in the audience. To save the universality there have often been attempts to establish a gender hierarchy, considering some to be of higher quality and others of lower quality per se; the discussion began with Plato and has been going on for centuries; comedy would be lesser than drama, fiction would rank below documentary (or vice versa, according to the subjectivity of who judges them); telenovela would be lesser than a one-piece fiction work; information would be superior to fiction, leisure/emotional entertainment would be lesser than conceptual-rational information etc. Quality, then, would be universal but restricted to certain genres, other genres would be of low quality; quality in this regard leads to programming the genres thus defined and eliminating the poor quality ones. There has also been an attempt to prioritize subjective preferences of audiences between good and bad taste quality; good quality taste would be associated with aesthetic education, the elitist appreciation for the works of high culture, i.e. to the academic, traditional or avant-garde cultural hegemony. According to this ranking, the quality TV should be set to “elevate” the taste of mass audiences to the hegemonic standards of quality; so this was understood for decades as the cultural enlightening mission that should be the goal of public TV stations.

The claims of universality and hierarchy face the current mass and democratic societies, the cultural value of personal subjectivity, and the multitude of technological means available to diverse audiences’ tastes. The mission of “elevating” mass tastes towards elitist and academic standards is facing criticism for being an authoritarian and homogenizing imposition that threatens cultural diversity. Cultural change, therefore, does not agree conceptually to the claim to a universal agreement on the definition of quality. Rather, it accepts that different genres have different quality standards, and that audiences legitimately have different assessments on what is television quality.

The technologies of cable, satellite, Video on Demand (VOD), Internet TV, and others, all point out to segment different contents to offer to different audiences – the opposite of the mass homogenization towards universal contents, supposedly of quality.

In this new cultural context, the quality of TV has begun to be defined as the presence of a programming with diverse genres that is able to satisfy the legitimate diversity of preferences of audiences (Ishikawa, 1996). The new cultural and technological context points out to the understanding of quality as content and audience segmentation. This segmentation began with cable and satellite technology; digital technology now offers the ability to target content and audiences in broadcast TV. According to the current conceptualization of quality television programming, digital terrestrial technology should inaugurate a new phase for the mission of public TV channels, providing higher quality for television audiences through a diversified offer. A public channel has the technical option of becoming a multi-operator company, offering various signals with thematic programming targeted to its audience. If a public channel becomes a multichannel operator, more digital signals can be programmed with national coverage, open to the public, and segmented with diversified contents, such as general company and fiction signal, children’s and young signal, high culture and science news’ signal, news and socio-political information signal, regional signals, or others. In Chile, the digital terrestrial TV should inaugurate a new phase for the mission of TVN, the public channel; at this stage it not only has the mission to ensure plural, reliable and massive information – a relatively successful mission as the initial tables of this report show –, but also to achieve higher quality for television audience with a segmented content offer. Naturally, this is an option that, in order to be feasible, must face the problem of financing.

These two perspectives examined according to TV quality criteria are overlapped: one shows the production conditions to make programs with quality attributes – this is the program production level. The other view shows that the concept of quality in TV today should be extended to the programming segments that can be offered by a TV as a multi-operator business, a major responsibility for public TV stations.

Colombia: television and the sense of the public sphere

Fernando Aranguren, Borys Bustamante, Olga Gutiérrez, Diana Mendoza, Alejandra Rusinque, Hugo Sánchez y Mónica Sánchez⁹⁵.

1. The audiovisual context in Colombia

1.1. Open television in the country

Graph 1. National channels of open TV in Colombia

PRIVATE CHANNELS	PUBLIC CHANNELS
RCN	Señal Colombia,
Caracol	Canal Institucional
Canal Uno	
3	2

Total channels = 5

Colombian television, which comes up in the middle of the 20th century as a public possession, shows in its short history an increasing tendency toward privatization. And this tendency, with a very marked feature to place public television against private, as a result of financial and technological capacity of financial groups who manage the National biggest coverage channels – RCN and Caracol. Both channels control the competition in the private sector. They are responsible for the absolute majority of contents that circulate over this media and its programs analysis, as will be shown later, is equivalent to evaluate, at that rate, the television programs’ representation. In Canal Uno many production companies are grouped to bring programs to a lesser impact degree nationwide, except some independent production companies’ programs, quite strong and traditional in the Colombian television media.

Even if public television is represented by two national channels and many regional channels, public television does not show political wish, technological capacity or attempts to compete with private channels. This steps up the Colombian government tendency to delegate this service to the private sector significantly, with the social and cultural impact that it involves, since the task to spread and to preserve cultural diversity of the country depends on regional and national channels with their varied and good programs, but with their limited coverage and audiences. Señal Colombia is the channel that captures the most important of public television’s programs in the country and it is very well evaluated in a big percentage by many research and critic perspectives regarding its quality, significance and diversity of its contents, as well as its good production and technical and rhetorical resourcefulness of its formats and productions. You could say that in many aspects it could be the television “to show”, mostly in agreement with expectations and requests of visibility and recreation of the majority of social communities’ daily realities. Particularly, young people and their real problems will appear represented on it, but with a very limited capacity of penetration as such in the respective audiences against private competitors. Basically, this institutional channel tunes in with some extraordinary requests when there are public discussions that draw collective attention.

In 2010 this situation reached a critical point because the situation failed at that moment toward a competitive tendering for a third private channel adjudication that showed the conflicts of immense political and economic interests for this public service control, but at the same time there was no concrete profit derived for the whole civilian society as for television’s quality.

Category	Annual programs 2010		
	# hours	% time	% audience

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Fiction	6216	18,53%	35,35%
News	3915	11,67%	26,65%
Entertainment	6162	18,37%	24,64%
Sports	1173	3,49%	2,18%
Other	16076	47,92%	11,18%
Total	33585	100%	100%

Source: Ibope Colombia.

Type of programs offered in television as registered in graph 2.

Graph 2 shows that the structure of programs keeps valid in general terms, which, as it is known, it depends on audience's measurement and its positioning into the market. It means that television is, first and foremost, an entertainment medium with different supplies of programs for each audiences group, ages, genres and educational level – fiction, entertainment, sports and others – , accounting for more than 50% of programming time. The information and opinion genre has an average participation between 15% and 20%. The rest of the time, information is distributed among other sort of programs and educational and cultural range.

1.2. Historical evolution and TV's current situation

Graph 3. Rating Yearly people per channel

Year	RCN	Caracol	Canal Uno	Señal Colombia COLCCol	Regional	Institutional
2006	4.93	4.84	0.28	0.18	0.38	0.07
2007	4.90	4.89	0.33	0.22	0.36	0.10
2008	4.54	4.85	0.28	0.25	0.32	0.08
2009	4.44	4.93	0.26	0.13	0.37	0.06
2010	5.38	4.79	0.24	0.17	0.38	0.06

Source: Ibope Colombia.

As graph 3 shows it is clear the absolute predominance, with a margin too wide, of two biggest private open television channels with regard to audiences rate as in historical comparative as far as it is concerned until 2010. The whole national public television does not reach a sufficiently representative grade to reflect a real alternative opposite the dominant offer. Finally, there are regional channels (7 altogether) also with a public nature. These regional channels, because of their influence to the restricted areas they manage, they keep a national participation quota into audiences' rate. This tendency offers clear predominance of private television with cable offers, according to the most recent analysis; it does not change in the medium or short term and rather it gets stronger as a result of a third channel incursion.

With regard to people consumption, data in graph 4 proved the mentioned tendency in other registers with indicators of emission time, production amount and audience rate, so it reproduces, on identified composition, the almost absolute predominance of private channels over public channels. Competence between the two big channels for audiences and markets, and the other options' feeble presence for viewers is the most marked feature, in this case represented by public, national and regional television. It is almost about a vicious circle that breaks only for cable subscribers who can defray this additional cost and have increased offers with those available channels and programs.

Graph 4.

Año	RCN	Caracol	Canal Uno	Señal Colombia COLCCol	Regional	Institutional
2006	4,93	4,84	0,28	0,18	0,38	0,07

2007	4,90	4,89	0,33	0,22	0,36	0,10
2008	4,54	4,85	0,28	0,25	0,32	0,08
2009	4,44	4,93	0,26	0,13	0,37	0,06
2010	5,38	4,79	0,24	0,17	0,48	0,06

Source: Ibope Colombia.

EM CIMA: Annual total average of people per channel

1.3 Communication policies

Communication public policy in the country is guided by Technologies and Communications' Ministry, and it sets off, basically, toward harmonized media operation with social needs and demands. For television there is an autonomous entity – Comisión Nacional de Televisión – responsible for tracing guidelines around media's contents quality, public television's place and function, and private television's responsibility facing society. This entity is also responsible for watching over this medium's permanent technological modernization and its society interaction capacity for representing and preserving fundamental values of civil society and democracy. The strategic role of television in present societies makes its political management difficult and shows, in the country, the constant purposes of recent governments to disassemble the control entity and replace it, surely, by another more dependent on government. The aforementioned situation shows, in any case, inherent conflicts in public policies of communication as much as in juridical branching in the country, as can be clearly seen in the complex and failed process of the "Third Channel" awarding.

Other important ways around national television evolution come along with the starting of digital television largely in the territory from 2011-2012. It supposes a remarkable step forward relative to media modernization in the world. We can also notice the registered phenomenon into placing more and more of cable television, and contributing to change the media market substantially. Alliances, merges, and new transnational companies' cluster of multimedia communication take place (television, internet, mobile phone service, etc., with enterprises such as Telmex, DirecTV, Movistar, Une and other). Most recently, information confirms this tendency: while 44.6% homes receive open television by aerial antenna, 55.4% homes receive it by cable television⁹⁶. In turn, 73.8% homes which have Internet receive it through a company granting television by subscription. Technological platform extends and, with it, the existing television diagram widens, with emphasis on private sector's dominant performance into the media. It is accompanied by a constant discussion around public television's immediate future.

1.4 Audience's new stages, Internet, convergence and trans-mediation

New stages of television audience tend to integrate dynamically with many presences of new digital platforms in different places of the urban daily life. New stages of television audience take part equally in the changes associated with the mobile technologies in such a way that television is now being received not only into the small screen but into laptops or PC's, PDA's, shopping malls' big screens and places with a great number of people. Increasing internet presence and its capacity to mediate the most different processes and cultural phenomenon bring the convergence to the technological principle. That way, whole social applications of communication are maximized, and also information, according to numerous and almost infinite needs and user's decisions. With it, trans-mediation begins to operate as a scale multiplier of these processes through the different channels or media. Television continues to be the biggest medium in audience and impact, as shown by the following figures:

Graph 5. *Audiences by media*

Year	Internet	Cinema	Television
2008	29.3	3.6	94.0
2009	32.6	5.1	93.7
2010	37.1	6.0	94.2

1.5 Advertising investment in television and other media

The communications sector, according to the same market's structure as well as at a global and a national level, and also with working priority for the placing and commercial innovation strategies implementation, shows also through advertising business area the tendencies that define this investment participation.

As graph 6 shows, television continues to be the media that receives the biggest advertising investment flow. It is located above 50% of total budgets destined for it. Television gets double than radio, its most important rival, which captures 25% of investments. Press is next with 15%, magazines continue with 5% and finally external advertising, with less than 2%.

Graph 6. Advertising investment on media

Media	2006	2007	2008	2009	2010
Press	15,35%	15,66%	15,80%	14,47%	15,00%
Advertising	1,27%	2,04%	1,92%	1,67%	1,68%
Radio	25,69%	24,73%	27,22%	28,11%	27,25%
Magazine	5,00%	5,13%	5,11%	4,05%	3,85%
International television	2,09%	3,69%	1,77%	0,88%	
National television	44,38%	42,01%	40,86%	43,25%	44,65%
Regional television	6,23%	6,75%	7,30%	7,57%	7,57%
Totals	100,00%	100,00%	100,00%	100,00%	100,00%

Source: Ibope Colombia.

2. Year analysis: the national and Ibero-american fiction

Table 1. Premier TV programmes on fiction broadcast in 2010 (origin and channel)

Colombia			Argentina		
Caracol	Bella calamidades	Telenovela	Caracol	Nini	Telenovela
	Hilos de amor	Telenovela			
	La Bella Ceci y el Imprudente	Telenovela			
	Oye bonita	Telenovela	Señal C	Karku	Telenovela
	Perro amor	Telenovela	Señal C	La teleserie joven de tvn	Series
	Montecristo	Telenovela			
	La magia de Sofía	Telenovela			
	Más sabe el diablo	Telenovela	Caracol	El clon	Telenovela
	Secretos de familia	Telenovela	Caracol	Caballeros prefieren brutas	Dramatized
	Yo no te pido la luna	Telenovela			
	Cámara café	Dramatized			
	El cartel 2	Dramatized	Señal C	Karol: el Papa, el hombre	Series
	Operación jaque	Dramatized			
	Clase ejecutiva	Dramatized			
	Mujeres al límite	Dramatized	RCN	Cuando me enamoro	Telenovela
	Tierra de cantores	Dramatized	RCN	Inocente de ti	Telenovela
	Caso cerrado	Series	RCN	La usurpadora	Telenovela
RCN	A corazón abierto	Telenovela	RCN	Luz Clarita	Telenovela
	A mano limpia	Telenovela	RCN	Mar de amor	Telenovela
	Amor en custodia	Telenovela	RCN	Nina de mi corazón	Telenovela
	Chepe Fortuna	Telenovela	RCN	Preciosa	Telenovela
	El capo	Telenovela	RCN	Rubí	Telenovela
	El fantasma del gran hotel	Telenovela	RCN	Soy tu dueña	Telenovela
	El penúltimo beso	Telenovela	RCN	Teresa	Telenovela

Uruguay	0	0	0	0	0	0
Venezuela	3	5.55	59	1.56	42:29	1.61
Other (productions y co-oproduc. Other countries latino-Am./ibero-Am.)	0	0	0	0	0	0
Total	54	100	3758	100	2623:24	100

Source: Obitel-Ibope Colombia

With regard to fiction premieres broadcast during the year, apart from 34 national ones, Mexico shows the biggest presence with 12 productions (22.22%), followed by Venezuela with 3 productions (5.55%), Chile and USA (Hispanic production) with 2 (3.70%) and finally Argentina with 1 (1.85%). This situation reflects gravity centers of market and television fiction production in present times.

Table 4. Chapters/Episodes and transmitted hours by time slots

Time slots	National				Ibero-American				Total			
	C/E	%	H	%	C/E	%	H	%	C/E	%	H	%
Morning (06:00-12:00)*	16	0.60	9:06	0.54	522	47,54	456.4	46,84	16	0.60	9:06	0.54
Afternoon (12:00-19:00)	557	21.17	448:44	26.83	425	38,70	412,3	43,34	557	21.17	448:44	26.83
Prime time (19:00-22:00)	1786	67.90	1060:23	63.44	0	0	0	0	1786	67.90	1060:23	63.44
Night (22:00-06:00)	271	10.30	153:05	9.15	151	13,75	82,4	8,66	271	10.30	153:05	9.15
Total	2630	100	1671:18	100	1098	100	951,22	100	2630	100	1671:18	100

Source: Obitel-Ibope Colombia

Programming composition, according to the time slots, shows in the country that, as well in national productions as in Ibero-American productions, the prime time represents the point of major touch and audience with 67.90% followed in afternoons with 21.17% and nocturne band with 10.30%. Mornings have a minimal participation, 0.60%. This tendency belongs, surely, with similar processes as well as spectators' and market's behavior in regions. It is remarkable that the absolute majority of Ibero-American fiction programming sat in morning, afternoon and night slots.

Table 5. National and Ibero-American fiction formats

Formats	NATIONAL						IBERO-AMERICANO					
	Titles	%	Chap/Ep	%	Hours	%	Titles	%	Chap/Ep	%	Hours	%
Telenovela	20	58.82	1579	60.03	1063:32	63.62	18	90	1016	90	865.8	90
Series	1	2.94	7	0.26	5:30	0.31	1	5	56	5	48.1	5
Dramatized	13	38.23	1044	39.69	602:17	36.03	1	5	56	5	48.1	5
Telefilm / TV movie												
Other (docudrama, unitary, etc.)												
TOTAL	34	100	2630	100	1671:19	100	20	100	1128		962.04	100

Source: Obitel-Ibope Colombia

With regard to formats, as it was indicated before, telenovela predominates and keeps a big versatility to question the most different publics and has a 58.82% share, the major quota of production in this registration. Dramatized, with 38.23%, is another big format of television fiction to present subjects, reasons and situations from real life. Finally, there are series with 2.94%, although recent productions show a rising perspective.

Table 6. National fiction formats by Time slots

Formats	Morning	%	Afternoon	%	Prime time	%	Nocturne	%	Total	%
Telenovela	2	100	4	50	14	63.63	13	59.09	33	61.11
Series							1	4.54	1	1.85

Dramatized			4	50	8	36.36	8	36.36	20	37.03
Telefilm / TV movie										
Other (docudrama, etc.)										
Total	2	100	8	100	22	100	22	100	54	100

Source: Obitel-Ibope Colombia

As one can see on the table, it is clear that fiction formats take the biggest percentages from the disposable times on different hours. This indicates the preeminence of the fiction genre over other subjects above the hours. The telenovela continues to be the first one with 63.63% on prime time, with 59.09% at night, with 50% in the afternoon, and 100% in the morning. The drama program accounts for 36.36% at prime time, the same figure at night and 50% in the afternoon. It is important to say that maybe because of the audience and the investment sustainability, the tendency for the private channels to change programs inside specific spaces and between them has grown, which makes this indicator a little variable.

Table 7. Chapters/Episodes (net duration)

Duration	Chapters/Episodes	%
Short -30'	1712	41,1
Media 30'-60'	1273	30.5
Large 60'+	1180	28.3
Total	4165	100

Source: OBITEL- Ibope Colombia

Table 8. Period fiction

Temporality	Titles	%
Present	33	97.05
Past		
Historical	1	2.94
Another		
Total	34	100

Source: OBITEL- Ibope Colombia

The TV production management is characterized by the marked dominance of the present times, 97.05% vs. 2.94% compared in historical order. What does this mean? Without any further details, we could affirm that the present, social everyday life of a person, full of different dramas, insignificant or extraordinary events is what drew the attention to these programs. It goes on toward the wide public interests and the symbolic figure of a modern customer modeled by the average consumption regarding not only privileges, but reduction of an existential horizon to these present times that exist because of the speed of stories and facts.

Table 9: The most watched titles: origin, format, and share.

Title	Country of the original idea or script	Production house	Public or private TV	Format	Name of the author of the script or the original idea	Rating	Share
A corazon abierto	USA	Vista producciones y RCN	Private	Series	Shonda Rhimes	40,19	51,82
La pola	Colombia	RCN	Private	Series	Juan Carlos Pérez Flores	38,41	49,73
Amor Sincero	Colombia	Vista for RCN	Private	Drama	Fabiola Carrillo Rodrigo Holguín	36,74	49,1

Chepe fortuna	Colombia	RCN	Private	Series	Miguel Angel Baquero and Eloísa Infante	33,5	44,2
Rosario tijeras	Colombia	RCN	Private	Drama	Jorge Franco	32,42	46,26
Oye bonita	Colombia	Colombiana de Televisión	Private	Series	Artleth Castillo	30,05	39,48
Las detectivas y el Víctor	Colombia	RCN	Private	Series	Juan Manuel Cáceres	29,91	39,74
Amor en custodia	Colombia	Teleset and Coestrella	Private	Series	Juliana Lema and Julio Castañeda	28,98	40,23
El capo	Colombia	FOX Telecolombia	Private	Series	Gustavo Bolívar	27,71	37,4
A mano limpia	Colombia	RCN	Private	Series	Diego Vivanco, Julio Contreras and Andrés Guevara	26,95	40,09
Production total: 10		Original National Scripts			Foreign scripts		
100%		90%			10%		

Table10. 10 The most watched titles.

Title	Format	Genre	Production year	Number of episodes	Duration of the episode	Date when first issued	Date when last episode was issued	Time lap
A corazón abierto	Series	Fiction	2010	186	45 minutes	04/01/10	03/03/10	Prime time
La Pola	Series	Fiction	2010	126	60 minutes	13/09/10	16/12/10	Prime time/ Night
Amor sincero	Dramatized	Fiction	2010	156	30 minutes	25/02/10	12/10/10	Prime time
Chepe fortuna	Series	Fiction	2010	120	60 minutes	27/07/10	30/12/10	Night time
Rosario tijeras	Dramatized	Fiction	2009	70	60 minutes	08/02/10	28/07/10	Night time
Oye bonita	Series	Fiction	2010	120	30 minutes	04/01/10	03/03/10	Prime time/ Night
Las detectivas y el Víctor	Series	Fiction	2009	79	30 minutes	12/01/10	26/04/10	Prime time
Amor en custodia	Series	Fiction	2010	251	60 minutes	04/01/10	29/11/10	Prime time
El Capo	Series	Fiction	2009	102	60 minutes	12/01/10	10/02/10	Night time
A mano limpia	Series	Fiction	2010	120	60 minutes	22/11/10	30/12/10	Prime time

Source: Obitel-Ibope Colombia

It should be stated that, according to the audience and to the market, there are key factors that allow the two biggest TV channels to prevail in prime time as well as in the time slots of most impact on consumption. Changing the program times to ensure the channels tuning without announcing the changes has now become too frequent. This situation, obviously a torture for the viewer, has been protested to by the users before the regulator of the channel. Obviously, this permanent variation impacts the data and facts of the final analysis.

Table 11. The topics of the 10 most viewed titles

Titles	Major themes	Social themes
A corazón abierto	Medical practices, love, intrigues, betrayal, hate, infidelity	Interpersonal conflicts
La pola	Love, shame, lies, betrayal, family relations of this age.	Social and political discrimination, rebellion, independence movement

Amor	Family life, love, hate, violence, aggression, envy, intrigue	Conflicts between generations, social growth, artistic success
Chepe fortuna	Luck, destiny, love, passion, lies, envy, drama	Regional identity, local culture, musical folklore
Rosario Tijeras	Violence, death, lies, love, pain, vengeance, execution.	Narcotrafic, “sicariato” subculture, “arribismo” phenomenon, mafia life
Oye bonita	Love, passion, desire, intrigues, youth, elderly	Regional identity, local culture musical folklore, social growth
Las detectivas y el Víctor	Love, hate, betrayal, lies, sincerity	Social growth, interpersonal relations, “machismo” phenomenon
Amor en custodia	Love, infidelity, surprise, betrayal, passion, vengeance	“Arribismo”, social conflict and social climbing
El capo	Violence, death, lies, love, pain, vengeance, execution.	Narcotrafic, “sicariato” subculture, “arribismo” phenomenon, mafia life
A mano limpia	Love, lies, sincerity, nobility, violence	Marginality, youth problems, social conflict

Source: Obitel-Ibope Colombia

The major themes give preference to human drama as well as to the social aspect. The stories are bound to each other in a way which allows synchronizing them with the modern everyday life, which is the key to its success, accompanying a modern individual when put in the right format.

3. Transmedia audiences' interaction with fiction

The phenomenon of transmediation is inseparable from the technological issues of the media and digital technologies that generate or transform the existing platforms for the TV formats and products. It also depends on the restructuring and transformation of the audience according to its social group, its inclinations, consumption preferences, tastes and specific ways to adopt and use the technology.

The total effect of all these factors is included in the “transmediation” category, which allows exploring new forms of production, consumption and usage of the programs and other TV formats in the actual situation of industrialization and global market.

Informational networks, Internet and others, social networks that appear inside them create new forms and ways of communication and information, triggering a very agile dynamics that influences the mass production/consumption and introduces a one-to-one relation (Castells) to it; it is inseparable from the interactivity of the new platforms and their technological conditions.

In this case, the production shifts from the big centers and divides the reception and consumption to their corresponding individual. At the same time, the receivers become producers and generate their own processes of the production/reproduction and distribution of the programs and their contents, considerably breaking the uniformity of the linear system.

Spaces and scenes for scenarios multiply in numbers for production and reception as well as for the consumption. The program types and formats are tightly linked with the innovative dynamics which does not depend on the system and is continuously supplied by this dynamics.

A corazón abierto	http://www.canalrcnmsn.com/programas/corazón_abierto	
General	Description	Purpose
Origin	Channel RCN	The official website of the telenovela where it is promoted.

Portal tools that allow an interaction between the audiences	Allows to watch the episodes Allows to place a comment Allows to see the site's contents: videos, photos, comments Has discussion forums Offers links to other types of social networks: Facebook and Twitter	
Average number of visitors*		
Average number of comments published		
Percentage of participation men and women		
Other sites: http://es.wikipedia.org/wiki/A_coraz%C3%B3n_abierto free encyclopedia where you can find technical data on the series, character description, synopsis and other internal and external links. http://www.youtube.com is a website where the users can upload and download trailers and episodes of the series. http://www.colombiabd.com/2010/05/corazon-abierto-novela-por-capitulos.html is a blog with the episodes of the series that allows to place comments on each episode and has 108 comments.		
La Pola	http://www.canalrcnmsn.com/programas/la_pola	
General	Description	Purpose
Origin	Canal RCN	The official website of the telenovela where it is promoted
Portal tools that allow an interaction between the audiences	Allows to watch the episodes Allows to place a comment Allows to see the site's contents: videos, photos, comments Has discussion forums Offers links to other types of social networks: Facebook and Twitter	
Average number of visitors*		
Average number of comments published		
Percentage of participation men and women		
Other sites: http://es.wikipedia.org/wiki/La_Pola_(Telenovela) free encyclopedia where you can find technical data on the series, character description, synopsis and other internal and external links. http://www.citytv.com.co/videos/268100/asi-son-los-personajes-de-la-pola-una-telenovela-con-mucha-historia , is a blog with the episodes of the series that allows to place comments on each episode and has 108 comments.		

In Colombia, transmedia production, linked to the two names that top the list of this year's most relevant, *Corazón Abierto* and *La Pola*, according to the data available, confirms the trend mentioned before, and this shows an accurate symptom of the evolution of Colombian TV industry and of the cultural market that motivates it.

The channel that airs these programs has a reserved place for these star shows in its institutional portal, and this includes a wide range of options, in order to broaden the information concerning the respective product: detailed tech specs of the show, animations and videos including previous chapters and the possibility to interact with interesting scenes preferred by the viewers. Blogs, chats and permanent forums with high interaction and participation of the viewers who follow the show, focused on different sides of it: characters, leading characters, script writers, directors, etc. At the same time, the site gives a handful of links to a second scenario: mass media, which are owned by the channel or the conglomerate, magazines or newspapers, depending on the case; radio stations and other shows, usually as opinion shows, news reports and shows that give feedback on the show. The other scenario operates from the inside, with a net of links to pages, portals and other connections that help to reproduce the show's resonance in the virtual space with its own voice in the social and cultural planes.

3.1 Audience profile by gender, age and socioeconomic level

Television audiences in Colombia⁹⁷, estimated in 31,803,532, 73% of all population, are characterized by these behaviors, when related to the media, according to data collected by the referred sources: 9% (4,016,101) are younger than 5, 153% are in a range of age between 5 and 11 years old, 138% are between 12 and 17, and 13.1% are between 18 and 24. The remaining groups, from 25 to 64 years old, are distributed in an average 12%. This first marker shows the importance of child and juvenile groups as audiences, and from there comes the importance of strengthening the policies and criteria to guide media's social and cultural responsibility.

If averaged by gender, in the case of males this corresponds to 2.6% for Colombian television, and 1.2% for international television, while for women this corresponds to 2.6% for national and 1.2% for international television. The usage of media according to different socioeconomic levels shows these tendencies⁹⁸: level 1 (lowest), 3.0% for national and 0.6% for international; level 2, 2.8% national and 1.0% for international. Levels 3 and 4 show an average of 2.4% for national and 1.6% for international, while levels 5 and 6 show 2.0% for national and 2.0 for international. It is clear that the socioeconomic level and the type of education determine the TV consumption orientation, according to the level of acquisitive power.

Finally, referring to the educational level, these data show that among the groups without proper education, 51.5% watch television; with preschool level, 79.2%; with primary education, 75.9%; with secondary education, 86.8%; and with higher education, 88.7%. In turn, the sort of programs preferred by Colombians was: entertainment, 92.3%; news and business, 85.9%; and movies, 83.6%.

In general, the data presented about television audiences allow to show the relevance of the medium as a privileged space for entertaining and free time spending for a vast majority of the population, and this tendency is reinforced with the growing influence of prepaid television, which expands the contents and formats offer, recovering the contact with important parts of the population. A last annotation has to do with the fact that in a high number of cases different audiences coincide in the programs that they watch, especially children who turn out to watch programs designed for adults, without any family criteria to neutralize or refrain this tendency. A partial explanation for this situation shows that, when confronted with the diminishing quality of children and juvenile programs, children and youngsters migrate to more "entertaining" formats, which are watched by adults⁹⁹.

4. Highlights of the year

Comparison between different tracking data of rating indexes, included in the national television in 2010, allows to confirm as one of the most relevant of the year the telenovela *A Corazón Abierto*, an adaptation of *Grey's anatomy*, the historical miniseries *La Pola*, which commemorates the Independence Bicentennial, the telenovelas *Amor sincero* (RCN) based on the life of Marbelle, the tecnocarrilera singer, and *Chepe Fortuna* with a representation of regional culture, the series *Rosario Tijeras*, and other soap operas: *Oye Bonita*, *Las Detectives y el Víctor*, *Amor en Custodia*, *El Capo* and *A Mano Limpia*. It is also relevant for this review channel Caracol's dramatization *Operación Jaque* based on the armed conflict with FARC.

It is not by chance that *A Corazón Abierto* got the highest rating among 2010's releases, so much that the second season is already advertised for 2011 with big drums, as is similarly done in the United States with *Grey's anatomy*, on which the national adaptation is done. With an argument based on stories that interconnect and complement each other through different episodes, the main story is weaved, and this is nothing else but the recreation of what happens in a hospital, where the workers, besides their professional activities, truly unfold as human beings filled with emotions, feelings and passions that are sometimes on the verge, till they become the central plot of the story. Love, hate, treason, infidelity, intrigue and revenge, among others, fulfill the adventures and impregnate the events with an essentially urban quotidian, actual, common to everyone, and this makes it easier to follow the plot episode by episode, because the actual viewer easily identifies with it.

La Pola, historical miniseries, has a great TV production quality, of almost cinematographic type, and a good script that allows to deepen characters. This is a series that, along with its historical resonance, gives a higher perspective to human feelings like love, friendship, hope, sadness, because that romantic and tragic drama, set up

⁹⁷ Data and figures from *Comisión Nacional de Televisión, Anuario estadístico de la televisión en Colombia 2009*, and from *Módulo de Televisión. Estudio General de Medios. Tercera Olla 2010*.

⁹⁸ According to the DANE (Departamento Administrativo Nacional de Estadística), the socioeconomic level represents the income levels and the satisfaction necessities capacity related to the groceries, on the hierarchical scale from 1 to 6.

⁹⁹ From *Uso Pedagógico de una Televisión de Calidad para Niños y Jóvenes*.

around the life of the most popular Colombian heroine, ends attached to unknown forces and powers that rule human destiny and the secret threads of its history. Nevertheless, due to marketing, economical and audience motivations, the TV format will compel the series to add dissimilar episodes that will tend to create fatigue and wear down the necessary intensity in fiction narrative. However, the historical background, which would become a necessary referent of the question about the meaning of the past, of the epic that corresponds to the bicentenary, about the origin of the nation and the respective appropriation in the present time, so needed of foundational ideals, stays unprotected and doesn't lead to a deepening of the debate and collective reflection around the country origins and the meaning of the Independence and the construction of a nation.

Amor sincero was another big hit in TV rating during this year; this fact reassures the initial proposal that melodramatic structures and popular sensitivity affinities interlace and resolve, in a satisfactory way, through the figure that succeeds and descends, from the peripheral ground to the media paradise of spectacle. This is a cliché formula in this category, but very successful and profitable form the financial and cultural consumption point of view. *Marbelle*, the national diva of “tecnocarrilera music”, is at the same time the leading character of this series. Her fantasized success, after all the afflictions, tragedies and adverse circumstances that she had to overcome to reach the top, inspired on the own real life of the character, had already been thoroughly narrated by the gossip news. But her crowning in popular imaginary as a social triumpher comes as a must for a TV heroin. It is, in fact, a winning format already tested, used before in productions dedicated to praise the memory and image of popular minstrels as *Escalona*, *Diomedes Díaz* and very soon with *Joe Arroyo* and *Juanes*.

Concerning the other leading productions during this year, *Rosario Tijeras* and *El Capo* reinforce the narrative inspired in the underground world of the mafias, drug trafficking and different sorts of violence, linked to those subcultures with the capacity to destabilize the social mood of the country, and to create deep wounds in its political, social and cultural happening. It is beyond doubt that the consequences of drug trafficking have had a negative influence in the image of the country during the last decades, and have shown a disturbing capacity of corrosion and moral sinking. And it is in front of this pathetic chain of denial, where the necessity of TV to take part remains valid, to our judgment, by being cathartic, critic, creative and to project that reality, in order to contribute to the great collective exorcism that can set free Colombians from that nightmare.

Other relevant productions make contact with topics and are done with formats similar to the narrative structures already mentioned, and allow to give an account of elements of regional cultures, as in the case of *Oye Bonita*, about the juvenile problems and the drama of segregation and social exclusion, crossed over by a dream of change, of social redemption in the hand of a righteous love (*A Mano Limpia*). And the day-to-day dramas, when narrated and put on stage in the small screen, recreate small and almost meaningless stories that, by playing with fiction, don't go beyond pale representations of a diluting reality, between the immediacy of the facts and the impulses and the funny remarks, filled with a sedative humor. This recount verifies the statement, backed by some research, that Colombia is a pioneer country in the production of telenovelas and TV fiction in the universe of global reconfiguration of cultural industry in the communications sector, and with this a wide school of creators, scriptwriters and producers has bloomed, with the capacity to work effectively according to the requirements of transnational media production.

Among the mentioned programs within “the most watched” in the field of fiction, it is pertinent to call the attention on one aspect that is repeated in different proposals and points of view. TV, the communication medium par excellence, faces the challenge of staying locked in a kind of functional cyclic repetition. Either it subordinates to the market and the ratings or, without losing sight of this essential dimension for its sustainability, it dares to go beyond the mere technical-rhetorical device, the tyranny of the ratings and the successful formats, and widens the frontiers of productive competitiveness. It has to do with a public cultural project that transversalizes its function and presence in all the scenarios of social happening, in order to become a solid part of the historical cultural project of the nation. Is it utopia or agreement and political will? The answer should probably come from the result of this problematic relation between quality, as a measure of social and cultural life of a community, and the mere economical and marketing value.

5. This Year's Subject: Quality in TV Fiction

The issue of raising the television quality involves tackling problematic nature and discussion of the “quality concept”. This problem demands to the adoption of some certain outlines in order to analyze this media production. From now on we will make precise references that point to the main approaches and contributions

on this question, and we will join them to the quality's production reflection of the fiction on national television in 2010.

The international discussion on quality television focuses on the public television ability to ensure a schedule that keeps high quality standards in production, is able to satisfy, in a suitable way, big audience demands and social and cultural expectations, escaping the market dictatorship of sustainability criteria. Colombian TV is not foreign to this. It has been a historical matter, and still it is, that it is the heart of the problem,¹⁰⁰ related to one thing: television like a public service and its quality. It is a question that tends to complication nowadays, because of the frantic privatization and private broadcasting channels spread, opposite to the weakening and detriment of public broadcasting channels.

In this field there are several studies on quality television advising on the stress on productions or contents, on receivers or on factors in interaction mixed together with others outstanding factors. The author in question mentions "six differentiated perspectives about criteria that we must take into account in order to identify and define what quality in television is". Regarding production, a good program would fulfill the following conditions: be useful to the public demands, respecting beliefs, opinion and traditions' diversity, encouraging audience imagination positively, respecting national culture validity, and fostering knowledge and cultural exchange.

In relation to the other factors crucial to quality, we stress on program assessments genre tradition and professional practice context. Likewise, it is important not to mistake quality with popularity. As for TV function, taking into account studies coming from United Kingdom, we consider quality criteria as: diversifying options, topics and perspectives, innovation in genres and formats and solution alternatives.

5.1- Colombian television quality

Colombian television quality problem, apart from discussion about public television representation and quality diminished by private television, focuses above all on something concerning contents and values offered by the most popular programs in prime time, and for program consequences and involvements related with social and cultural order, especially for the young and children.

Colombia is a major country in TV fiction, telenovelas and series production. These programs recreate daily aspects and characteristic phenomena in a conventional way. Together with Mexico, Brazil and Venezuela, Colombia controls the telenovela industrial production, within the framework of global audiovisual division of labor. Precisely, telenovelas are the most successful and remembered programs in Colombian TV productions. For instance: *Ugly Betty*, *Café*, etc.

To a large extent, television tends to be identified with the telenovela genre, like a melodramatic vein through which it is easy to represent the country's reality aspects, in a funny and nice way, always according to ages, regions, situations, etc. Like Martin Barbero remembers, historically, in the 1980s and 90s, the country was discovered and integrated itself through local telenovelas. This fact spread a new discussion. Business exploitation of this melodramatic vein ran fast together with means privatization and two bigger private channels positioning. At the same time, public television went back quietly to a peripheral place. Marginal and minority, public television set its schedule for historical worth documentaries, regional cultural expressions and institutional messages.

In the first decade of this century, according to the structural problematic change, predominant subject matters in national TV fiction focuses on "narcoseries", comic and rehashed soaps including highly publicized productions with marked ideological and political emphasis, like an official state version about social armed conflict.

This outlook comes to the initial point of our issue: what is going on with the Colombian quality television problem? And in our context, how we must understand it? We have said it yet in these words: "paraphrasing Jesus Martin-Barbero, we can emphasize that good television would have ability to 'make the country communicate', that is to say how television can act like a space of meeting and rapprochement between social and cultural groups that coexist in the country. An explicit formulation of such kind of television is needed in order to create that space, always in the framework of a Colombian state public communication policy".

Next, 2010 most outstanding fiction programs list shows these aspects:

100 Ideas based on Gutiérrez G. Charo, 2000, *Televisión y calidad: perspectivas de investigación y criterios de evaluación*. Revista ZER, www.ehu.es/zer/9, and, Borges, Gabriela, (2008) *Parámetros de qualidade para a análise de programas televisivos de ambito cultural: uma proposta teórico-metodológica*. Revista NAU, No 1, São Paulo.

Big private channels have an obvious predominance on the management of prime time entertainment TV programs offer, so they have an impact on big national audience that finds entertainment and information in small screen. That is to say, “television voice” is held to have a dialogue and accompaniment process due to its omnipresence in social life. The media messages, contents and allusions become a main reference in every day events, in entertaining fiction and in reality performance and evaluation.

The above aspect occurs at the expense and to the detriment of public television. The main role of public television is to recover and to promote cultural and social values that are essential to the national identity. With this action, television becomes an all-level reunion, recognition and social integration vehicle. In Colombia, public television can do, sure enough, this work and it can act like a mean in order to recover and show the social and cultural diversity which this country is made of, as local problems and conflicts’ causes. It can show as well communities’ searches and initiatives in favor of the regional affirmation and the democratic and participative culture sustainability. All these efforts that are definitive to the country present and immediate future become crucial when in public television power, even if we take account of the lack of conditions needed to make it “resound” in the whole country.

Long-dated discussion about quality television issue opposite to growing privatization and commercial model predominance opposite to audience interest is visible, and in our case it can be clearly illustrated from the above mentioned most outstanding 2010 TV fiction. For instance, we refer to the recurrence in drug traffic subjects in Colombian TV in last years. This recurrence produces a violent effect, not only in a symbolic way, with a great impact in different audiences, particularly in vulnerable ones like young or child population. Even we have told about a media “turn in drug” to refer to a contents, formats and actors redundancy that become a repeated shadow amplifying the tragic situation of a country that cannot get rid of that phantom. Discussion has been increased with several social groups opinions advocating a schedule for a change of scene, so television can offer other subject matters or new perspectives of interest to the community.

The aforementioned recurrence, always present in national daily events in the last decades, are permanently referred in several medias and furthermore recreated in prime time television. This recurrence becomes evident in a stereotype spread, always coming from a marginal world related subculture that is able to infiltrate several social groups. That is *Las muñecas de la mafia* and *Rosario Tijeras* case, where political and bureaucratic corruption and drug traffic penetration in all state strata, public institutions and private sector are visible in series like *El Capo* or *El Cartel II*. Alliance between politicians, big economic powers and drug paramilitary dealers and the so-called “narcoterrorism” rise like a vague expression created in order to report some crude armed conflict aspects in the country (*Operación Jaque*).

A sequel related with mutual and negative influences net is present in apparently isolate and insignificant cultural demonstrations, like linguistic variations that penetrate in daily people speech charging words with wicked senses and meanings. Juvenile, and even child, delinquent figure spread is always present too, related with hired killing, prostitution and drug trafficking. There is, likewise, a transformation in the social imaginary concerning beauty, progress, young mind, tastes and incorrigible tendencies that looks for a conversion in common places concerning drug trafficking related clothing and objects consumption, plastic surgery, expensive cars and motorcycles, and excessive appetite for easy showing off.

So, it is possible to raise the following observation, in the mood for critic concerns or reflections, about quality in our television and its social expected function. If a fiction and entertainment schedule full of drug trafficking and narcoterrorism references is kept in prime time, together with breaking daily news repeating these same contents in a magnifying way, it is valid to ask for public policies and criteria that define operation TV framework in the country. Not to restrict freedom of speech, but to analyze in a critical way the so-called media self-regulation, that according to signs depends more on business market than on common public interest.

Another big and prominent time slot is divided, first, in programs talking about young working class problems, about risks in a violent and chanceless social context or in melodramatic series like *Amor sincero*, where Marbelle’s life is related. Marbelle is a folklore singer, redeemed by her voice and by singing great success songs. Series like *A corazón abierto* are successful too, due to the quality production and character force and passion, besides intrigues, betrayal and all the other melodramatic components. On the other hand, it is *La pola*, a period production made for the Bicentenary occasion, featuring a quintessential national heroine life, her misfortunes and loves, always in a historical background repeating official – a little bit irrelevant – version. *Operación Jaque* is a drama betting on a voice and versions kidnapping national tragedy recovery with a grandiose problematic treatment, with an ill-fated impact in Colombian society.

There is private television predominance in this year most outstanding series recount, and therefore we can make a question about possibly formats and productions mixing and integrating profitability, popular success and quality. A question that involves new social reality and cultural diversity points of view, proved to be beneficial to the whole society, even if there is no markets profitability. To sum up, these are the questions claimed by authors like Gabriela Borges or Jesús Martín-Barbero in order to have a genuine space, contents, values, claims and meanings meeting a scenario integrating public policies in the country.

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Ecuador: National fictional production in broadcast television. Increased growth and limited thematic quality *César Herrera & Alexandra Ayala* (coordinators), *Pamela Cruz, Cecilia Vergara, Pablo Escandón, and José Rivera*¹⁰¹

1. Audiovisual context of the country

Broadcast television. Starting the second decade of this century, the national fictional production continues as the basis of broadcast television programming in Ecuador. However, the production of *telenovelas* and series also increased as compared with past years,¹⁰² based on investments made by two private channels, Ecuavisa and Teleamazonas, and two state-administered channels, Gama TV and TC Televisión, within a television property redistribution scenario that began in 2007.¹⁰³

That year, the Government created Ecuador TV (ECTV), the country's first public channel; and in 2008, Gama TV and TC Televisión, owned at the time by brothers Roberto and William Isaías Dassum, both bankers, were confiscated by the former *Agencia de Garantía de Depósitos*.¹⁰⁴ In October 2010, Fidel Egas, until then main shareholder of Teleamazonas, transferred his property to a Spanish trust and to a Peruvian trust because, in accordance with the 29th transitory provision of the 2008 Constitution, the required two-year term granted by law to such shareholders of the financial sector who had paid capital in the media to assign their shares, had expired. To this date, the National Telecommunication Council (Conatel) has recorded 89 broadcast TV stations but only seven have national coverage: ECTV, Gama TV, TC Televisión, and private channels RTS (Red Telesistema), Ecuavisa, Canal Uno, and Teleamazonas.

Among these stations, the public channel is the only one broadcast on the UHF band; however, in 2011 it is expected to be on VHF, which holds around 30% of the ratings. The remaining six are in channels 1 to 13 because, except for Canal Uno, the State licensed these frequencies before 1975, when the first Radio and Television Law was issued. Among all broadcast television channels, Ecuavisa, Teleamazonas, and Canal Uno have an international signal that mainly connects the country with over half a million Ecuadorean emigrants abroad.

Graphic 1. National broadcast television channels in Ecuador

Private Broadcasters	Public broadcasters	Confiscated channels
Teleamazonas	ECTV	Gama TV
RTS		TC Televisión
Ecuavisa		
Canal Uno		
Total channels: 7		

Source: Conatel

Another difference is the commercial relations they have established with other media and non-media entities. Among the private channels, Teleamazonas and Canal Uno assemble radio stations, telephone call and

101 On behalf of Ciespal, we thank IbopeTime for having provided the processed data; and Nathalie Cruz Céleri and Mariuxi Micho Gutiérrez for their collaboration as research assistants.

102 Although television has not been broadly analyzed in the country, there are records of telenovela productions made since the 80s. During that decade, there were three national telenovelas; in the next decade, the number of this television format production climbed to 13, while in the last decade 16 telenovelas were produced. All these products arrived in hand of private television, as mentioned in blog *telenovelasecuador.blogia.com*. In 2010, three national telenovelas were produced, that is, there was an increase of 1.4 in relation to the first decade of this century.

103 ECTV started operating in the country in 2007 as a public channel together with Radio Pública Nacional. The 2008 Constitution recognizes three types of media ownership: public, private, and community media.

104 [Deposit Guarantee Agency, TN] AGD was created as the State's response to the 1999 bank and financial crisis that resulted in the fall of several banks and became the reason to adopt the US dollar as the official national currency. The purpose was to guarantee the people's bank deposits. In 2008, AGD confiscated all the properties of the former owners of Filanbanco, including two TC channels and other radio and printed media.

interpersonal communication centers; RTS has Mexican capital and is related to radio stations and one UHF channel; and Ecuavisa has the country's most broadly spread news report, other three programs on specific topics, one cable television company, and four channels abroad. Additionally, these channels are linked to international advertising and graphic arts agencies. The public station does not have these relations because it is part of Empresa Pública Televisión y Radio de Ecuador which sole shareholder is the Ministry of Telecommunications. Nevertheless, before the confiscation, GamaTV and TC Televisión were linked to operating broadcast stations, television channels, newspapers, cable TV, international channels, hotels, food industries, shipping firms, banks, and construction companies (Villarrol, 2006.)

In spite of these distinctions in both private and public stations and those administered by the State, television fictional programming and reprises are present, with more or less significance, and according to Enrique Bustamante (1999), “[it] is not only this mean’s characteristic genre but also portrays it”, because in time it has contributed to invent this means as an autonomous space of expression.

A historic review of fictional programming in Ecuadorean television shows it is not a new phenomenon, although the format of telenovela is now more representative. It emerged in the 60s, when US producers had the largest distribution in what at the time was a novel means of communication; however, there was also local live production with broadcast stations, radio and theater actors and actresses (Ayala, 2004; El Universo, 2010.) By the end of that decade, *telenovelas* represented 9.7% of the total programming, below the series and news reports (Mora, 1982.)

Over time the presence of *telenovelas* has consolidated. Last year, they reached 21% of a total of 7,522 hours of broadcast television program genres, above news reports (14.6%) and series (10.7%). In all, fictional programming represented nearly 44% of the total hours. Therefore, an unbalance between fictional genres and information and entertainment programming is clear in Ecuador’s broadcast television.

Graph 2. Genres of programs offered by broadcast TV, per hours

Genre	Broadcast hours in 2010*
Miniseries	53
News Magazine	132
Feature Films	579
Telenovelas	1605
News Reports	1102
Humor	262
News Update	95
Series	806
Political programs	93
Children’s programs	386
Talk shows	98
Contests / entertainment	465
Sports	435
Opinion programs	93
Documentary	141
Variety shows	631
Specialty	113
Musical	90
Religion	32
Culinary	41
Didactical	71
Publicity / advertising	199

Source: IbopeTime

* The information of broadcast hours per genre does not include ECUADOR TV

It is important to note, however, that the State origins¹⁰⁵ of ECTV have oriented its scheduling to become “an alternative programming to private channels” due to the absence of the so-called red chronicle and show business and the presence of informative programs from international chains (Ciespal, 2009.)

105 The channel was created at the time the National Constituent Assembly that amended the last national charter was established. It was first put on the air on November 29, 2007, in Montecristi, province of Manabi, taking advantage of this amending institution’s inauguration.

Graph 3. Broadcast fictional formats

Genre	Broadcast hours in 2010
Telenovelas	1605
Miniseries	53
Series	806
Feature Films	579
Others	262

Source: IbopeTime

Although Ecuador continues to import fictional products, particularly from Mexico and Venezuela, and more recently from Colombia, three *telenovelas* and two local series were presented by Gama TV, TC Televisión, Telemazonas, and Ecuavisa. These are interesting data if we take into consideration that, with the exception of Gama TV, the other three stations are the country's best-rated channels. In relation to the last two years, Ecuavisa continues to hold the highest ratings, although in 2010 it dropped 1.8 percentage point. In this period, Telemazonas and TC Televisión kept the second and third positions above RTS, Gama TV, Canal Uno, and ECTV, Telemazonas, and TC Televisión, but improved their rating in 0.30 and 1 point, respectively. In 2010, Ibope Time started measuring the public channel's rating, which reached 0.60 point.

Graph 4. Broadcast TV stations in 2009 & 2010

Channel	2009 rating		2010 rating	
	as per # of homes de(thou)	Rating %	as per # of homes (thou)	Rating %
Gama TV	36.1	3.80	36.1	3.50
Telemazonas	60.4	6.40	69.0	6.70
RTS	41.4	4.40	36.7	3.60
Ecuavisa	86.3	9.10	75.0	7.30
TC Televisión	45.9	4.80	59.8	5.80
Canal Uno	15.9	1.70	18.2	1.80
ECTV			5.8	0.60

Source: IbopeTime

In what concerns the audience's relative preference for a specific space in relation to others broadcast simultaneously, the stations' positions and ratings are consistent. Therefore, Ecuavisa also heads the share with 19.8%, which represents 18.2 points more than ECTV, which is last on the list. Ecuavisa, as detailed below, is the station that presented four of the ten most watched fictional titles in 2010; the six remaining titles were presented by TC Televisión. In other words, the State-run broadcast television continues to hold an important role in the fictional genre.

Graph 5. Share per broadcast television stations

Channel	Share % in 2010
Ecuavisa	19.8
Tctv	15.8
Gama	9.5
Teleamazonas	18.2
Rts	9.8
Canal Uno	4.9
Ecuador TV	1.6
Others	20.4

Source: IbopeTime

Brief historic and current review. Television in Ecuador is the main medium of mass communication in terms of market penetration, accessibility and use by the majority of the population. According to the 2005-2006 Life Conditions Survey,¹⁰⁶ 83.4% of Ecuadorean homes have at least one television set and it is the most frequently used home appliance. Additionally, 99.2% of homes that have one watch at least one hour per day, Monday through Friday, and the favorite time is at night (Ciespal, 2009.)

This audiovisual reality in Ecuador responds, among other factors, to the growth and consolidation of broadcast television as of the 60s, and the arrival of cable television in 1986. Unlike the educational, popular, and participative nature of Ecuadorean radio broadcasting, national broadcast television was exclusively commercial-aimed, although it was born as a closed circuit with Christian organization HCJB, La Voz de los Andes, in 1959, until the public channel was created in 2007.

Television first appeared in Ecuador with the help of Jewish German businessman José Rosenbaum, who brought the first equipment from Europe. In June 1960, his company Televisión Ecuatoriana, currently RTS, obtained the frequency to operate from Guayaquil and was put on air in December of that year. During that decade, the private television industry grew with the introduction of three channels that are still on air (Ecuavisa, Gama TV, and TC.) All this took place in the absence of a legal framework to rule the channels and their frequencies, which was required by part of the public opinion that, nevertheless, considered that this novel means of communication meant “urban progress” (Vistazo, 1961, in Mora, 1982.)

Throughout the 70s, Teleamazonas inaugurated color television during its consolidation with the Radio and Television Law (1975,) whereby the State is the owner of the frequencies and reserves the right to grant them. Since 2008, the Constitution recognizes three types of radio and television stations: public, private, and community stations, although up to date there is no equitable distribution thereof. In the case of television, according to the report prepared by the Radio and Television Frequency Concession Auditing Commission (2009), the State has approved applications for 29 public service stations, one community service station, and 57 private commercial service stations. According to the Superintendence of Telecommunications (Supertel), broadcast television increased by 93% between 1996 and 2009.

In what concerns programming, the year 2010 concluded with a positive balance for the fictional genre as compared with the informative genre due to the elimination of opinion spaces.¹⁰⁷ Besides the news reports broadcast nationwide through VHF and some UHF and cable channels, as well as a few weekly report programs, Ecuadorean broadcast television gave priority to foreign productions, particularly Colombian and Mexican *telenovelas*.

For almost one decade, Gama TV, for example, upon a contract executed with Mexican Televisa, based its programming on series, *telenovelas*, comedies, and even news reports produced by this network, which is a huge continental telecommunications corporation (Ayala, 2004.) According to a press report issued in the last quarter of 2010, all VHF broadcasting stations presented 43 prime-time evening and night productions in this format every day (*El Comercio*, 2010.)

On the other hand, in 2006, Korean *telenovelas* were released in UHF and opened television fictional programming to the public channel; in 2009 they were passed to one of the “main television chains”, Ecuavisa.

¹⁰⁶ The Ecuadorean Statistics and Census Institute uses this statistic instrument to study poverty and inequality; to measure the population's needs, and the impact of political, social, and economic policies in Ecuadorean homes.

¹⁰⁷ In August 2010, after a journalism career of over 20 years in television, Jorge Ortiz left program “La Hora” in Teleamazonas, because his presence in this private channel was deemed to be an obstacle for its sale, performed in accordance with the current Constitution. Months before, Carlos Vera had resigned to Ecuavisa and to the weekly interview program “Cero Tolerancia.” Both journalists were known for being critical to the Government of Rafael Correa.

As of that year, Japanese *telenovelas* arrived to the national screens with ECTV by means of a television program exchange agreement with a Japanese foundation. These different origins of the fictional format have expanded the topics to remote cultural visions or realities, as in the case of Asian *telenovelas*.

In the case of paid television, 247 cable television companies and 27 terrestrial codified television companies were registered by 2009. According to the Superintendence of Telecommunications, the first has grown five times since 2002 when contracts were regularized, while the second dropped 20% since that same year. The current number of subscribers of both paid television modalities is 328,321, which represents an increase of 2,000 clients in the first two months of this year as compared with the total number of subscribers in 2010.

In the case of digital terrestrial television, in 2010 Ecuador announced the adoption of the Japanese-Brazilian standard, although the exact year of the technological blackout – that is, the transition from the analogical to the digital signal – has not been determined. However, there are studies that show that the operators of national networks have invested in television and, therefore, will be the first to incorporate to the technological transition. The projections in terms of their own production affirm that this system will improve program quality and will reduce costs; however, the demand would be affected by the expanded available space and output channels (Ciespal, 2009.)

Communication policies. In Ecuador, television was born without any specific legislation. Only 15 years later, in 1975, when four broadcast channels were already operating, did the military government issue the first Radio Broadcasting and Television Law, which was amended in 1995; that is, two decades later, after significant political, economic, and technological changes had taken place. This Law will continue effective until the Communications Law is issued in accordance with the provisions of the 2008 Constitution that stipulate the right to communication and acknowledges the aforementioned three types of media ownership.¹⁰⁸

Unlike the 1975 Law, the mentioned amendment (1995) provides that the State shall authorize radio and television channel operation for 10-year periods. It also sets forth that the media may be free to establish their operating schedules and develop and execute their programming, with no other limitation than the promotion of, particularly national music and artistic values. In the case of national production, it provides that all advertisement must be made with Ecuadorean staff. Although it makes no specific mention to fictional products, it rules artistic, cultural, and moral quality control of the acts or programs of radio and television broadcast stations by former Conartel (National Radio and Television Council),¹⁰⁹ which has been mainly applied to the information genre, in Telemazonas, and the fictional genre of one of the state-administered channels.¹¹⁰

However, the Code of Ethics that rules Ecuadorean television, which was adopted by an organization of the owners of some channels, Asociación de Canales de Televisión del Ecuador, ACTIVE, stipulates self-regulation for the transmission of *telenovelas*, national or foreign movies, audios and, in general, any other program produced or acquired by the channel from producing firms. It qualifies contents and determines broadcasting restrictions as well.

National production trends and formats. All channels of the national broadcast television, to a greater or lesser extent, have put the stakes in national TV series productions, dramatized documentaries, and other fictional formats, some of which, like Ecuavisa's *Pasado y confeso* (1994-2005) and *De la vida real* (1999-2005), have had good ratings (Ayala, 2006.)

As we said above, Ecuador was not a fictional program producer at the beginning of the country's television

108 The adoption of a Communications Law has been controversial because of the existing polarization between the visions of the Government and of the media. Since 2009, four draft laws have been submitted and the National Assembly has approved an ethical-political agreement between the different parties and movements represented therein, with the aim to guarantee freedom of expression and avoid the Government's interference in the contents and in establishing a regulating council. However, a referendum containing ten questions has been called for May 7, 2011. The questions are related to different topics, one of which is the purpose of the Government-proposed Regulating Council aimed to determine the final responsibility on "television, radio, and written press publication contents containing violent, explicitly sexual, or discriminating messages."

109 When the Ministry of Telecommunications and Information Society (Mintel) was created on August 13, 2009, this Council was merged with the National Telecommunications Council (Conartel).

110 From December 2008 to October 2010, when the channel was sold to its former owner, the main shareholder of an Ecuadorian leading bank, Telemazonas' relations with the Government were troubled due to the penalty notice issued by former Conartel for having transmitted a bullfight, which had been banned by this Council. Months later other two proceedings were filed for its having transmitted news on events where the Government was involved and that Conartel considered they had broadcast information "based on assumptions." Besides the foregoing, The Simpson's program was banned at 7 PM. In the case of TC Televisión, a confiscated channel, the Government requested the suspension of Rosario Tijeras, a *telenovela* whose transmission rights were later acquired by Telemazonas and is transmitted by this channel since early 2011.

history. Only in the late 1980s Ecuavisa became the pioneer broadcasting station by producing humorous series and three *telenovelas*, of which *El ángel de piedra* (1988) stood out since, unlike the Colombian *telenovela* with the same name and script, it contained drama and suspense together with “warmth and innocence” (*telenovelasecuador.blogia.com*). Besides shooting in indoor and natural settings, this production launched TV child actor Christian Norris, who is currently a news presenter and TV report conductor.

In 1990, Ecuavisa inaugurated the production of TV series for young people with *Valeria*; and one year later with *Una mujer*, where it began dealing with the situation of women in different scenarios; in 1993, it launched *Ángel o demonio* that presented topics on high-level prostitution and abortion. Except for the adaptation of a novel written by José de la Cuadra, *Los Sangurimas*, about the story of a peasant family in the Coast around the 1930's, the 12 Ecuavisa *telenovelas* and Teleamazonas *telenovela* *No quiero ser bella* (1993) produced in that decade, had love relations, family conflicts, and power relations in urban contexts as the main topics.

Although there was no national broadcasting, *Blanco y negro* (2000), produced by channel Sí TV, now vanished, had Afro-Ecuadorean actor Richard Barker as part of the protagonist couple, to confront interracial love relations. Since then RTS and TC Televisión have also joined the list of national producers. TC Televisión inaugurated, in 2004, the production of *telenovelas* with characters from humorous series and *sketches*, which is a trend that remains up to date.

In 2010, the protagonists of Teleamazonas' *Mostro de amor* and Ecuavisa's *Rosita la taxista*, have appeared in Ecuavisa's humorous productions. In general terms, humor was the characteristic of both *telenovelas* and TV series *Ni por aquí ni por allá*, by Gamavisión, and *Mi recinto*, by TC Televisión, transmitted in the national screen throughout 2009. Ecuavisa's production, however, confronted the topic of interculturality; while TC Televisión's *Fanatikda* reactivated suspense as the narrative axis (please see chapter 4.)

These productions, nevertheless, failed to transcend the challenge of crossing the national borders due to their low competitive levels (please see chapter 5.)

Internet. From December 2008 to June 2009, the number of Ecuadorians who use Internet climbed to 59%; however, the penetration of users is under 35% of the Latin-American average and 29% of the world average, since it ranges between 17% and 19%. Furthermore, the largest amount of suppliers provide services in Quito and Guayaquil, and the other cities have a limited Internet access offer (Carrión, 2011.)

As compared with other countries in South America, Ecuador started having competitive prices for Internet access, with costs under US\$ 20 and speeds of around 550 Kbps (kilobit per second.) The cost has been kept, but connection speed has triplicated. Additionally, the Ministry of Telecommunications, in its 2010 Strategic Plan, included broadband Internet connection in urban and rural educational establishments, mainly, but also in health centers and social rehabilitation centers in different parts of the country.

Historically, the Ecuadorean media started using the Internet in 1993 (Cruz, 2009.) At present, the seven broadcast television channels analyzed herein have web pages to provide details on their programs. Three, Ecuavisa, TC Televisión, and Ecuador TV have real-time transmission services or live TV.

According to the television traffic ranking in Alexa.com, 111 Ecuavisa.com is the oldest electronic word (14 years online) and is the most watched among the seven broadcast UHF and VHF channels, with number 145. To this date, there is an average of 2.4 pages watched; and after their home page the most frequent search is information on the *telenovelas* they broadcast.

Teleamazonas.com ranks number 203. The most frequent searches in its web page are related to its news report *24 Horas*. Unlike the rankings that the broadcasting stations recorded in the above mentioned rating and share, Ecuadortv.ec ranks number 929, above TC (1.800), Gama TV (2.889), RTS (2.998), and Canal Uno (4.049.)

Advertising investments. Advertising in Ecuador's broadcast television is consistent with the rating, and private television leads in this field. The largest investment in 2010 was recorded in TC Televisión, one of the channels administered by the State that also transmits 60% of this year's 10 most watched fictional productions.

In general terms, mobile telephone companies and the State were the main sectors advertised in broadcast television; with vehicles, cosmetics, and home product spots in lower percentages. Depending on the time of the year, such as Mother's Day, electric appliance spots lead television advertising; the same happened weeks

before Christmas with toys and malls. The case of ECTV is special because it is not competing with the private television's commercial advertising pie, since its managers believe that public media should advertise government products, services, and works.

Graph 6. Advertising investment per broadcasting station (publicized rates)

Channels	Advertising Investment in USD
Gama TV	137,575,352
Teleamazonas	141,159,478
RTS	164,486,872
Ecuavisa	160,280,267
TC Televisión	173,015,312
Canal Uno	81,194,041
ECTV*	

Source: IbopeTime.

*ECTV's is not recorded because it has not been monitored separately.

Unlike other countries monitored by Obitel, advertising insertions in local *telenovelas* and series are recent. However, they also have other ways, e.g., *Rosita, la taxista* promoted several artists, particularly singers and television-related people. The appearance of *telenovela* humorists, such as EL Cholito, from *Mostro de amor*, is frequent in home appliance advertising and mobile telephony companies.

2. Analysis of the year: national and Latin-American television fiction (premiere titles).

During 2010 the national fictional programming exhibited 5 productions representing 11.76% of the total; while foreign fictional programming contributed with 32 titles (89.24%). Ecuadorean humorous fictional programming is represented by *Ni por Aquí ni por Allá* (premier) and *Mi Recinto*, a series transmitted by Gama TV and TC Televisión, respectively. Teleamazonas presented *Mostro de Amor*, a *telenovela*; Ecuavisa presented *Rosita, la taxista*; and TC Televisión presented *Fanatíkda*.

In relation to international productions, TC Televisión transmitted 14 titles; Gama TV, 7 titles; and Ecuavisa 6 titles. The majority of foreign dramatized productions come from Colombia, Mexico, and Venezuela, as well as productions in Spanish made in the United States.

Furthermore, the channels also presented 25 reprised *telenovelas* and 10 titles produced before 2009, which were deemed “special cases” because they were transmitted for the first time in 2010 (Table 1.)

Table 1. Productions exhibited in 2010 and corresponding broadcasting stations

Gama TV : 1 national title & 7 international titles		
1.	Ni por aquí ni por allá	Fictional humor
2.	Zacatillo	Telenovela
3.	Niña de mi corazón	Telenovela
4.	Soy tu dueña	Telenovela
5.	Llena de amor	Telenovela
6.	Mar de amor	Telenovela
7.	Corazón Salvaje	Telenovela
8.	Atrévete a soñar	Telenovela

Teleamazonas : 1 national title & 3 international titles		
9.	La bella Ceci y el imprudente	Telenovela
10.	Amor en custodia	Telenovela
11.	Gabriela giros del destino	Telenovela
12.	Mostro de amor	Telenovela
RTS: 1 international title		
13.	Passion morena	Telenovela
Ecuavisa: 1 national title & 6 international titles		
14.	El primer golpe (telefilm)	Telefilm
15.	Alguien te mira (telenovela)	Telenovela
16.	Vivir la vida (telenovela)	Telenovela
17.	Más sabe el diablo (telenovela)	Telenovela
18.	Dónde está Elisa (telenovela)	Telenovela
19.	Camino de Indias (telenovela)	Telenovela
20.	La taxista (telenovela)	Telenovela
TC Televisión : 2 national titles & 14 international titles		
21.	Mi recinto	Fictional humor
22.	Corazones extremos	Telenovela
23.	Amor sincero	Telenovela
24.	Chepe fortuna	Telenovela
25.	Doña Bella	Telenovela
26.	El Capo	Telenovela
27.	El fantasma del gran hotel	Telenovela
28.	Fanatikda	Telenovela
29.	Harina de otro costal	Telenovela
30.	La mujer perfecta	Telenovela
31.	Rosario tijeras	Telenovela
32.	Sacrificio de mujer	Telenovela
33.	Salvador de Women	Telenovela
34.	El penúltimo beso	Telenovela
35.	Tomasa te quiero	Telenovela
36.	Un esposo para Estela	Telenovela
Canal Uno 1 international title		
37.	Puro corazón	Telenovela
Reprises		
Gama TV		
1.	María Belén	Telenovela
2.	Abrázame muy fuerte	Telenovela
3.	Rubí	Telenovela
4.	Passion	Telenovela
5.	Contra viento y marea	Telenovela
6.	La madrastra (telenovela)	Telenovela
7.	De pocas pulgas	Telenovela
8.	Al diablo con los guapos	Telenovela
9.	Alma rebelde	Telenovela
10.	Mundo de fieras	Telenovela
11.	Vivan los niños	Telenovela
12.	Lola érase una vez	Telenovela
Teleamazonas		
13.	La baby sister	Telenovela
RTS		

14.	Xica da Silva	Telenovela
Ecuavisa		
15.	Cebollitas	Telenovela
16.	Esclava Isaura	Telenovela
TC television		
17.	Ángel rebelde	Telenovela
18.	Gata salvaje	Telenovela
19.	Mi gorda bella	Telenovela
20.	Pura sangre	Telenovela
21.	Topacio	Telenovela
Canal Uno		
22.	La ex	Telenovela
23.	Nadie es eterno en el mundo	Telenovela
24.	Pandillas guerra y paz	Telenovela
25.	Néctar en el cielo	Telenovela
Special cases*		
1.	La pasión según nuestros días	Gama TV
2.	Las muñecas de la mafia	Teleamazonas
3.	La lola	Ecuavisa
4.	La maga	TC Televisión
5.	Somos tú y yo	TC Televisión
6.	Toda una dama	TC Televisión
7.	Rincón de luz	TC Televisión
8.	Los planteados	Canal 1
9.	Mi prima Ciela	Canal 1
10.	Nacida para triunfar	Canal 1

*Productions made before 2009 put on the screen for the first time

In relation to premiere fictional programs, from the 37 titles presented in 2010, 5 were Ecuadorean. Although this should be brought to light, it only represents 13.51% of the total. The most important figure refers to *telenovelas* from the different Obitel Latin-American countries and one from Peru, besides US Hispanic productions from Telemundo, which add up to 2,094.48 broadcast hours, equivalent to 80.77% of the total transmission.

Table 2. Total premiere fiction in 2010

Fiction	Titles	%	Chapters/ Episodes	%	Hours	%
<i>National</i>	5	13.51	313	11.14	305.09	11.76
<i>Ibero-American</i>						
<i>Obitel Latin America</i>	27	72.98	2252	80.14	2068.12	79.77
<i>Non-Obitel Latin America</i>	1	2.7	57	2.03	26.36	1
<i>USA (Hispanic production)</i>	4	10.81	188	6.69	193.29	7.48
<i>Spanish</i>						
<i>Others (Ibero-American co-productions)</i>						
Total:	37	100	2,810	100	2593.26	100

Source: IbopeTime

Imported fiction comes mainly from Colombia (table 3), which is the first supplier of most dramatized

productions transmitted in Ecuador and has displaced Mexico that is now second in number of titles, although the amount of issued chapters/episodes and hours broadly exceeds the other foreign suppliers. Total Colombian, Mexican, and Venezuelan productions were presented in a *telenovela format*, as well as US Hispanic production which in 2010 contributed with 4 titles of premiere fiction programs – three *telenovelas* and one telefilm; Brazil contributed with two *telenovelas* and Peru with one.

Table 3. Premiere fiction exhibited from every country

Country	Titles	%	C/E	%	Hours	%
<i>Brazil</i>	2	5.41	130	4.63	127.02	4.90
<i>Argentina</i>						
<i>Chile</i>						
<i>Colombia</i>	10	27.03	449	15.98	374.59	14.44
<i>Ecuador</i>	5	13.51	313	11.14	305.09	11.76
<i>Spain</i>						
<i>USA</i>	4	10.81	188	6.69	193.29	7.45
<i>Mexico</i>	8	21.62	1124	40.00	1028.18	39.70
<i>Portugal</i>						
<i>Uruguay</i>						
<i>Venezuela</i>	7	18.92	549	19.54	537.53	20.73
<i>Others (Peru)</i>	1	2.70	57	2.03	26.36	1.02
TOTAL	37	100.00	2810	100.00	2593.26	100.00

The prime time strip is the most accepted schedule to exhibit both national *telenovelas* (305.09 hours) and Ibero-American fiction programming (1,280.44 hours); the 1,808 chapters transmitted represent 61.14% of the total broadcast hours. Among all productions exhibited in this time strip, 8 Colombian, 4 Mexican, 3 Ecuadorean, 3 US, 2 Brazilian, 1 Venezuelan, and 1 Peruvian production pertain to the *telenovela* format. Two national humor series and one US Hispanic telefilm were also transmitted in this time strip. In the morning 11 *telenovelas* were transmitted in 777 chapters/episodes, with a total of 795.24 broadcast hours (30.67%). Prime time strips (19:00-22:59) and afternoon strips (13:00-18:50), are equivalent to 91.81% of the total premiere fiction in 2010.

Table 4: Chapters/episodes & hours expressed by time strip

Time strip	National			Ibero-American			Total					
	C/E	%	H	%	C/E	%	H	%	C/E	%	H	%
Morning (06:00 - 12:59)	-	-	-	-	225	9.01	212.09	9.27	225	8	212.09	8.18
Afternoon (13:00 - 18:59)	-	-	-	-	777	31.11	795.24	34.76	777	27.66	795.24	30.67
Prime time (19:00 - 22:59)	313	100	305.09	100	1495	59.88	1280.44	55.97	1808	64.34	1585.53	61.14
Night (23:00 - 02:00)	-	-	-	-	-	-	-	-	-	-	-	-
Total	313	100	305.09	100	2497	100	2287.77	100	2810	100	2593.26	100

As Table 5 shows, *telenovela* is the prevailing format in both national and Ibero-American premiere fiction. *Telenovelas* concentrated 2,286.15 broadcast hours, which represent almost the total (99.91%) broadcast fiction. As mentioned above, national fiction premiered 3 *telenovelas* – *Mostro de Amor*, *Rosita, la taxista*, and *Fanatikeda*; and two humor series – *Mi Recinto* and *Ni por aquí ni por allá*. Latin American fiction premiered 31 *telenovelas* and 1 telefilm.

Table 5. Formats of the national and Ibero-American fiction

Formats	National						Ibero-American					
	Titles	%	C/E	%	Hours	%	Titles	%	C/E	%	Hours	%
<i>Telenovela</i>	3	60.0	263	84.00	252.45	82.9	31	96.87	2495	99.92	2286.15	99.91

<i>Series</i>	-	-	-	-	-	-	-	-	-	-	-	-
<i>Telefilm</i>	-	-	-	-	-	-	1	3.13	2	0.08	2.02	0.09
<i>Others (humor...)</i>	2	40.0	50	16.00	52.24	17.1	-	-	-	-	-	-
Total	5	100.0	313	100.00	305.09	100.0	32	100.0	2497	100.00	2288.17	100.0

The national premiere fiction, the above-mentioned 3 *telenovelas* and 2 humor series held the total prime time strip in their corresponding channels (Ecuavisa, Teleamazonas, TC Televisión, and Gama TV).

Table 6. Formats of national fiction by time strip

Format	Morning	%	Afternoon	%	Prime time	%	Night	%	Total	%
Telenovela	-	-	-	-	3	60,0	-	-	3	60,0
Series	-	-	-	-	-	-	-	-	-	-
Telefilm	-	-	-	-	-	-	-	-	-	-
Others : humor	-	-	-	-	2	40,0	-	-	2	40,0
Total	-	-	-	-	5	100,0	-	-	5	100,0

From 2,810 chapters corresponding to the 37 fictional national and Ibero-American titles exhibited throughout 2010 (table 7), only 2% of total episodes are short. The medium and long-length formats are more common (97.98%).

Table 7. Duration of chapters/episodes (without commercial intervals)

Duration	Chapters/ Episodes	%
<i>Short (30')</i>	57	2.02
<i>Medium (30'- 60')</i>	1623	57.76
<i>Long (60' o +)</i>	1130	40.22
Total	2810	100

Table 8. Fiction period

Period	Titles	%
<i>Present</i>	34	91.89
<i>Vintage</i>	2	2.7
<i>Historic</i>	2	5.41
<i>Others</i>		
Total	37	100.00

Five national fictional productions and 29 Ibero-American productions are in present times (table 8); only Mexican *telenovela* *Corazón Salvaje* is vintage (19th century) and Colombian *Doña Bella* takes place from around the 1950s to this date. Historic classification includes two biographic productions – Colombian *telenovela* *Amor Sincero*, transmitted by TC Televisión in prime time strips, which narrates the life of singer Marbelle, her artistic success and love relations in the midst of her conflictive relation with her mother; and *Puro Corazón*, a Peruvian *telenovela* transmitted by Canal 1 about the story of two brothers who are members of a famous music group.

Two Ecuadorean titles, *Mi Recinto* (15.4%) and *Rosita, la taxista* (14.1%) are in the Top Ten fiction programs (table 9), with the 7th and 9th places, respectively. The first is a humor series about the typical Coast farmers (*Montubio*) and their daily life in their *recinto*.¹¹² *Rosita...* is a *telenovela* that tries to represent the country's interculturality (please

112 'Recinto' is a territorial space inhabited by Ecuadorean Coast peasants, smaller than a parish, which is the country's smallest administrative constituency (provinces,

see chapter 4.) Foreign fictional programming includes 7 *telenovelas*, 5 of which are Colombian and 2 are US Hispanic. In the first place is Colombian production *El Capo* (22%), followed by *El Primer Golpe* (18%), a telefilm produced by Telemundo that ranks above the *telenovela* *Más Sabe el Diablo*, which is the only title presented in this format. *Rosario Tijeras* (17.2%) is in the third place and, together with *telenovelas* *Amor Sincero*, *Doña Bella*, and *Chepe Fortuna*, compose the numerous group of Colombian productions placed in the ranking of the ten most watched programs.

Table 9. The 10 most viewed titles: Source, format, share

Title	Country of origin of the original idea or script	Production company	Private or public TV	Format	Name of the original idea's screenwriter or author	Rating	Share
1. <i>El Capo</i>	Colombia	Fox Telecolombia for RCN	confiscated*	telenovela	Gustavo Bolívar	22	31.1
2. <i>El primer golpe</i>	USA	Universal	private	telefilm	Roberto Stopello	17.8	25.6
3. <i>Rosario Tijeras</i>	Colombia	Teleset for RCN	confiscated*	telenovela	Carlos Duplat & Luz Marina Santofimio. Original story by Jorge Franco	17.2	24.4
4. <i>Amor sincero</i>	Colombia	Vista Producciones for RCN	confiscated*	telenovela	Original by María Inés Sánchez, written by Fabiola Carrillo	17	23
5. <i>Donde está Elisa</i>	USA	Film in Florida para Telemundo	private	telenovela	Original by Pablo Illanes, Roberto Stopello Director Screenplayers Dept.	16.7	23.4
6. <i>Más sabe el diablo</i>	USA	Telemundo	private	telenovela	Original by Jimena Romero & Lina Uribe. Roberto Stopello Dir. Screenplayers Dept.	16	25.4
7. <i>Mi Recinto</i>	Ecuador	TC Televisión	confiscated*	humor series	Fernando Villaroel	15.4	17.8
8. <i>Doña Bella</i>	Colombia	RCN y Telefutura	confiscated*	telenovela		14.8	22.1
9. <i>Rosita, la taxista</i>	Ecuador	Ecuavisa	private	telenovela	Cristián Cortéz , Hugo Calera	14.1	21.5
10. <i>Chepe fortuna</i>	Colombia	RCN Televisión	confiscated*	telenovela	Miguel Ángel Baquero, Eloísa Infante	12.1	18.3
Total productions	Original scripts						
	National				Foreign		
10	2				8		
100%	20%				80%		

*Channels run by the state since their confiscation in 2009.

Table 10 illustrates the *telenovela's* prevalence versus other fiction formats and one telefilm, Telemundo's *El Primer Golpe*, which takes place in Chicago, USA. All national and Ibero-American productions were exhibited in prime time strip.

Table 10. Average duration of chapters/episodes – date of first and last broadcast

Title	Format	Genre	Year	Duration C/E	Date 1st presentation	Date last presentation	Time strip
1. El Capo	Telenovela	Drama	2009	47	11/01/2010	25/05/2010	Prime time 20:21h- 21:47h
2. El Primer Golpe	Telefilm	Drama	2010	61	29/07/2010	30/07/2010	Prime time 20:50h- 21:53h
3. Rosario Tijeras	Telenovela	Drama	2010	32	17/05/2010	10/06/2010	Prime time 21:01h- 22:05h
4. Amor Sincero	Telenovela	Drama	2009	44	13/07/2010	29/12/2010	Prime time 20:48h- 22:05h
5. Dónde está Elisa	Telenovela	Drama	2010	59	29/06/2010	25/10/2010	Prime time 20:44h- 23:03h
6. Más sabe el Diablo	Telenovela	Drama	2009	60	25/01/2010	02/08/2010	Prime time 20:44h- 21:47h
7. Mi Recinto	Series	Humor	2010	52	03/01/2010	26/12/2010	Prime time 19:58h- 22:12h
8. Doña Bella	Telenovela	Drama	2010	53	19/04/2010	08/11/2010	Prime time 21:23h- 23:15h
9. La Taxista	Telenovela	Drama	2010	59	03/08/2010	21/12/2010	Prime time 21:38h- 23:24h
10. Chepe Fortuna	Telenovela	Comedy	2010	51	09/11/2010	30/12/2010	Prime time 21:30h- 22:45h

The topics of the ten most watched titles (table 11) include almost all the elements of traditional stories that have made of *telenovelas* the most characteristic format in Latin-American television (couples, the struggle for love, conflicts between the rich and the poor or the good and bad, passions,) although these elements are refreshed with current urban problems such as drug trafficking, violence, sexual child abuse, human trafficking, etc. However, they also include melodramas with other contemporary topics such as environmental protection, community development, overcoming poverty or marginality (*Chepe Fortuna*, Colombian *telenovela* whose central character is a fisherman); or women's development, social and racial discrimination and the conflicts derived therefrom, always seasoned with the foreseeable ingredients: family disputes, jealousy, envy, revenge seeking for family fortunes (the Ecuadorean *telenovela* *Rosita, la taxista*'s main character represents an Indian woman, as seen in chapter 4 and also concentrated high female audience (table 12.)

Table 11. Subject-matters in the 10 most viewed titles

Titles		Key themes	Social themes
1.	<i>El Capo</i>	Power relations in a context of organized crime; passion, ambition, betrayal, revenge, intrigue, hatred	Drug traffic, criminality, participation in organized crime as a means to overcome poverty
2.	<i>El Primer Golpe</i>	Action, suspense, love, passion, hatred, murder, violence (film based on the book <i>Más sabe el diablo</i>)	Juvenile delinquency, urban gangs, organized crime
3.	<i>Rosario Tijeras</i>	Murder, passion, love conflicts, intrigue, rape	Organized crime and hired assassins, violence against women, child abuse

4.	<i>Amor Sincero</i>	Mother-daughter relations, family conflicts, popular music (singer Marbelle's autobiography)	Popular culture and music, public vs. private identity, problems of fame, machismo in men-women relations
5.	<i>Donde está Elisa</i>	Suspense around a little girl's kidnapping; crime, intrigue, family conflicts	Child abuse, personal feelings vs. family traditions, lack of communication in families
6.	<i>Más sabe el Diablo</i>	Uneven love relations in the context of organized crime, action, revenge, passion, revenge	Organized crime, juvenile delinquency, Latino marginality in large US cities (Chicago)
7.	<i>Mi recinto</i>	Coast peasants' (Montubio) daily life and customs; couples, parody	Machismo, sexism, social and racial discrimination; environment protection, the right to work, respect for the elder
8.	<i>Doña Bella</i>	Life and relations of an elegant prostitute in a small city; love passion, jealousy, revenge, family conflicts, social pressure	Female prostitution, male possession, machismo
9.	<i>Rosita, la taxista</i>	The struggle of an Indian woman in low-income urban sectors; love relations between the rich and poor, jealousy, envy, ambition, family conflicts, influence of astrology	National migration, interculturality, ethnic discrimination, social and genre evolution, the role of women
10.	<i>Chepe Fortuna</i>	Political struggle, conflicts of interests, love relations between rich and poor	Popular leadership, political struggle, personal development, community development, environment protection, promotion of the Colombian Caribbean

In relation to audience differences by genre (table 12), female audiences ranging from 18 to 99 years old were notoriously higher than the male audience in telefilm *El primer golpe* (9.8%) and *telenovelas El Capo* (9.6%), *Dónde está Elisa* (9.3%), and *Rosario Tijeras* (8.2%). Among the males, only *El Capo* (9.1%) concentrated a significant percentage of viewers in the same age strip. However, the only Top-Ten telefilm, *Más sabe el Diablo*, which summarizes its main character's criminal records, reached more male audience than the *telenovela*. In any case, it is worth to underline the trend illustrated by our table: women follow *telenovelas* in a much higher rate, and the male audience never exceeds them in any fiction program.

In what concerns age strips, three Colombian *telenovelas* (*El Capo*, *Amor sincero*, and *Rosario Tijeras*) drew the highest audience between 3 and 11 years old and, excepting the second of these, we must say that the other two confront strong issues for such age ranges. Both programs are also in the first places in the range of 12 to 17 years, followed by *Más sabe el Diablo*, and *Rosita, la taxista* that had a higher female audience in the strip of 18 years and over.

In relation to socioeconomic level per age strips, in classes AB (high and middle) 18 years old and over, the highest audience percentages are equally shared (7.4%) between telefilms *El primer golpe* and *Dónde está Elisa*. *Más sabe el diablo* draws more audience in the group ranging between 12 to 17 years old.

In the remaining Top Ten, female and male audiences tend to decrease, except for the series *Mi Recinto*, for which there is no available rating data. Likewise, there is no socioeconomic information on *telenovelas Rosita, la taxista* and *Chepe Fortuna*, although these data would have been interesting, particularly in Ecuador, because they have been criticized and they confront important social topics for the country (Table 11; please see Chapter 4.)

Table 12. Audience profile of the 10 most viewed titles: genre, age & socioeconomic status

Programs	Channel/ Network	Genre per age strip				Social-economic level per age strip		
		M & W 3-11 Total	M & W 12-17 Total	Women 18 -99 Total	Men 18-99 Total	AB 3-11 years old	AB 12- 17 years old	AB 18 & over
1. El Capo	TC	7.5	9.1	9.6	9.1	5	5.4	6
2. El Primer Golpe	Ecuavisa	4.6	7.3	9.8	6.4	4	6.5	7.4
3. Rosario Tijeras	TC	6.3	8.2	8.2	6.9	4	4.2	5
4. Amor Sincero	TC	6.9	6.5	7.7	5.3	4.2	3.9	4.5
5. Donde está Elisa	Ecuavisa	3.6	6.2	9.3	5.3	3.8	6.6	7.4

6. Más sabe el Diabolo	Ecuavisa	3.4	7.3	8.5	5.6	3.6	6.9	6.7
7. Mi Recinto	TC *	-	-	-	-	-	-	-
8. Doña Bella	TC	5.6	5.9	6.7	5.2	-	-	-
9. Rosita, la taxista	Ecuavisa	3.8	6.8	7.2	4.5	-	-	-
10. Chepe Fortuna	TC	4.9	4.5	5.7	4.2	-	-	-

Source: Ibope Time.

*No data available

3- The transmedia reception

3.1 Background

Transmediation, as defined by Jenkins (2003),¹¹³ does not take place in the Ecuadorean audiovisual fictional space because the different formats and stories are not exploited by the producers or the networks that transmit the programs. It is the productions' fans who upload the videos and intend to generate interaction in the different social networks; however, these activities are limited and do not generate knowledge or collaboration, which is the purpose of such spaces.

This statement is based on the following facts: 1) national fictional production for television is limited, and the audiences use the network as a video repository or file to consume what they were unable to watch during the normal broadcast time; 2) fictional programming does not release interactivity among Ecuadoreans; a virtual ethnographic exploration can be made in Twitter, Facebook, LinkedIn and other networks to prove that users do not cause any debate or dialogue around the chapters, characters or the plot of audiovisual programs – the opposite occurs with non-fiction formats, such as news, debate, contests, and entertainment programs; and 3) the network is not considered a space for generating stories that continue the fictional programs or to complement them with new formats suitable to the network. Digital culture, or cyberculture, is not rooted in society, and the creation of adequate stories for those formats is limited to conceptual artists' or graphic designers' experimentation; even in academic environments cyberculture has not hit audiovisual format productions.

3.2 A single case

With the above background, we present the case of Ecuador. To observe transmediation, we took in consideration YouTube platform, where fans accounts have uploaded different chapters of the series *Mi Recinto*. The account with the largest amount of visits is SuperRivera95, who uploaded 7 of the 8 chapters of the new 2010 season of the program called *Mi Recinto 2012* that refers to the film *2012* and the end of the world according to the Maya prophecies. Officially, the series does not have any account in YouTube and neither does TC Televisión, which produces and transmits it, and this is why they resorted to the fans accounts. The series has an official website in the producer network's web, but fails to comply with the study's methodological criteria because user traffic cannot be measured, and there is only one comment up to date.¹¹⁴

It must be said that in 2009 this humor series issued a comic book that did not exceed 5 publications. With this narrative format, *Mi Recinto* generated transmediation but did not last in time; this shows that its audience does not consume formats that demand spending, no matter how low it may be.

Name of web page, website or social network: YouTube		
Period of observation: May 2010		
General	Description	Purpose

<p>1. Site's origin or source</p>	<p>Of the 8 videos of the series <i>Mi recinto 2012</i>, 7 have been uploaded by a fan: SuperRivera95. The video's quality is very poor – the image is pixelated.</p>	<p>User <i>SuperRivera95</i> is the only one that has uploaded this 8-chapter series transmitted in January 2010. The account owner is a fan of the series, which also has other chapters with fewer visitors. This collection called <i>Mi Recinto 2012</i> has the highest number of visitors and expectations that are even published in the comments.</p>
<p>2. Site's tools that enable interaction between audiences</p>	<p>1) They enable to watch the chapter. 2) They enable comments. 3) It counts the number of visitors and comments posted. 4) It offers links to other types of social networks (Twitter, video pages, etc.)</p>	<p>The YouTube platform is a video blog that enables generating accounts, establishing connections between networks, posting comments, etc.</p>
<p>3. Average number of visitors during the observation period</p>	<p>Each chapter shows different figures: Chapter 1: 35,455 total visits up to date (March 24, 2011.) The visits in the proposed period cannot be measured because there is no breakdown in YouTube with the statistic tool, which shows the following figures per chapter: Chapter 2: 6,822, during May 2010. Chapter 3: 4,166, during May 2010. Chapter 4: 3,301, during May 2010. Chapter 5: 2,753, during May 2010. Chapter 6: 2,763, during May 2010. Chapter 7: 3,943, during May 2010. In order to calculate the average visits during the chapters' publication time, only the 6 videos that have figures will be accounted for, i.e., 3,958 visitors per video.</p>	<p>To know the number of users who visit the site.</p>
<p>4. Average number of comments posted during the period of observation</p>	<p>User participation is minimum as compared to visualization, since each chapter has the following number of comments: Chapter 1: 15 Chapter 2: 1 Chapter 3: 2 Chapter 4: 2 Chapter 5: 2 Chapter 6: 5 Chapter 7: 11 In all, the comments add up to 38.</p>	<p>To identify the degree of fiction-user interaction, since we know that not all persons who access the site participate there. To analyze what interactivity levels (passive, active, creative) and what type of interaction (relational, proposing or critical) prevail in the sites.</p>
<p>5. Percentage of men & women users</p>	<p>From the 38 user comments only 1 was made by a woman.</p>	<p>To know the site's visitors user-distribution per genre.</p>

3.3 Types of posted comments

The comments that program audiences post on Internet are detailed below.

Name of web page, website or social network: YouTube	
Observation period: May 2010	
Total number of comments	Description
Number of comments on fictional programming and its contents: 38	<p>Story Characters</p> <p>From the total number of comments, only one criticizes the program's quality as telejunk; 3 attack the user who called the series 'junk'; and 20 ask the account's owner to upload the final chapter. The remaining comments are related to the characters' dialogues and place completely sexist remarks on the actresses' physical appearance.</p>
Number of comments addressed to other users: 3	In the initial chapter, that includes the 15 comments, 3 attack and insult one of the users who criticizes the program's quality.
Number of links posted on the page: 0	NOT APPLICABLE
Interactivity levels by using the platform	<p>Here we find 100% passive interactivity and no other level, since the users only limit their participation to ask the account's owner, in several ways, to upload the final chapter. The ways range from the most respectful to the most offensive. Interaction is completely relational and has to do with the protagonists' physical features and celebrations of the central character's naughty actions.</p>

4. Highlights of the year

4.1 Five national stars

Five national productions were screened. Three *telenovelas* transmitted in prime time by the best rated channels and two humor series are undoubtedly the most outstanding productions of the Ecuadorean fictional television in 2010. *Rosita, la taxista* ranks among the 10 most watched titles; the other national production, *Mi recinto*, which is also among the Top Ten, is a humor costume parodic series that screened its tenth season in May 2010, i.e., ten continuous years on the air make of it a special phenomenon of fictional TV audience and the only case of transmediation in the Ecuadorean television, as shown in the former chapter.

In the national context, being a traditional importer of Mexican, Venezuelan, Brazilian and, more recently, Colombian *telenovelas*, as well as those produced by Telemundo for the Hispanic community in the United States (Table 9), the screening of 5 national fictional titles is notable in itself, leaving the topics, their treatment or the different aspects related to quality aside. In spite of the fact that, since its arrival in December 1960,¹¹⁵ Ecuadorean television opened the doors to fiction, whether by teletheater, live performances, or low-budget miniseries, it was not until the end of the 1980s that the national fictional television production became significant and continuous, particularly in two national-scope channels with headquarters in Guayaquil – Ecuavisa and TC Televisión –, which are screening, in this order, all ten most watched titles.

4.2 Different rating, fictional production and targets

In this first report on fictional television in Ecuador, we cannot leave aside the history of those channels,

¹¹⁵ RTS (Radiotelevisión Satelital) was the first television channel created in Guayaquil, on December 12, 1960. One year before, in Quito, there was an attempt to install a channel ascribed to an Evangelic Church radio, HCJB, but the broadcasts failed.

their rating levels, and their target, which are factors that influence the contents of their programming and those of the projects they put the stakes on.

Ecuavisa and TC show high rating and share levels (Tables 4 & 5), particularly in the Ecuadorean Coast. Nevertheless, we could say they have different audiences because the populations of the urban sectors and in rural communities settled in the outskirts of urban centers in this region of the country, and in the Sierra as well, prefer TC Televisión. On the contrary, Ecuavisa has the highest national ratings and concentrates most of the college and postgraduate educated audience,¹¹⁶ which is also reflected in the programs they broadcast. TC has the highest hours of *telenovelas* broadcasting, as shown in table 12: six of the nine Top Ten and the series *Mi Recinto*. The remaining *telenovelas*, including *Rosita, la taxista*, are transmitted by Ecuavisa.

The other *telenovela* screening was made by Telemazonas, the second channel in national ratings and share (Tables 4 and 5.) Seventeen years later, it screened its second fictional production, *Mostro de amor*. Approximately three years ago, they included foreign *telenovelas* in their programming. This may lead us to think that the rating increase of 9,000 homes between 2009 and 2010, which curiously reduced that of Ecuavisa, is due to the fact that it started competing with prime-time Colombian *telenovelas* with very strong contents that unveil the mafia and drug traffic world or the urban gangs.

Likewise, we must note that since the early 1980s, Ecuavisa included a Brazilian *telenovela* in its prime time and, during two decades, was the only channel licensed by *O Globo*, mainly. In mid 2010, *Camino de Indias* was surprisingly displaced to the 22:45 time strip to screen one of Telemundo's productions *Más sabe el diablo*, which appears sixth among this year's Top Ten (table 9), after telefilm *El primer golpe* which, precisely, narrates the central character's beginnings in the criminal world of Los Angeles. In the same time strip of Colombian and US Hispanic productions that deal with drug traffic and other urban problems, it seems that the argument on Indian traditions did not appeal to audiences, and that was the reason for displacing the schedule resulted from the rating levels.¹¹⁷

Another remarkable fact, and not only referring to 2010, is that *telenovelas* keep a comfortable first place in the times they are broadcast (table No. 2), quite higher than news reports. If we take in consideration formats such as series, miniseries, feature films, children's cartoons, fictional programming adds up the largest amount of television hours.¹¹⁸

4.3 Humor as a regional and content brand

Other premieres of national fiction are *Fanatikeda*, a TC Televisión *telenovela*; and a humor series, *Ni por aquí ni por allá*, screened by GamaTV.

Fanatikeda makes the difference in relation to the other two national *telenovelas* because its plot was written as a *thriller*: a police investigation of a series of murders committed against the members of a young music group. The cast was not only composed by national actors, but also Venezuelan and one Puerto Rican actor because of the projected international sales.¹¹⁹ Nevertheless, in spite of its technical quality (digital technology),¹²⁰ the *telenovela* did not reach the expected rating levels perhaps because it competed with the high-rating Colombian productions screened on the same channel, or because it was not screened, paradoxically, on the prime time strip.

But the main difference of this *telenovela* as compared to the other two national productions in 2010 is that it has a more complex plot and that it does not make of humor and urban folklore the main structure, unlike *Rosita, la taxista* and *Mostro de amor*, and the series *Ni por aquí ni por allá*.

As a matter of fact, the humorous way of characterizing and/or stereotyping some individuals is the core of the most recent Ecuadorean fictional production. We could also say that it has sociological and regional, more than aesthetic and creative roots, and that, besides other factors related to independent TV channel producer groups, it

116 According to "Estudio de usos y hábitos de consumo de televisión en Ecuador" [Study on TV uses and habits in Ecuador], prepared for Ciespal by Perfiles de Opinión (February 2009), Ecuavisa is favorite in Ecuadorean homes, with 31%, versus TC's 17.30% (third place nationwide.) In what concerns the audience's academic education, 38% has college education and 61% post-graduate levels. In the case of TC, the large majority of its audience has no education whatsoever (26%) or only elementary (20.7%).

117 The Brazilian *telenovela* transmitted later – *Vivir la vida* – was screened on the same final programming time. After *Más sabe el diablo* in prime time, they included *Dónde está Elisa*, also by Telemundo, which ranked fifth in the top ten.

118 Ciespal's study mentioned in footnote 2 points out that *telenovelas* have over 30% of the programming preferences, particularly from Monday to Friday. This preference is definitely higher than that of news reports, for example, which are under 20%.

119 Today, Charlie Massó, who was a member of Menudo, the famous youngster music group of the 1980s, is a producer and actor.

120 "The *telenovela* lacks an international touch". Redaction Espectáculos, Diario El Comercio, October 6, 2010.

influences the scripts and productions, as well as other factors related to the TV channel's independent producers.

The three *telenovelas* and two series were produced and filmed in Guayaquil, which is the country's largest city located on the Coast where Ecuavisa and TC have their headquarters. Daily life in this city is more casual, less politicized and more conservative than in Quito, the capital, located on the Andean Sierra. These television productions reflect the idiosyncrasy of the local population that lives mostly in low-income sectors and whose speech has influenced other social sectors and other cities and regions of the country.

Resorting to humor or attempting to reflect the people's behavior and identify situations and characters of most people is something derived from the theater groups that started in the late 1970s. Years later, these artists appeared on television with humoristic sketches that were turned into series. They created drama scripts with the city, its characters, and special language as the referential scenario.¹²¹

Mostro de amor, for example, cannot be analyzed without considering Ecuavisa's preceding *telenovela* *El cholito*, which was screened between 2007 and 2008. This *telenovela* broke audience records throughout the country; and its central character derived from a character of the humoristic series *Vivos* screened in the same channel during 9 years.¹²² After this *telenovela* and because of an economic disagreement, its director and cast became part of the staff of Teleamazonas, a channel with its headquarters in Quito that premiered *Mostro de amor*, the second part of *El Cholito*. This second part failed to reach the first part's ratings perhaps because, as its creator and producer David Reinoso said, "we did not have the competition we now have";¹²³ or perhaps because it was the first time this channel from Quito, with more audience in the Sierra Region, launched something of the kind and, to this end, invested \$3 million in the production and in equipping the set in Guayaquil. However, the main cause could be that the central character, who attracted the audiences by presenting himself as some sort of ugly and poor anti-hero born in the low-income outskirts who manages to become a television reporter – with all the fanciful thoughts that are created around TV celebrities –, lost his essence in the second part of the program, once he became the heir of the channel's owner because he found out he was the product of a businessman's extramarital relation with a maid. This is a traditional plot about a fictional character born from the characterization of a real-life person, although there was the attempt to value a socioeconomic and racial sector that had been represented but discriminated in symbolic TV productions.¹²⁴

On the contrary, *Rosita, la taxista*, which also takes place in Guayaquil, was criticized from the beginning by different persons and groups, among which the Ecumenical Human Rights Commission, Cedhu, that required the state to take the program off the air because "the *telenovela* denigrates and discriminates Indian women".¹²⁵ This interpretation, nevertheless, was unsupported and also guided by stereotypes on national television productions. The character actually defended the absence of Indian traits in her (it was performed by a white-mestizo actress – which, perhaps, was its main flaw) by emphasizing her native clothing and speech (a blend of Coast expressions with syntactic Kichwa constructions.) In short, she defended a culture rather than racial factors.

Rosita is the driver of a taxi company, Combo Amarillo. Her mother is Indian and she ignores who her father is; she is bright and resolute and gets involved in a relation with a rich family heir – another traditional plot aimed to attract audiences in spite of the screenwriter's attempt to rescue the country's plurinational nature and bolster interculturality which, in fact, takes place because of internal migration processes that make of Guayaquil the target of large amounts of persons from rural areas and small cities of both Sierra and Coast regions.

Without considering other aspects that make the plot traditional, both mentioned *telenovelas* resort to situations and characters that are funny, whether because they represent customs, behaviors, thinking, or speeches that are part of the Urban Coast folklore, particularly from Guayaquil; or because for some groups other than urban low-income sectors such representation of customs, beliefs, behaviors, or speeches appear to be funny and/

121 An example of this is *Guayaquil Superstar* by Grupo La Mueca, which performed for several years and also created *Mis adorables entenados*, the first television fictional humoristic series of the last 25 years. Several other groups and actors derived from La Mueca and established independent acting schools. Some of the casts of those times are now working in the *telenovelas* we are talking about.

122 According to the data provided by the channel, the *telenovela* reached an average rating of almost 27% and average share of 38% in October 2007 and May 2008. *El cholito* caricaturizes a television journalist known for his personal style of red chronicle; the name comes from his socioeconomic origins – in Ecuador, "cholo" has passed from being a social category (a blend of Indian and white races) to be considered a social-cultural and even aesthetic category that refers to the ugly and tacky. The series *Vivos* migrated from TC to Ecuavisa, where it was also screened for several years with the name *Vivos y revueltos*.

123 El Comercio, October 6, 2010, quoted article.

124 It must also be noted that the same director and cast created a humor series, *La pareja feliz*, which is not on the 2010 lists because it was a continuation and not a premiere.

125 El Comercio, Oct. 6, 2010, quoted article. Cedhu, one of the first human rights advocacy organizations in Ecuador, wrote a letter to the State authorities in this sense. According to the same article, the public relations officer of the channel replied that they had a different idea of the character and that their intention was for it to be "highly diverse, broad, with no language or racial restrictions."

or stereotyped. In *Rosita*, for example, one of the secondary characters, a driver of the same taxi company, born in the Sierra Region and who is always using his attractive and Casanova skills in front of women, is a stereotype of the social freak. In *Mostro de amor*, it is Pepe Chalén, alias El Cholito, whose ugliness, naiveté, and spontaneity also causes hilarious fondness.

While the plot's core in these *telenovelas* is regional culture and humor, in *Mi Recinto* the attempt to represent the behavior and traditions of the *Montubio*, or Coast peasant,¹²⁶ gets lost in the emphasis that the character gives to his alleged sexual power and his vision of women, which is manifest not only in what he says but also in his gestures.¹²⁷ It is, therefore, a stereotype of the *Montubios*. Initially, the series was also criticized by human rights and women advocacy groups that considered that the character's attitude in relation to the *Montubios* and women was offensive.¹²⁸

Nevertheless, the producers say that both the character and the plot changed since the 2008 season: "From the first Garañón to the present one there have been lots of changes: now we are sending messages such as environmental protection, family, the elder, the rights to work," said its producer.¹²⁹ The critiques "encouraged the changes", she stated. However, in relation to women, the character "is still a little rascal because he is seductive." It seems that "politically correct" ideas in a state-managed channel excludes genre relations because men's representations, in the most traditional 'cowboy' style, and those of women, in their most traditional role of sexual instigators, is what perhaps draws the audiences' fidelity.

The sketches of the new humor series, *Ni por aquí ni por allá*, screened by GamaTV, are based on the characters' interaction with the social networks through "Vishivuk", a computerized refuge. The situations reflecting daily life "border on absurdity,"¹³⁰ and in spite of the fact that the channel is based in Quito and is managed by the state, its humor still has a regional footprint from Guayaquil, because the director and the actors are the same who produced *El Cholito* and that, due to discrepancies with the central actor and group's creator in relation to the production of *Mostro de amor*, decided to move to another channel.

In summary, national television fictional programming requires new producers from other cities of the country, as well as other views in order to enrich and deepen the stories. New stories also need to be created. Until now, the attempts show a lack of scriptwriting creativity and skills. This hinders these national fiction products' exports, which are the expectations of the private economic efforts.

5. Topic of the Year: Quality Fiction

A challenge for Ecuador

In order to understand the topic of quality in the country's television fictional programming, we need to review part of its five-decade trajectory. Quality in this medium goes hand in hand with its growth and the country's television and movie capacities in forming professionals and investing in this field.

Regarding the intrinsic relation between television history and quality in the country, we must point out that the Ecuadorean audiovisual media's structure is that of the traditional private sector, that is, a segment that seeks to profit more than to offer television services that could favor the audiences. In this sense, the main goal of this medium has been to seek for inexpensive high-rating programs. This situation radically restricted the development of national productions because the latter resulted in higher costs than importing "canned programs", particularly from the United States, and *telenovelas* from Mexico, Venezuela, Argentina, Brazil and, lately, from Colombia. In other words, the development of the country's television production capacity, as well as the related professional training, has been quite limited.

The channels' production capacities have been focused on news reports, which must be produced by the

126 According to the 2008 Constitution, the *Montubios* are now recognized as a group with its own identity that is part of the country's cultural diversity.

127 "El compadre Garañón" is the name of the central character; he walks like a jockey, with his legs bent outwards, as if he was always willing to sexually assault the "mares", as he calls women.

128 The actresses' clothing is an urban adaptation of the typical Coast peasant dresses and is aimed to show their physical attributes: low necklines, very short skirts.

129 Natalia Baldeón, in a telephone interview with Ciespal's Investigation Area, with this report's purposes.

130 According to: http://www.guayaquilcaliente.com/guayaquil/actualidad/tv_nacional/

local or national TV stations themselves. This has led to a significant development of product and training, as proved by the number of journalism schools in the country – over 30. Nevertheless, few of these become fictional program producers. They also have experience in producing sports and entertainment programs, particularly contests.

In addition to the foregoing, there is an incipient development of cinema in our country. In spite of the fact that it appeared in the 1930s, it was not until the year 2000 that it reached more continuous production and the first film schools opened in the country. In other words, Ecuador is just beginning in audiovisual arts, and this has direct influence on our television production capacity.

The low quality of fictional television production is also linked to the scarce or inexistent support from the state. The state has assigned efforts and money to television production just recently, in 2008, when public channel ECTV started its programming, although it has not put the stakes on fiction yet.

The commercial trajectory of Ecuadorean television is an important factor to define quality, since it is ruled by the paradigm of trade, i.e., market demands. Therefore, the idea that competition between channels is a road to quality television has become a rule of thumb. The clearest repercussion of this idea becomes evident in the organization and programming of the public channel and others managed by the state as of 2009, since they follow private channels reasoning.

“This competition process between television channels is thought to have influenced the creation of a television culture characterized by shallowness and trivialization, and that it endangers the quality and diversity of the channels’ programming” (Gutiérrez, 2000.) This situation has defined the concept of television quality which unfortunately and undoubtedly is based on the search for ratings for their general programming and for fiction in particular.¹³¹

In this sense, it is essential to expand and deepen the debate on television quality in Ecuador. We need to review television fictional programming and quality based on the main elements of international debate on this topic. This means analyzing the conditions required for good creative and quality broadcasting not only based on rating as a parameter because, as we all know, a large number of TV viewers is not always a synonym of quality. This is only achieved when certain conditions are met and certain capacities are developed which, according to the number of *telenovelas* produced in the country in 2010, is apparently what is being sought for.

5. 1. Was 2010 a productive year for television fictional production in Ecuador?

As mentioned in the previous chapters, 2010 is a relevant year for the country, at least in what concerns the amount of national fictional premieres. Although the percentage is low as compared with all premieres of the genre in this year, 5 titles were put on the air in prime time, i.e. a fifth part (19%) of the total fictional programming in the same time strip.

Time strip	National				Ibero-American							
	Chapters/ episodes	%	Hours	%	Chapters/ episodes	%	Hours	%	Chapters/ episodes	%	Hours	%
Prime time (19:00 – 22:59)	313	17	305:09	19	1495	83%	1280:44	81	1808	100	1585:53	100

Source: Ibope Time - Ecuador

We must point out, however, that although these productions do not necessarily reflect quality television – as conceived beyond the market’s vision and the absolute rule of ratings – they do show progress in promoting national productions. To support this statement, we reviewed the products according to the parameters specified below.

In the first place, in relation to topics and contents, the trend in these productions is to resort to stereotyped and predictable characters that exaggerate certain features and attributes related to classical roles in family, love,

¹³¹ This is the case of the time-strip displacement of Brazilian *telenovelas*, as mentioned in the previous chapter.

and friendship relations which reaffirm predictable, unchanging traditional life models. They use an *underlined unique voice* (“uniacentalidad significativa”)¹³² which, by means of redundancy and stressing, allows only one interpretation of the topic or subject. The speech proposals are closed and opposite to quality television, i.e., diversity.

Diversity is one of the key concepts related to quality television.¹³³ This means that the medium must reflect diverse opinions, information, topics, contents, stories, characters and groups, styles, standpoints, etc.

Another resource that the five mentioned productions use and abuse of is humor (except for *telenovela Fanatikda*, which is a thriller.) Humor is a valid ludic element in screenplays but, if handled as the “magic recipe” to trap audiences, it becomes a commonplace exploited by all producers and loses relevance. They end up with a basic and unimaginative concept of its management – writing humor sketches in a more complex narrative genre such as *telenovela*.

From this perspective, Ecuadorean television needs to **develop its own TV language** that incorporates daily narrative identities and forms that range from humor, to dramatic cores and aim to more complex proposals, without need to exaggerate any resource, such as humor, which is widely accepted by most audiences. Building their own quality language means developing novel and understandable stories based on the identities of the audiences.

Quality television is also related to the **educational values** of specific programming, i.e., television’s implicit capacity, as an audiovisual medium, to create social representations and imaginaries. From this point of view, the Ecuadorean television fictional proposals in 2010 insist on basic and non inclusive social representations. Only *Rosita, la taxista* makes an attempt to approach the social inclusion of an Indian character; however, the production committed a serious mistake by putting a white-mestizo woman in the role of the Indian. This generated different critiques, as mentioned in the previous chapters. The incorporation of educational values as quality elements takes place through daily social actors in the programming and new topics for the audiences’ interest.

Technical quality is related to factors such as image quality (digital technology), composition and editing; the quality of the script, performance, and staging; and post-production quality (audio, graphics, and design.) From this point of view, Ecuadorean television has made progress, particularly in audiovisual and technological management, as we saw with *telenovela Fanatikda*, but still has huge difficulties in what concerns the script, performance, and staging. This is due to the fact that there is no TV and film actors’ school and the casts mainly come from the theater, which is guided by other rules, based on accentuation of gestures, voices, movements; or school for screenplay writers, and many times projects fail. As Álvaro Pazmiño, an Ecuadorean film and television producer, said, “the absence of creativity in the scripts make them unattractive to the people and make the stories boring.”¹³⁴

Another key element to define quality television is the capacity of **representing reality**. This implies analyzing the referential contents of a television program in relation to reality; the relation can be high, medium, or low. To this end, the television program’s speech must be analyzed by decomposing the narrative core in characters, situations, and environments in order to establish ways of life, characters, and situations they present as valid above others. Only this exercise will take more than one chapter; however, from a quick outlook, we can point out that the reviewed programs have stories based on “heroes” and typical protagonists with few changes and promote stereotypes based on the traditional roles of men and women, and traditional life styles as well. Only few characters and situations propose new genre and social roles, as well as different ways of relating to one another.

Finally, we should bear in mind television quality from **the point of view of the spectator or percipient** (Gutiérrez, 2000.) The assessment of quality television from the percipient’s point of view requires a series of techniques and methodologies to tread into the world of audiences in order to attain a deep knowledge of their perceptions and motivations on what they consider is quality in television fictional productions. The quickest, although limited, way to approach the quality parameter is the rating. The five national productions in 2010, thus, have the following ratings:

132 Prieto Castillo, Daniel. Diagnóstico de la comunicación. Manuales didácticos CIESPAL, 1995.

133 Gutiérrez Gea Charo. Televisión y calidad: Perspectivas de investigación y criterios de evaluación. Revista ZER, 2000

134 “A la televisión le falta roce internacional”. El Comercio, octubre 2010, artículo citado.

Program	Type	Rating
<i>Mi recinto</i>	Humor fiction	15
<i>Rosita, la taxista</i>	Telenovela	14
<i>Mostro de amor</i>	Telenovela	8
<i>Ni por aquí ni por allá</i>	Humor fiction	7
<i>Fanatikda</i>	Telenovela	4

Source: Ibope Time - Ecuador

The ratings, particularly those of *Mi recinto* and *Rosita, la taxista* are representative, especially the latter, since it is screened on prime time and it competes with foreign productions. Anyhow, the data suggest that, also from the spectators' point of view, Ecuadorean products lack a connection with their audiences. This demands strong work to search for new quality stories and new topics more closely related to the audiences.

To conclude, and in response to the question of if 2010 was a productive year for fictional television in Ecuador, we could say it was, if we limit our review to the amount of productions made. On the other hand, we also have to consider that, in spite of the difficulties to produce quality fiction programs, some channels are opening the road to the national production. However, the aspects mentioned herein must be developed to aim to quality television programs, not only at the technical level, but also at the content level. To achieve this, investigation must also be developed; this means we need to be more reflective and self-reflective, as a key tool to improve the quality of Ecuadorean television.

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Spain: Banking on big productions

Charo Lacalle¹³⁵

1. The audiovisual context in Spain

The analogue switch off in April entailed the creation of numerous channels, which have significantly increased and aggravated the traditional competition in Spanish television. However, despite the widespread decline of the audience in most networks, both the television consumption record broken in 2010 and the slight recovery in advertising investment point out the unquestionable strength of a medium that, far from confronting Internet, is turning Web 2.0 into its best ally. In this first year without commercials on the national public television, some of the most relevant events include the coming into effect of the General Law on Audiovisual Communication; the merger between Tele5 and Cuatro and, successively, the shareholding of Tele5 and Telefónica in Digital+; and the impact of the soccer World Cup on TV ratings, among others.

Spanish networks (open access TDT)

Ownership	Public channels		Private channels
	First channel	Second channel	
National channels	- TVE1	- La 2	- Antena3, Tele5, Cuatro, LaSexta, Veo 7
Autonomous channels	- Canal Sur	- CS 2	- 8TV
	- TV3	- 33	- CYL7
	- TVG	- TVG2	- CYL8
	- ETB1	- ETB3	- A3 Canarias
	- ETB2	- La Otra	- V TV
	- C9	- NOU24	- NUEVE TV
	- Telemadrid	- NOUDOS	- La 101
	- TPA	- TPA2	
	- CMT	- CMT2	
	- TVCAN	- TVCAN2	
	- ATV		
	- 7RM		
	- IB3		
- International autonomous channels			

Source: OBITEL

Despite dropping 0.4% over last year, La 1 leads the ranking of Spanish channels for the second consecutive year (16.0%). Tele5 (14.6%) loses 0.5% compared to 2009 and achieves the second position, followed by Antena3, which drops three points and experiences the most noticeable decrease. Cuatro, on the fourth place, also undergoes a remarkable descent, losing 1.3% over the previous year. Consequently, LaSexta is able to reduce the distance that separates it from Cuatro, becoming the network with the least decrease during the analyzed period (0.2%). Unlike the traditional channels, the specialty open access TDT channels dramatically increased their audience, reaching the 18.5% of the share (7.0% more than 2009).

Audience share of Spanish networks 2010

Share	La1	Tele5	A3	Autonomous	Open access specialty	Cuatro	LaSexta	La2	Locals	Private autonomous	Pay specialty	Others

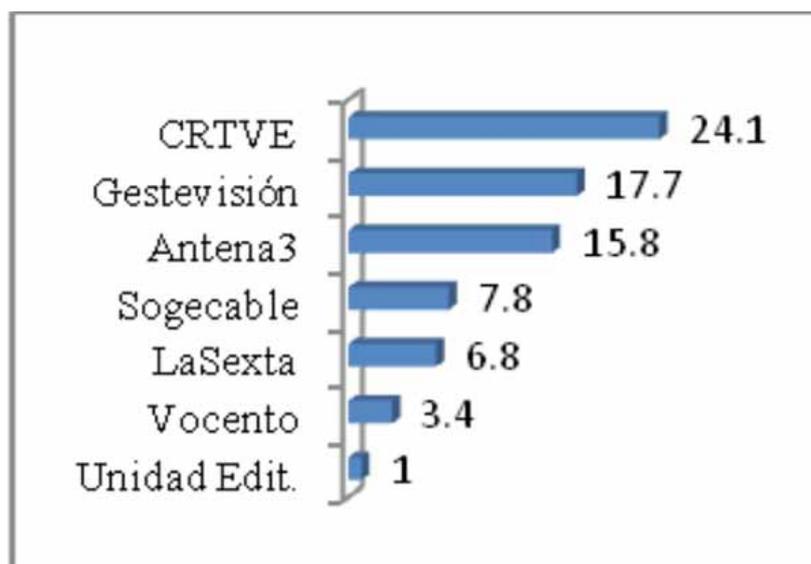
135 The Obitel Spanish team and the Observatory of Spanish Fiction and New Technologies (OFYNTE) are comprised by Charo Lacalle (director), Mariluz Sánchez, Lucía Trabajo and Berta Trullàs (researchers).

2010	16,0	14,6	11,7	11,3	18,5	7,0	6,6	3,1	0,2	0,7	7,0	3,4
2009	16,4	15,1	14,7	13,6	10,2	8,3	6,8	3,8	1,3	0,7	7,5	1,5
Difference	-0,4	-0,5	-3,0	-2,3	+8,3	-1,3	-0,2	-0,7	-1,1	-	-0,5	1,9

Source: Kantar Media/Barlovento Comunicación

RTVE also leads the annual ranking by groups, with 24.1% of the share, followed by Gestevisión (Tele5's group), with 17.7%, and by Antena3's group (15.8%). Sogecable (Cuatro's group) was ranked fourth (7.8%) and LaSexta's group was fifth (6.8%). Vocento (3.4%) and Unidad editorial (1.0%) close the classification. The ranking shows a moderate increase over 2009, as it illustrates the fact that the only groups to decrease were Sogecable's group (0.9%), Antena3's group (0.8%) and LaSexta's group (0.1%).

Audience share of Spanish TV Groups 2010



Source: Kantar Media/Barlovento Comunicación

Elaboration: Obitel

Autonomous public broadcasters also suffered from the increased competition and were caught between the specialty pay TDT channels and the new private autonomous channels created this year (CYL7, CYL9, A3 Canarias, V TV, NUEVE TV and La 10). Consequently, they lost 2.3%, which places the average of the Federation of the Autonomous Radio and Television Organisms (FORTA), at 11.3%. Only the Catalan network TV3 (14.8%) experienced a spectacular rise of three points, although the Balearic channel IB3 also grows by 0.4% to stand at 5.5%. In contrast, audience losses for the rest of the public autonomous networks ranged from the four points drop by the second Basque station ETB2 (9.4%); to the 0.2% of Aragon television ATV (9.4%).

Audience share of autonomous networks 2010

Share	CanalSur	TV3	TVG	ETB2	C9	TVCa	CMT	Telemadr	ATV	TPA	7RM	IB3	ETB1
2010	12,7	14,8	12,3	9,4	8,4	10,0	7,5	8,0	9,4	7,6	4,6	5,5	2,2
2009	15,6	14,5	14,3	13,4	11,8	11,6	10,3	9,7	9,6	7,6	5,2	5,1	3,2
Difference	-2,9	+3,0	-2,0	-4,0	-3,4	-1,6	-2,8	-1,7	-0,2	-	-0,6	+0,4	-1,0

Source: Kantar Media/Barlovento Comunicación

The outstanding results for soccer in 2010, monopolizing the top twenty most-watched programs, may have been decisive in the dramatic increase in television consumption, in a year in which Kantar Media (the multinational company responsible for audience measurement) has incremented the number of audiometers up to 4,625¹³⁶. However, the economic crisis and even the harsh winter could have influenced on the average of 234 minutes of viewing per inhabitant and day, breaking the record of TV audience in Spain (considering that

136 See [http://www.its-media.es/actualidad/noticias/kantar-media-incrementa-su-panel-de-audiencia-de-tv-a-4625-hogares-en-2010\(257\)/](http://www.its-media.es/actualidad/noticias/kantar-media-incrementa-su-panel-de-audiencia-de-tv-a-4625-hogares-en-2010(257)/) [Consulted January, 25th 2011].

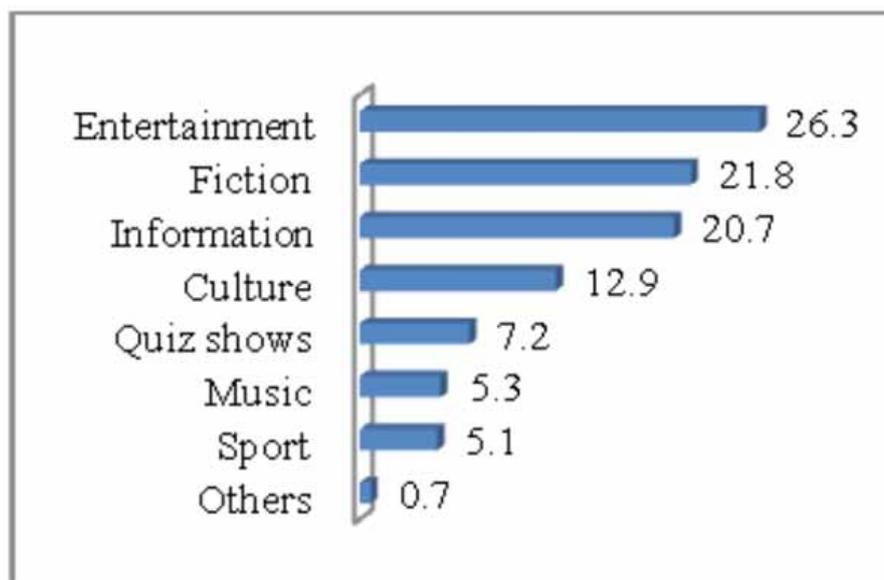
January registered the highest peak of the whole period with 261 minutes per inhabitant and day).¹³⁷

The overtime in the World Cup final between Spain and the Netherlands topped the annual ranking, with an average audience of 14,582,000 viewers (80.3%). The second edition of La1 TV news also slips on the ranking four times in 2010, while only 3 airings of fiction are among the top 50 programs. All three are episodes of *Águila Roja* (La1), aired on November 4th, October 28th and October 7th, occupying positions 37, 45 and 49 of the classification, respectively.¹³⁸

Expansion of TDT

In the second half of the year, Spanish networks hastened to launch the channels still available on their multiplex¹³⁹, after the analogue switch off in April and once the transition to TDT was completed. Increasing the offer has not just entailed the overall decline of the average share of the networks, but has also modified the consumption of genres and formats. Thus, while mainstream television networks have been forced to invest a portion of its resources in developing their TDT channels, the economic crisis has forced them to compensate the high capital investment required in domestic fiction increasing the number of entertainment programs. Hence, the growth of this TV genre, which has displaced the time devoted to fiction to second place in the 2010 TV offer.

Time dedicated to genres 2010



Source: Kantar Media/Barlovento Comunicación

Elaboration: Obitel

From June, the rapid release of new TDT channels was verified at all levels and in all areas of the Spanish television system: state and autonomous; public and private; free and pay. Nevertheless, in some cases they were not exactly new creations, but rather a partial or total restructuring of the existing TDT channels. As expected, both new channels and restructured ones seek specific targets, culminating with the displacement from the mass audience to the target consumer undertaken some years ago by media and advertising of the digital era. Below there is a brief summary of relevant industry activity.

Antena3's fourth channel (Nitro), dedicated to a male audience, started its regular broadcastings in late August. In September, La2 suppressed all its children programming and launched the kid's channel Clan TVE. Meanwhile, 3XL made its debut in the Catalan television, in a channel shared with Club Super 3 and formerly occupied by the 300 channel. Both, 3XL and Club Super 3 are aimed to the same target: young people. That same month, Tele5 abandoned its project called LaNueve, initially intended to compete with Nova (Antena3),

¹³⁷ See <http://www.tns-media.es/actualidad/audiencia-tv/> [Consulted January, 25th 2011].

¹³⁸ See <http://www.tns-media.es/actualidad/audiencia-tv/> [Consulted January, 25th 2011].

¹³⁹ Unlike public stations, which obtained two multiplex of four channels each, private networks only have one multiplex integrated by four channels.

and created Boing, designed to attract the young audience that usually watch Neox (Antena3). On October 1st, LaSexta Group launched the open access channel LaSexta2 (dedicated to entertainment, news and sports) and, a month later, LaSexta3, devoted to fiction, made its debut. LaSexta3 is also offered as part of the ONO Essential package, the pay cable operator that has expanded its TV offer with Oro Sports TV, specialized on minority sports¹⁴⁰. As ONO, in August, Sogecable expanded its group with Canal+2, which replicates the programming of Canal+ excluding sports, for 15 Euros per month.

It is possible that the ever-expanding TV stations may be already producing undesired effects, considering the subpar audience results obtained so far by most of the specialty channels (both free and pay). On the other hand, the trouble to keep these channels free of charge and the difficulty of penetration of those not backed up by the major communication groups are also immediate consequences of the new Spanish television system configuration.

Redistribution of advertising

This year, the downward trend in media advertising investment detected the two previous years has been broken, with a minimum loss of 0.1%. Moreover, contrary to the most pessimistic predictions, 2010 has seen an increase in the general television advertising by 2.9%. This figure, combined with the spectacular growth forecast in Internet videos (20%), confirms the fruitful alliance between small screen and web 2.0. But, beyond the numbers, the period under review has also introduced major structural changes, resulting from the elimination of commercials in both national TV channels (La1 and La2).¹⁴¹

The removal of advertising in TVE, as of January 1st, entailed a new funding system, in which telecom operators would contribute to the state public TV with 0.9% of their benefits. However, in January, the European Commission blocked the entry into force of this measure until its possible illegality could be examined in depth. In September it was finally rejected, which truncated the expectations of the Government to raise € 240 million in this way. But while Brussels' decision caused the Spanish Association of Telephone Operators with Proprietary Network (REDTEL) to appeal on the tribunals against the controversial fee, the Spanish Association of Advertisers (AEA), against the abolition of advertising on TVE, offered to help funding national TV.

The AEA's offer to TVE defends a moderate insertion of advertising able to compensate the forecast amount that should have been collected from the telecom operators. This fact reflects the concerns of an industry that, after the withdrawal of TVE from the advertising business, has already noticed the influence of the major TV networks. Thus, while Antena3 imposed the "unified pattern", consisting on repeating a synchronized advertisement in all channels, Publiespaña limited its commercials in LaSiete and Factoría de Ficción to a maximum of six minutes, intending to extend it to the rest of Tele5's group channels during the first quarter of 2011¹⁴². Needless to say that AEA is still concerned about new movements of the latter group. After merging with Cuatro and following the resignation of TVE to broadcast commercials, Tele5's group holds the largest share of advertising market in Spain.

The agreement between Tele5 and Cuatro was formalized in October, in the absence of authorization from the National Competition Commission (CNC), which was to be granted when Tele5 and Telefónica fulfilled their commitments regarding the acquisition of a part of the Digital+ platform from Sogecable¹⁴³. Finally, the sale of Digital+ ended in November, after Tele5 increased its capital in 500 millions (488 of which were intended to fund the 22% of Digital+). Meanwhile, the purchase of Cuatro resulted in exchanging with Prisa 18% of the shares of Tele5. Pulling the plug on CNN+ in December, whose frequency has been held since then by the Big Brother 24-hour channel, was the first immediate structural effect of the transactions between Tele5 and Prisa.¹⁴⁴

140 Oro Sports TV complements the offer by Gol TV, the first specialty pay TDT channel, created in 2009.

141 See the panel study of advertisers Zenthinela <http://www.marketingnews.es/tendencias/noticia/1053494029005/previsiones-zenthinela-inversion.1.html>> [Consulted January, 25th 2011].

142 Only twelve out of 20 minutes per broadcast hour of advertising can be dedicated to conventional advertising. The rest is distributed among a maximum of five minutes of self-promotions and two minutes of telepromotions.

143 Such commitments modify the agreements and pacts between shareholders so none of them could reach a decisive influence in Digital+. Likewise, not Tele5, neither Telefónica will be able to decide the executives of Digital+.

144 CNN+, a pioneer specialty channel, began broadcasting in 1999.

Banking on technology

Along with the expansion of TDT, Spanish television companies are facing the new audiovisual configuration by adopting formats such as panoramic view, while increasing their commitment to high-definition broadcasting, and they keep moving towards 3D vision.

In January 2010, TVE began broadcasting in 16:9 widescreen, a format also adopted by the 24-hour Channel and Teledeporte, which belong to the same group. In February, HD broadcasts were expanded, arriving to Madrid in May¹⁴⁵. In March, TVE initiated the arrangements to promote an on-demand service by adopting the HBB system (Hybrid Broadcast Broadband)¹⁴⁶ and, by September TVE-HD already reached 85% of the population. Meanwhile, in June, AXN had begun to broadcast HD through the Digital+ platform. In September, Tele5 started the HD testing and became the first network to use simulcast (HD replay of standard definition programming from its main channel). Antena3 joined the HD airings a day later than Tele5, also adopting simulcast.

The Catalan network TV3, on the avant-garde of new technologies, had begun in May the regular broadcastings of the weekly program *Pirineus des de l'aire* (*Pyrenees from the air*), using the format side by side, through the TV3HD channel. In the same month, Antena3 had reported that the first episode in season two of *Los protegidos* (*Ida y Vuelta*) would be shot in 3D, which opened the door to a whole new level of competition in the realm of fiction. In September, Canal+ announced that big cultural and sporting events such as FIFA World Cup matches in 2010 would be aired in 3D.

2. Year analysis: The national and Ibero-American fiction

Domestic fiction on national TV decreases in a year marked by significant investment in historical series and miniseries (mostly biopics), many still waiting to be released. Nevertheless, it should be taken into account that the 56 titles premiered in 2009 (eight more than in 2010, but nine more than in 2008) were an unusually high number, and they were partially the result of the emergence of miniseries in the national prime time. Therefore, it would be inaccurate to speak of a backward step in 2010, and it is more precise to talk of an evolution in the genres and formats tackled.

Antena3 is the network with more domestic fiction released in 2010, with 16 original titles and one adaptation (Colombian telenovela *Pasión de gavilanes*). It is also the one with more miniseries and TV movies (totaling seven). First runner-up is Tele5 (14 titles) and second runner-up is La1 (11 titles). Cuatro ranks fourth, with just three titles in 2010. However, it is noteworthy that, unlike the two sketches from LaSexta (located in fifth place), Sogecable's channel has diversified the formats of its three contributions: a series, a sketch and a serial, the latter being an adaptation of the Argentinean telenovela *Valientes*.

Table 1a. Exhibited productions in 2010 (national TV networks)

La1: 11 national titles	<i>No soy como tú</i> (miniseries)
<i>Aguila roja</i> (series)	<i>Padres</i> (sketch)
<i>Amar en tiempos revueltos</i> (serial)	<i>Raphael</i> (miniseries)
<i>Amar en tiempos revueltos</i> (miniseries)	Antena3: 1 foreign title – Colombia
<i>Cuéntame cómo pasó</i> (series)	<i>Gavilanes</i> (series)
<i>El secuestro de Anabel</i> (TV movie)	Cuatro: 2 national titles
<i>El asesino dentro del círculo</i> (TV movie)	<i>Hay alguien ahí</i> (series)
<i>Gran reserva</i> (series)	<i>La isla de los nominados</i> (sketch)
<i>Guante blanco</i> (series)	Cuatro: 1 foreign title (Argentina)
<i>La señora</i> (series)	<i>Valientes</i> (serial)
<i>Las chicas de oro</i> (series)	Tele5: 14 national titles
<i>Pelotas</i> (series)	<i>Acusados</i> (series)
La 2: 1 national title	<i>Aída</i> (series)
<i>Ciudad K</i> (sketch)	<i>Alfonso, el príncipe maldito</i> (miniseries)

¹⁴⁵ In June 2009, the national public TV had started testing HD broadcast in Valladolid, La Muela (Zaragoza) and Ares (A Coruña).

¹⁴⁶ HBB allows the reception in standard definition on the TV and HD through broadband.

Antena3: 16 national titles	<i>El pacto</i> (miniseries)
<i>Adolfo Suárez, el presidente</i> (miniseries)	<i>Escenas de matrimonio</i> (sketch)
<i>Doctor Mateo</i> (series)	<i>Felipe y Letizia</i> (miniseries)
<i>El gordo</i> (miniseries)	<i>Hospital Central</i> (series)
<i>El internado</i> (series)	<i>Inocentes</i> (miniseries)
<i>Física o Química</i> (series)	<i>La duquesa</i> (miniseries)
<i>Hispania, la leyenda</i> (series)	<i>La pecera de Eva</i> (series)
<i>Karabudjan</i> (series)	<i>La que se acerca</i> (series)
<i>La piel azul</i> (miniseries)	<i>Supercharly</i> (series)
<i>La princesa de Éboli</i> (miniseries)	<i>Tierra de lobos</i> (series)
<i>La última guardia</i> (TV movie)	<i>Vuelo il-8714</i> (miniseries)
<i>Los hombres de Paco</i> (series)	LaSexta: 2 national titles
<i>Los protegidos</i> (series)	<i>La tira</i> (sketch)
<i>Museo Coconut</i> (series)	<i>Qué vida más triste</i> (sketch)

Source: OBITEL

By contrast, in 2010 autonomous channels increased the number of new productions, although it should be noted that they have a large number of TV movies. Faithful to their vocation of proximity and with lower budgets than national stations, the repertoire of genres and formats from FORTA does not vary substantially compared to previous years.

Canal9 (Valencia) stands for the first time in the lead by premiere number of titles (ten), followed by Catalan TV3 (nine titles), Andalusian Canal Sur and Galician TVG (four titles each), the Basque ETB1 and ETB2 (two titles and one, respectively) and Balearic IB3 (two titles). This year, TVCanarias made its debut on fiction with a comedy.

Table 1b. Exhibited productions in 2010 (autonomous TV networks)

Canal9: 10 autonomous titles	ETB2: 1 autonomous title
<i>Asunto Reiner</i> (TV movie)	<i>Mi querido Klikowski</i> (series)
<i>Bon día bonica</i> (serial)	IB3: 2 autonomous titles
<i>Comida para gatos</i> (TV movie)	<i>Làgrima de sang</i> (serial)
<i>Contáctame</i> (TV movie)	<i>Mossèn capellà</i> (series)
<i>Desátate</i> (TV movie)	TV3: 9 autonomous titles
<i>El criminal</i> (TV movie)	<i>Infidels</i> (series)
<i>L'alqueria blanca</i> (series)	<i>La riera</i> (serial)
<i>Tarancón</i> (miniseries)	<i>La sagrada familia</i> (series)
<i>Unió musical da Capo</i> (series)	<i>L'enigma Giacomo</i> (TV movie)
<i>Villa Bresquilla</i> (TV movie)	<i>Més dinamita</i> (sketch)
CanalSur: 3 autonomous titles	<i>Quatre estacions</i> (TV movie)
<i>Arrayán</i> (serial)	<i>Ull per ull</i> (miniseries)
<i>La Mari 2</i> (miniseries)	<i>Ventdelplà</i> (serial)
<i>Padre Medina</i> (series)	<i>Wendy placa 20957</i> (TV movie)
CanalSur2: 4 autonomous titles	TVCanarias: 1 autonomous title
<i>El tesoro</i> (TV movie)	<i>La revoltosa</i> (serie)
<i>El viaje vertical</i> (TV movie)	TVG: 4 autonomous titles
<i>La balada del estrecho</i> (TV movie)	<i>Libro de familia</i> (series)
<i>Los minutos del silencio</i> (TV movie)	<i>Matalobos</i> (series)
ETB1: 2 autonomous titles	<i>Padre Casares</i> (series)
<i>Goenkale</i> (serial)	<i>Mar libre</i> (miniseries)
<i>Mugaldekoak</i> (series)	

Source: OBITEL

The reduction of national fiction by eight titles represents a decrease of 267 hours and 35 minutes, and 536 chapters/episodes compared to 2009. Meanwhile, this year Latin-American fiction from Obitel ambit has one more title, increasing both the total of hours aired and the number of premiered chapters/episodes (108 hours and 20 minutes, and 283 chapters/episodes more than last year). However, given the persistence of Spanish fiction in the prime time of major networks, programming of Latin-American fiction is affected by the television system expansion.

Only La1 maintains its traditional pattern of daily broadcast *telenovelas* throughout the year (*En nombre del amor*, *Bella Calamidades*, *Mar de amor* and *El clon*, successively). Like in previous years, they benefit from the successful serial *Amar en tiempos revueltos*, set in the Spanish postwar, which precedes them in the afternoon slot. By contrast,

the rest of the national stations have accentuated a trend initiated in 2009, programming *telenovelas* on their second channels. The only premiere in Antena3 during the period analyzed (*¿Dónde está Elisa?*) was moved to Nova after only four emissions, due to low ratings.

Table 2a. Total of premiere national fiction in 2010

Fiction	Titles	%	Chapters/Episodes	%	Hours	%
National	46*	85,2	746	52,7	656:40	60,9
Ibero-American	6	11,0	623	44,0	380:20	35,3
Ibero-American (Obitel ambit)	2	3,7	328	23,2	174:55	16,2
Ibero-American (Not Obitel ambit)	-	-	-	-	-	-
USA (Hispanic production)	4	7,4	295	20,8	205:25	19,0
Iberian	-	-	-	-	-	-
Other (Ibero-Americ. co-productions)	2	3,7	47	3,3	41:20	3,8
Total	54	100,0	1.416	100,0	1.078:20	100,0

Source: OBITEL

* The only two Ibero-American co-productions mentioned refer to the Spanish adaptation of the Colombian format *Gavilanes* [*Pasión de Gavilanes*] and the Argentinean *Valientes* [*Valientes*]. For the purposes of calculating the overall for the year, they are considered, therefore, national fiction.

The difference between domestic fiction broadcast in 2010 and 2009 is significantly reduced in the overall of the state, as the autonomous stations provide six more titles than last year. Thus, the 84 titles, including national and autonomous, in 2010 (only three less than the previous year) add up to 1,420 hours and 40 minutes, while the 694 chapters/episodes less than the previous year are mostly the consequence of the decrease of the sketches in the autonomous ambit. As in previous years, Canal Sur and TVCanarias concentrate most of the premiere *telenovelas*, which are successively programmed in those channels of FORTA that broadcast Latin-American fiction.

Table 2b. Total of premiere national and autonomous fiction in 2010

Fiction	Titles	%	Chapters/Episodes	%	Hours	%
National and autonomous	82	82,8	1.755	52,4	1.366:20	57,8
Ibero-American	15	15,2	1.546	46,2	957:00	40,5
Ibero-American (Obitel ambit)	7	7,1	708	21,1	441:55	18,7
Ibero-American (Not Obitel ambit)	-	-	-	-	-	-
USA (Hispanic production)	8	8,1	838	25,0	515:05	21,8
Iberian	-	-	-	-	-	-
Other (Ibero-Americ. co-productions)	2	2,0	47	1,4	41:20	1,7
Total	99	100,0	3.348	100,0	2.364:40	100,0

Source: OBITEL-

Like 2009, *telenovelas* broadcast in the national stations came from the United States (four titles) and Argentina (one title). This time there was also one *telenovela* from Mexico, one of the countries that traditionally have supplied TVE.

Table 3a. Broadcast premiere fiction per country

Country	Titles	%	Chapters/episodes	%	Hours	%
Brazil	-	-	-	-	-	-
Argentina	1	1,9	208	14,7	78:45	7,3
Chile	-	-	-	-	-	-
Colombia	-	-	-	-	-	-
Ecuador	-	-	-	-	-	-
Spain	48	88,8	793	56,0	698:00	64,7
USA (Hispanic production)	4	7,4	295	20,8	205:25	19,1
Mexico	1	1,9	120	8,5	96:10	8,9
Portugal	-	-	-	-	-	-

Uruguay	-	-	-	-	-	-
Venezuela	-	-	-	-	-	-
Others (productions and co-productions from other Ibero-American countries)	-	-	-	-	-	-
Total	54	100,0	1.416	100,0	1.078:20	100,0

Source: OBITEL-

Hispanic productions are also predominant on the autonomous channels (four titles). These stations regularly import Mexican *telenovelas* (two titles) but, unlike national channels, TVCanarias is still committed to Venezuelan programs (two titles) and also has one *telenovela* from Colombia. However, what is most striking about the US contribution to the Spanish total is that, despite of having one less title than in the previous year, it registers 386 chapters and 155 hours five minutes more than in 2009.

Table 3b. Broadcast premiere fiction per country (national and autonomous networks)

Country	Titles	%	Chapters/episodes	%	Hours	%
Brazil	-	-	-	-	-	-
Argentina	1	1,0	208	6,2	78:45	3,3
Chile	-	-	-	-	-	-
Colombia	1	1,0	77	2,3	35:15	1,5
Ecuador	-	-	-	-	-	-
Spain (national and autonomous)	84	84,9	1.802	53,8	1.407:40	59,5
USA (Hispanic production)	8	8,1	838	25,0	515:05	21,8
Mexico	3	3,0	232	7,0	184:40	7,8
Portugal	-	-	-	-	-	-
Uruguay	-	-	-	-	-	-
Venezuela	2	2,0	191	5,7	143:15	6,1
Others (productions and co-productions from other Ibero-American countries)	-	-	-	-	-	-
Total	99	100,0	3.348	100,0	2.364:40	100,0

Source: OBITEL-

In 2010 there have been broadcast 157 chapters/episodes less than in 2009 of national series and miniseries in prime time. Serials and sketches on the afternoon slot have suffered a more dramatic decrease (689 chapters/episodes less than the previous year). On the contrary, presence of Ibero-American fiction on the morning time slot experienced a growth of 3.4% over 2009, exactly the same percentage lost on the afternoon and, once again, it is absent from prime time.

Table 4a. Chapters/episodes and hours per time slot

Time slots	National				Ibero-American				Total			
	C/E	%	H	%	C/E	%	H	%	C/E	%	H	%
Morning (06:00-15:00)	-	-	-	-	208	33,4	78:45	20,7	208	14,7	78:45	7,3
Afternoon (15:00-21:00)	387	48,8	268:40	38,5	415	66,6	301:35	79,3	802	56,7	570:15	52,9
Prime time (21:00-23:00)	387	48,8	408:40	58,5	-	-	-	-	387	27,3	408:40	37,9
Evening (23:00-06:00)	19	2,4	20:40	3,0	-	-	-	-	19	1,3	20:40	1,9
Total	793	100,0	698:00	100,0	623	100,0	380:20	100,0	1.416	100,0	1.078:20	100,0

Source: OBITEL-

In percentage terms, the displacement of broadcasts from the afternoon slot to prime time has hardly had any impact in the total of hours aired in Spain (4.5% more than in 2009), while the morning broadcasts of Ibero-American fiction were increased by 16%.

Table 4b. Chapters/episodes and hours per time slot (national and autonomous fiction)

Time slots	National and autonomous				Ibero-American				Total			
	C/E	%	H	%	C/E	%	H	%	C/E	%	H	%

Morning (06:00-15:00)	-	-	-	-	932	60,3	510:25	53,4	932	27,8	510:25	21,6
Afternoon (15:00-21:00)	675	37,4	416:15	29,6	599	38,7	442:25	46,2	1.274	38,1	858:40	36,3
Prime time (21:00-23:00)	1.106	61,4	967:40	68,7	15	1,0	4:10	0,4	1.121	33,5	971:50	41,1
Evening (23:00-06:00)	21	1,2	23:45	1,7	-	-	-	-	21	0,6	23:45	1,0
Total	1.802	100,0	1.407:40	100,0	1.546	100,0	957:00	100,0	3.348	100,0	2.364:40	100,0

Source: OBITEL-

The table below shows the steep decrease of serials and sketches on national fiction, which results on 177 hours and 40 minutes of broadcast serials and 200 hours and 15 minutes of broadcast sketches less than in 2009. As in previous years, the only Ibero-American format is *telenovela*.

Table 5a. Formats of the national and Ibero-American fiction

Formats	National						Ibero-American					
	Titles	%	Cha/Ep	%	Hours	%	Titles	%	Cha/Ep	%	Hours	%
Serial	2	4,2	279	35,2	228:00	32,6	6	100,0	623	100,0	380:20	100,0
Series	24	50,0	303	38,2	354:35	50,8	-	-	-	-	-	-
Miniseries	13	27,1	26	3,3	32:30	4,7	-	-	-	-	-	-
Telefilm / TV movie	3	6,2	3	0,4	3:55	0,6	-	-	-	-	-	-
Others (sketch)	6	12,5	182	22,9	79:00	11,3	-	-	-	-	-	-
TOTAL	48	100,0	793	100,0	698:00	100,0	6	100,0	623	100,0	380:20	100,0

Source: OBITEL-

The decrease in serials and sketches broadcast is even more remarkable regarding the whole of Spain, with 193 hours of serials and 292 hours and 25 minutes of sketches less than the previous year. By contrast, regular programming of TV movies in Canal9 during the summer has substantially increased this format's contribution to the total amount of hours, which rose from 0.3% in 2009 to 1.6% in 2010. Miniseries increased their airtime by 1.0% in 2010.

Table 5b. Formats of the national, autonomous and Ibero-American fiction

Formats	National and autonomous						Ibero-American					
	Titles	%	Cha/Ep	%	Hours	%	Titles	%	Cha/Ep	%	Hours	%
Serial	8	9,5	999	55,4	642:40	45,7	15	100,0	1.546	100,0	957:00	100,0
Series	36	42,9	558	31,0	615:20	43,7	-	-	-	-	-	-
Miniseries	17	20,2	34	1,9	42:15	3,0	-	-	-	-	-	-
Telefilm / TV movie	16	19,1	16	0,9	23:00	1,6	-	-	-	-	-	-
Others (sketch)	7	8,3	195	10,8	84:25	6,0	-	-	-	-	-	-
TOTAL	84	100,0	1.802	100,0	1.407:40	100,0	15	100,0	1.546	100,0	957:00	100,0

Source: OBITEL

As usual, in national TV listings, prime time concentrates most of the premieres for the year (41 titles out of 48). This pattern is repeated on the programming for the whole of Spain, although tempered by the bigger presence of fiction in the afternoon on the autonomous stations (69 titles premiered out of 84).

Table 6a. Formats of the national fiction per time slot

Formats	Morning	%	Afternoon	%	Prime time	%	Evening	%	Total	%
Serial	-	-	2	50,0	-	-	-	-	2	4,2
Series	-	-	-	-	21	51,2	3	100,0	24	50,0
Miniseries	-	-	-	-	13	31,7	-	-	13	27,1
Telefilm / TV movie	-	-	-	-	3	7,3	-	-	3	6,2
Others (sketch)	-	-	2	50,0	4	9,8	-	-	6	12,5
Total	-	-	4	100,0	41	100,0	3	100,0	48	100,0

Source: OBITEL-

Table 6b. Formats of the national and autonomous fiction per time slot

Formats	Morning	%	Afternoon	%	Prime time	%	Evening	%	Total	%
Serial	-	-	4	40	4	5,8	-	-	8	9,5
Series	-	-	-	-	33	47,8	3	60,0	36	42,9
Miniseries	-	-	1	10,0	16	23,2	-	-	17	20,2
Telefilm / TV movie	-	-	3	30,0	11	15,9	2	40,0	16	19,1
Others (sketch)	-	-	2	20,0	5	7,3	-	-	7	8,3
Total	-	-	10	100,0	69	100,0	5	100,0	84	100,0

Source: OBITEL-

According to what has been stated so far, the reduction of sketches has entailed the decrease of premiere national short length fiction. Therefore, for the first time, the number of chapters/episodes of medium and long length broadcast in 2010 is compensated in both formats. Broadly speaking, the total for national and autonomous productions follows the same pattern, although, in the latter, medium length chapters/episodes stay ahead of the long length chapters/episodes.

Table 7a. Episodes of national fiction (net length)

Duration	Chapters/Episodes	%
Short (30')	151	19,1
Medium (30'- 60')	323	40,7
Long (60'+)	319	40,2
Total	793	100,0

Source: OBITEL

Table 7b. Episodes of the national and autonomous fiction (net length)

Duration	Chapters/Episodes	%
Short (30')	164	9,1
Medium (30'- 60')	998	55,4
Long (60'+)	640	35,5
Total	1.802	100,0

Source: OBITEL

In 2010 were broadcast twelve titles set in the past and one historical fiction, which entails a 3.9% more than the previous year. By contrast, stories set in the present decreased by 2.1% in 2010.

Tabla 8a. Fiction period (national fiction)

Period	Titles	%
Present	35	72,9
Past	12	25,0
Historical	1	2,1
Other	-	-
Total	48	100,0

Source: OBITEL

Adding up the six autonomous fictions set in the past to the 20 national series and miniseries, the difference with the national and autonomous total from 2009 increases by 3.4%. Consequently, titles set in the present decrease by 1.1% compared to the previous year.

Tabla 8b. Fiction period (national and autonomous fiction)

Period	Titles	%
Present	64	76,2
Past	18	21,4
Historical	2	2,4
Other	-	-
Total	84	100,0

Source: OBITEL

The Top Ten most-watched titles in 2010 show the good reception of series set in the past as well as biopics, while corroborating the success of new releases. Thus, the classification includes only three titles from last year's ranking, all of them from La1 (*Águila roja*, *La señora* and *Cuéntame cómo pasó*). *Águila roja* tops the list for the second consecutive year and *Cuéntame cómo pasó* drops from third to fourth position. The nearly five points won by *La señora* (which brings it from seventh in 2009, to second in 2010) are due to the fact that only the last three episodes of the series were broadcast in this period; it was a series whose conclusion had generated high expectations.

Table 9a. The 10 most-watched national titles: origin, format, share

Title	Country of original idea or script	Production company	Private TV or public	Format	Author's name or screenwriter of original idea	Millions	Rating	Share
1. <i>Águila roja</i>	Spain	Globomedia	Public	Series	D. Écija y J. C. Cueto	5,687,050	13.0	29.0
2. <i>La señora</i>	Spain	Diagonal TV	Public	Series	V. Yagüe	4,887,333	11.1	23.3
3. <i>Cuéntame cómo pasó</i>	Spain	Grupo Ganga	Public	Series	M. A. Bernardeu	4,820,429	11.0	24.7
4. <i>Felipe y Letizia</i>	Spain	Tele5, Brutal Media	Private	Miniseries	J. Oristrell	4,660,500	10.6	22.8
5. <i>Hispania, la leyenda</i>	Spain	Bambú Producciones	Private	Series	R. Campos	4,483,750	10.2	23.6
6. <i>La duquesa</i>	Spain	Tele5, Ficciona Media (ZZJ)	Private	Miniseries	A. Hernández y C. Pombero	4,185,500	9.5	22.2
7. <i>Gran reserve</i>	Spain	Bambú Producciones	Public	Series	R. Campos y G. R. Neira	3,922,769	8.9	21.3
8. <i>El pacto</i>	Spain	Videomedia	Private	Miniseries	S. Mercero	3,770,500	8.6	20.3
9. <i>El secuestro de Anabel</i>	Spain	Pedro Costa PC	Public	TV movie	P. Costa	3,679,000	8.4	18.1
10. <i>Los protegidos</i>	Spain	Ida y Vuelta	Private	Series	D. Madrona y R. García	3,359,385	7.7	18.1
Total of productions		National original scripts			Foreign scripts			
10		100,0 %			0%			

Source: OBITEL-

The autonomous ranking shows fewer novelties than the national one, with only four premiere titles. The Andalusian serial *Arrayán* (575,517 y 17.0%) tops, once again, the list. Like in previous years, TV3 fictions monopolize half of the Top Ten, while the TVG series *Padre Casares* (242,933 and 22.4%) is also included in the 2010 classification.

Table 9b. The 10 most-watched national and autonomous titles: origin, format, share

Title	Country of original idea or script	Production company	Private TV or public	Format	Author's name or screenwriter of original idea	Millions	Share
1. <i>Arrayán</i>	Spain	Linze Tv	Public	Serial	E. Galdo	575,717	17.0
2. <i>Més dinamita</i>	Spain	Tricycle	Public	Sketch	Tricycle	505,154	16.4
3. <i>Ventdelplà</i>	Spain	Diagonal TV	Public	Serial	J. M. Benet i Jornet	502,750	16.9
4. <i>L'alqueria blanca</i>	Spain	RTVV, Trivisión, Nadir TV	Public	Series	J. Prats, D. Braguinsky y O. Martí	478,757	21.0
5. <i>La sagrada familia</i>	Spain	Dagoll Dagom, Media Pro	Public	Series	A. R. Cisquilla, J. L. Bozzo, L. Arcarazo	473,467	15.1
6. <i>Padre Medina</i>	Spain	Kálida Producc.	Public	Series	R. Campos	350,769	10.0
7. <i>Tarancón</i>	Spain	RTVV, RTVE, Nadie es Perfecto.	Public	Miniseries	A. Hernández, J. Galeano	302,000	13.7
8. <i>Infidels</i>	Spain	Diagonal TV	Public	Series	L. Aguilar, E. Baeza, J. Olivares y N. Parera	269,188	9.4
9. <i>Ull per ull</i>	Spain	Rodar y Rodar, TVC, TVE	Public	Miniseries	I. Palmioli y E. Rodrigo	253,000	11.4
10. <i>Padre Casares</i>	Spain	Voz Audiovisual	Public	Series	R. Campos, E. Montero y G. Neira	242,933	22.4
Total of productions		National original scripts			Foreign scripts		
10		100%			0%		

Source: OBITEL

National stations successfully explore new dramatic subgenres (adventure and fantasy), while in 2010 the autonomous include four comedies, a genre that has disappeared from the national Top Ten.

Table 10a. The 10 most-watched national titles

Title	Format	Genre	Year	Number of chapters	Duration of chapters/ episodes	Premiere date	Ending date	Time slot
1° <i>Águila roja</i>	Series	Adventure	2010	20	80	07-01-10	04-11-10	Prime time
2° <i>La señora</i>	Series	Drama	2010	3	80	04-01-10	18-01-10	Prime time
3° <i>Cuéntame cómo pasó</i>	Series	Dramedy	2010	7	80	11-11-10	23-12-10	Prime time
4° <i>Felipe y Letizia</i>	Miniseries	Drama	2010	2	75	20-10-10	27-10-10	Prime time
5° <i>Hispania, la leyenda</i>	Series	Drama	2010	8	70	25-10-10	15-12-10	Prime time
6° <i>La duquesa</i>	Miniseries	Drama	2010	2	75	13-04-10	20-04-10	Prime time
7° <i>Gran reserva</i>	Series	Drama	2010	13	70	15-04-10	08-07-10	Prime time
8° <i>El pacto</i>	Miniseries	Drama	2010	2	75	10-01-10	17-01-10	Prime time
9° <i>El secuestro de Anabel</i>	TV movie	Drama	2010	1	85	01-03-10	01-03-10	Prime time
10° <i>Los protegidos</i>	Series	Fantasy	2010	13	75	12-01-10	12-04-10	Prime time

Source: OBITEL

Table 10b. The 10 most-watched autonomous titles

Title	Format	Genre	Year	Number of chapters	Duration of chapters/ episodes	Premiere date	Ending date	Time slot
1°. <i>Arrayán</i>	Serial	Drama	2010	239	30	04-01-10	30-12-10	Prime time
2°. <i>Més dinamita</i>	Sketch	Comedy	2010	13	25	20-01-10	23-06-10	Prime time
3°. <i>Ventdelplà</i>	Serial	Drama	2010	28	55	11-01-10	17-10-10	Prime time
4°. <i>L'alqueria blanca</i>	Series	Drama	2010	37	60	03-01-10	26-12-10	Prime time
5°. <i>La sagrada familia</i>	Series	Comedy	2010	15	55	18-01-10	31-05-10	Prime time
6°. <i>Padre Medina</i>	Series	Comedy	2010	13	60	19-01-10	06-04-10	Prime time
7°. <i>Tarancón</i>	Miniseries	Drama	2010	2	80	20-12-10	22-12-10	Prime time
8°. <i>Infidels</i>	Series	Drama	2010	16	60	14-09-10	28-12-10	Prime time
9°. <i>Ull per ull</i>	Miniseries	Drama	2010	2	77	30-04-10	30-04-10	Prime time
10°. <i>Padre Casares</i>	Serie	Comedy	2010	30	60	04-01-10	27-12-10	Prime time

Source: OBITEL

Once again, love becomes the central theme in a thematic constellation populated by jealousy, infidelity, divorce, manipulations and betrayal, where family ties and friendship also have a significant presence. Issues related to politics and the fight for freedom and equality are the most common social issues, mostly prompted by the revision of the past made by the costume drama.

Table 11a. Prevailing themes of the 10 most-watched national titles

Title	Key themes	Social themes
1° <i>Águila roja</i>	Power, political intrigue, love, heroism.	Classism, domination, male chauvinism, political corruption, generational conflicts, xenophobia.
2° <i>La señora</i>	Forbidden love, religion, local customs and manners, politics.	Class struggle, infidelity, gender equity, coup d'état, democracy.
3° <i>Cuéntame cómo pasó</i>	Family, work, love, social mobility, politics, neighbourly relations.	Democracy, gender equity, workers' rights, generational conflicts.

4° <i>Felipe y Letizia</i>	Love, engagement.	Monarchy, social inequity, harassment by the yellow press.
5° <i>Hispania, la leyenda</i>	Power, political intrigue, love, heroism, betrayal.	Domination, male chauvinism, political corruption, slavery, the fight for freedom.
6° <i>La duquesa</i>	Love, family, freedom.	Classism, social conventions, aristocracy, charity.
7° <i>Gran reserva</i>	Power, family intrigue, secrets, love, infidelity.	Professional rivalry, generational conflicts.
8° <i>El pacto</i>	Friendship, rebelliousness.	Teen pregnancy, generational conflicts, motherhood.
9° <i>El secuestro de Anabel</i>	Crime, police investigation, family relations.	Kidnapping, social inequity, media coverage, male chauvinism.
10° <i>Los protegidos</i>	Family, friendship, love, neighbourly relations, supernatural powers.	Failure to adapt, family conflicts, fear of rejection.

Fuente: OBITEL

Table 11b. Dominant theme of the 10 most-watched autonomous titles

Title	Key themes	Social themes
1° <i>Arrayán</i>	Tourism, love, jealousy, infidelity, envy, work relations, fear of loneliness, divorce, disappointments in love, manipulation, betrayal, gossip.	Problems at work, blindness, elder employment, distinction between work and personal life, immigration, social differences, unwanted pregnancy.
2° <i>Més dinamita</i>	Love, fashion, family, happiness.	Addiction to TV, drought, political control, anti-smoking law.
3° <i>Ventdelplà</i>	Family, love, jealousy, divorce, infidelity, betrayal, disappointments in love, manipulation.	Gender violence, abortions, ecology, disabilities, immigration, prostitution, illness, homosexuality, loneliness.
4° <i>L'alqueria blanca</i>	Family, work, love, neighbourly relations, local customs and manners.	Social conflicts and improvements, social inequity, class struggle.
5° <i>La sagrada familia</i>	Family, inheritance, sex, holidays, infidelities, divorce.	Loneliness in the elderly, male chauvinism, problems at work.
6° <i>Padre Medina</i>	Double moral standards, religion, gossip, conflict between tradition and modernity, love.	Political conflicts, generational conflicts, religious developments, financial problems.
7° <i>Tarancón</i>	Power, political and religious intrigue, heroism.	Religious conflicts, democratic transition, political developments.
8° <i>Infidels</i>	Friendship, love, infidelity, motherhood, divorce.	Illness, depression, loneliness, homosexuality.
9° <i>Ull per ull</i>	Love, family, murder.	Class struggle, bandits, anarchism.
10° <i>Padre Casares</i>	Double moral standards, religion, gossip, conflict between tradition and modernity, forbidden love.	Political conflicts, religious developments, financial problems, motherhood, adoption.

Fuente: OBITEL

3. Transmedia audiences' interaction with fiction

The alliance between television and Web 2.0 is rejuvenating a medium that, by early 2000, was losing young viewers at an alarming rate. By contrast, now television is drawing young people on the promise of an increasingly personalized reception and a growing interactivity. Like the rest of the world, Spanish networks and production companies create their fiction shows in parallel to its expansion through the Net, which works now as an amplifier for the programs.

The impact of fiction on social networks becomes evident on the first approximation to the official Facebook page dedicated to *El internado*¹⁴⁷, a series by Globomedia with a target group between 13 and 24 years old close to the 40%¹⁴⁸. This page is one of the several resources deployed by Antena3 in its strategy to promote the program, and it has several links to the official website of the series, where you can find videos, photos, interviews, contests and any information that fans may find interesting. From the internet user point of view, the page provides a space where followers of the series can express their opinion and interact with other users who share with them their interest for *El Internado*, as well as obtain information regarding the program.

The main tool for interaction is what Facebook calls “the wall”, a space where the managers of the page as well as those people that *have befriended* the series, can leave comments. The wall allows the publication of video and pictures, but the page has specific sections for these contents (official as well as added by fans). There is also a section dedicated to the events organized by *El internado*, providing details about participation and logistics, as well as a space where fans can post their reviews about the series, and one more section with notes by *El internado*.

The absence of a counter does not allow us to accurately determine the average of visitors to the page during the period observed¹⁴⁹. However, it is possible to establish a steady increase in the number of followers, which keeps growing for months after the end of the series. Thus, on October 5th, 2010, the site had 265,565 supporters, a figure that rose to 288,168 on October 14th (the day after it ended) and exceeded 360,000 by January 2011.

Broadly speaking, contributions to the official Facebook page of *El internado* can be classified in three groups: comments published by the managers of the site; answers generated by such comments and, finally, those remarks that followers of the page spontaneously write on the wall.

During the period observed, the managers of the site published in the wall 47 comments, which prompted 13,053 responses from the internet users (without including the countless “I like”¹⁵⁰). The official commentaries always have a link to another official web (or another section in Facebook), where the content is hosted. This fact highlights a certain “display function” of the social network that in this case uses the wall basically as a cover letter for the series and the many resources provided by Web 2.0.

Generally speaking, the official comments are divided in two blocks, based on their interactive potential: those that encourage the participation in varying degrees, and those with a more informative tone, regarding the contents of the series. The first group (participation) includes comments related to different contests; video-meetings with internet users, requests to the fans (to create videos, to change avatars and profile pictures, etc.); direct questions and, finally, remarks made on real time, in parallel to the broadcasting on television. The second group (information) consists of comments with summary videos; sneak-peeks; making of; full episodes (free or pay per view); pictures, self-promotion of *El internado* and official statements (confirmation of events, schedule changes, technical problems, etc.)

When compared to the rest of the official comments, the number of people who answered in real time is very high. Thus, while the contests results obtain 24 to 54 responses, and the request to create a video receives 114, real-time replies ranged between 401 and 1,476. Therefore, it can be inferred that viewers use Facebook to express their opinions while they watch the live episodes on TV, confirming the growing trend of multitasking (simultaneous consumption of media).¹⁵¹

Since there are not significant differences between answers to spontaneous remarks (about 4,000)¹⁵² and replies to official comments, it is possible to include them in the same typology of comments published by the internet users of the Facebook page, although the first ones usually are related to the content proposed by the administrators. Thus, eight types of comments have been identified regarding their key themes: actors,

147 Regarding the distinction between page and group, please refer to Facebook definition on <<http://www.facebook.com/#!/help/?search=groups%20and%20pages>> [Consulted: January 24th, 2010].

148 *El internado* ended on October 13th, 2010, after seven seasons on the air. This series by Globomedia is about a group of young students in the exclusive boarding school La Laguna Negra, where they find themselves immerse in strange circumstances that lead them to investigate the mysteries hidden in this institution.

149 From October 4th to October 14th, 2010. This period includes the last three episodes of the series broadcastbroadcast.

150 Each comment can be answered with a new commentary or be endorsed by clicking the “I like” button. This tool provides a quick feedback, although the result is a partial expression of the situation, since it does not have an equivalent strategy to show disagreement.

151 See Nielsen. (2010). “What Consumers Watch: Nielsen’s Q1 2010 Three Screen Report.” En: *Nielsen Wire*, 11 junio 2010. [on line] http://blog.nielsen.com/nielsenwire/online_mobile/what-consumers-watch-nielsens-q1-2010-three-screen-report/ [Consulted: November 17th, 2010].

152 Unlike official comments and its replies, Facebook does not have any kind of counter for spontaneous remarks. For this reason, we have made an estimate from a sample of 50 pages the 730 collected (with an average of six comments per page).

story, schedules, links published by fans, characters, advertisement, pragmatic and other comments. Undoubtedly the storyline is the one arousing most interest, accounting for many of the comments, closely followed by the characters. The intrinsic characteristics of *El internado* (a mystery thriller) and the period observed (the end of the series) caused plenty of remarks regarding the conclusion of the program. The days prior to the last broadcasting the talk mainly revolved around how the mysteries posed would be solved; while, once the major storyline was solved, the conversations expressed agreement or disagreement with the writers' solutions. Therefore, one of the most discussed topics was the death of Fermín (Raúl Fernández) one of the most beloved characters.

Laura Gonzalez Hernandez *oooh que bonito final lastima que fermin despues de todo lo que ha echose muera pero bueno a quedado como un heroe y todo a tenido un final emocionante*

October 14 at 7:22pm¹⁵³

Internet users also argue about those aspects of the series that raise questions or seem inconsistent:

Jose Diaz Muñoz *El final estuvo bien, pero...hay bastantes fallos que no me han gustado nada... como el disparo de Marcos en el brazo... que luego no tiene nada!!! tampoco me gustó la forma de encontrar el móvil de Roque, pues este se debería de haber presentado a Julia y no quedar como el malo malísimo!! y la muerte de Fermín!!! toda... la serie como Mc gyver que no moría nunca!! y al final muere con un cuchillito de la forma más tonta!! y por supuesto.. NO ENTIENDO LO DE LOS ARCHIVOS SECRETOS!!! como aparecen gente que estaba muerta, pensé que estarían congelados en una de esas máquinas... yal final los resucitaban!! o algo así!!! en fin el final estuvo bien, pero....PODRÍA HABER ESTADO MEJOR!!!¹⁵⁴*

October 14 at 8:23pm

In fact, the confusion regarding *The secret files of El internado* is one of the recurrent themes in the Internet users' discourses worth highlighting, as it demonstrates the significance of transmedia storytelling in the consumption of fiction. This is a special program consisting of 17 episodes of 20 minutes' duration, approximately, which preceded the episodes of *El internado*, in which some characters were interrogated a year after what happened on the series. The loyal viewers to this extension of the program knew that it was only the hallucinations of one of the main characters. However, those who only watched it partially were induced to believe that some of the characters would survive or would even be resurrected, because they had appeared testifying on *The secret files of El internado*.

Some comments concerning the series' extensions to the Web 2.0 have a pragmatic nature. They are remarks related to elements that transcend the fiction itself, such as participation in contests and events organized around *El internado*. Regarding the comments about the actors, it should be noted that they usually show admiration, which does not prevent us from finding some negative opinions. Commentaries about schedules and advertising tend to be linked, and it is usual that they refer both to the excessive number of commercials as well as the resulting lengthening of the airtime due to the introduction of advertising. Some even express their preference for Internet consumption precisely to avoid commercial breaks:

Cristina Collazos *con tanto anuncio dan ganas de cambiar de canal y esperar a verlo en la web, pq ademas como sea tan flojillo como el de la semana pasada...¹⁵⁵*

October 4 at 10:46pm

The number of published links by the users is relatively low compared to the total number of comments (barely a few hundred compared to the 17,000 remarks). Some of those links refer to other sites related to the series (official, fandom, information about television fiction, etc.). In other occasions, there are links to download sites (legal and illegal), but there are also many other self-promotion and spam links, while the comments classified

¹⁵³ Laura González Hernandez: Awwww, that was a really nice ending. It's a shame that Fermín had to die, after all he's done but it's ok because he remained a hero and everything had a thrilling final.

¹⁵⁴ Jose Diaz Muñoz: The end was ok, but there're many errors that I didn't like at all... like when they shot Marcos on the arm and then he had nothing! I didn't like either the way they found Roque's cellphone, because he should've materialized in front of Julia and not look like the villain! And Fermín's death!! All the series acting like MacGyver, always avoiding death!! And at the end he dies in the silliest way, because of a little knife!" and, of course... I DON'T UNDERSTAND THE SECRET FILES!!! How could it be that dead people appeared on them, I thought they'd be frozen in one of those machines... and at the end they would be resurrected!! Or something!! Whatever, the end was ok but... IT COULD'VE BEEN BETTER!!!

¹⁵⁵ With so many commercials you feel like changing channels and wait to watch it on the web, because if it is as weak as last week's...

as “others” range from spam to requests of friendship on Facebook, including question about the set, etc. By contrast, only a few remarks tackle social issues, maybe because the content of the series (underpinned on mystery and intrigue, not confronting the empirical world of the viewer) rather invites to speculate about the resolution of the different storylines than about any other type of questions.

Content validation by users occurs, in first instance, when a person decides to click on the “I like” button to become part of a Facebook page. In that sense, it is clear that most fans of *El internado*’s site highly value the series. However, there may be disagreements in relation to specific storylines, especially regarding the controversial ending of the program (with the aforementioned death of Fermín) and the resolution of a relatively complex plot that could not satisfy everyone.¹⁵⁶

It is been observed that, despite some feedback between internet users, dialogs occur rather occasionally, with a reduced number of examples of it. Consequently, the wall is treated like a cork board where people hang what seems appropriate, rather than a space to carry on coherent conversations. For instance, the same questions (especially regarding storylines and contests) are repeated over and over, regardless of having been answered previously, and time is rarely spent on checking if their own concerns already have a response.

It could be said that the wall on Facebook works precisely as what it is: a showcase where opinions are posted, information is requested or official data of interest to the fans is published. This site of *El internado* is a meeting point for people who share the same interest (the series), which does not always mean that users interact beyond some eventual questions.

Broadly speaking, there is no evidence to indicate that the internet users’ discourses follow a pattern regarding the different topics commented. On the contrary, they seem to be structured in a cyclical way around the repetition of certain themes and, although some answers are provided, they tend to fall quickly into oblivion. Nevertheless, the predominance of this type of interventions could be the result, at least partially, of a technical condition resulting from the social network’s own limitations, which prevents a quick search of old comments. Thus, while the ability to express is an essential element of the page, interactivity gets blurred between the large number of remarks and lack of organization of the discourses of the users.

4. Highlights of the year

Águila roja tops the ranking of Spanish fiction for the second consecutive year with such extraordinary results that they are even an improvement in relation to the ones from 2010. Its average of 5,687,050 viewers on the 20 episodes broadcast (seven from the first season and thirteen from the second) have meant a 29.0% of share for La1, 13 points above the channel’s share. Being the best premiere since 2005, *Águila Roja* treasures a large list of achievements, national and international, and rejuvenates the adult audience of the first national channel. Thus, almost 40% of viewers between 25 and 44 follow the adventures of a teacher from the 17th century who becomes a righteous avenger. This Globomedia’s production not only leads the ratings, but it also is pioneer in exploring the adventure genre set in the past.

Following in *Águila roja* footsteps, on October 25th, Antena3 premiered *Hispania, la leyenda*, a series set during the Roman conquest of the Iberian Peninsula and originally centered on Viriato, a chieftain who fought the Romans on the area between the rivers Duero and Guadiana. *Hispania*’s premiere included a unique dance of dates in order to avoid direct confrontation with Tele5’s miniseries *Felipe y Letizia*. Finally, Antena3’s decision to broadcast the first episode without commercial breaks placed *Hispania* almost two points above the miniseries about the princes of Asturias, and the eight episodes from the first season obtained an average audience of 4,483,750 viewers (23.6%).

In 2010, TVE’s good fortune continued with *Gran reserva*, the series that replaced *La señora* after ending on January with the death of the main character and the promise of a spin-off in 2011 (*14 de abril. La República*). *Gran reserva* is a series structured in chapters, set in the vineyards of Rioja Alta; somehow a Spanish *Falcon Crest*, topped with some quintessential ingredients from soap operas. Despite not meeting the desire for stories set in the past (typical of this year) and in spite of not looking for a youth target (so valuable to private channels), this Bambú

¹⁵⁶ The alleged death of the parents of one of the main characters leads a group of young people to investigate the strange events at their boarding school. Thus, they will reveal a conspiracy by a multinational pharmaceutical company funded by former Nazis to create a deadly virus capable of destroying the world in just days. During their investigation, the youngsters will realize no one can be trusted, not even friends, and that few people are really who they seem.

Producciones' series is fifth in the annual ranking with 3,922,769 viewers (21.3%).

Los protegidos (Antena3) is, along with *Hispania* and *Gran reserva*, the third and last successful premiere series in 2010, the year with more miniseries and TV movies in the history of national fiction¹⁵⁷. This fantasy family dramedy reaches the tenth position on the annual classification with 3,359,385 viewers (18.1%). It partially compensates Antena3 for the ending of *El internado* on October 13th, and *Física o química* wearing off after six seasons on the air. The *protected* people referred to by the title are a group of children, teenagers and young people with supernatural powers. This opens the way to a whole set of special effects very much appreciated by the desired target, according to a share above 40% among viewers 4 to 24.

Despite the fact that the average performance of miniseries has been satisfactory, the audience results are far from homogeneous. Two biopics of Tele5, *Felipe y Letizia* (4,660,500 viewers and 22.8%) and *La Duquesa* (4,185,500 viewers and 22.1%) rank fourth and sixth respectively on the Top Ten, which also includes two stories based on real facts, *El pacto* (3,770,500 viewers and 20.3%) and *El secuestro de Anabel* (3,679,000 viewers and 18.1%). The only unsuccessful miniseries from Tele5 was *Vuelo IL8714*, with an average of 1,532,500 viewers (9.6%), which did not grant a return on the investment and, least of all, to compensate the heated controversy caused by the remembrance of such a terrible and relatively recent event, in which 191 people were killed.¹⁵⁸

Audience results of the five miniseries and one TV movie from Antena3 have not been as good as the ones from Tele5, despite exploring different trendy genres and subgenres ranging from the biopic (*Raphael*) until the drama with historical background (*La princesa de Éboli*), to the thriller (*La piel azul*), the fantasy (*No soy como tú*) or the format adaptation (*El Gordo*)¹⁵⁹. Not even the TV movie based on an unforgettable sitcom from the nineties, *La última guardia*, is able to sneak into the Top Ten most-watched programs of the year, although it leads the classification of the noble formats of Antena3 and turns into the third most watched program of this network (3,122,000 viewers and 16.2%), after *Hispania, la leyenda* and *Los protegidos*.

Antena3's difficulty to take over the adult audience is probably one of the reasons for the low uptake of its miniseries, a format that does not seem especially appealing to young viewers, not even when it is specifically aimed to them, according to the results of the juvenile vampires of *No soy como tú* (1,154,500 viewers and 9.7%). The private channel was not lucky either with *La princesa de Éboli* (2,628,000 viewers and 15.4%), a story set during the reign of Philip II and starring the award winner actress Belén Rueda. Even worse results were obtained by *Karabudjan* (1,846,000 viewers and 11.1% of share), a hectic cop show of six chapters, filmed between Spain and Colombia, starring Hugo Silva, the charismatic actor from *Los hombres de Paco*.

In contrast to the success of series in La1 and Antena3, this format is the one that has brought fewer satisfactions to Tele5, in a year when the handy sketches from the access to prime time were exhausted. Thus, the ambitious *Tierra de lobos*, a sort of western from the 19th century about two gunmen brothers, sits at number 19 in the annual ranking, with an average of 2,842,231 viewers (15.9%) on the 13 episodes from the first season. *Supercharly*, Tele5's incursion into fantasy with a comedy starring a man with special powers only attracted 1,026,200 viewers (9.2%). Furthermore, this year has confirmed the inevitable wearing away of *Aída* (after eight seasons on air and countless repositions), dropping from fourth to twelve on the annual ranking with 3,178,813 (17.4%) and the long-running *Hospital Central*, situated number 30 with 2,213,375 viewers (14.3%).

Cuatro has not yet managed to succeed with their own fiction, and the audience of its most effective series, *Hay alguien ahí*, has been reduced almost by half, from 1,818,000 viewers (10.3%) in 2009 to 712,167 (6.0%) in 2010. A dramatic wallop comparable to the ones from its two premieres of the year, *La isla de los nominados*, a comedy about the survivors from a reality show (670,613 viewers and 5.6%) and *Valientes*, an adaptation of the homonymous Argentinean series about three brothers who plan to take revenge on the people who separated them when they were kids (518,074 viewers and 3.9%). The low cost proposals by LaSexta are not taking off and the two incursions in fiction during 2010 maintain their results: *¡Qué vida más triste!* (559,135 viewers and 5.4%) and *La tira* (404,661 and 4.1%).

157 Incursions of Spanish television on the so called "noble genre" of television fiction until 2007 were mostly episodic. In 2008, the three major networks offered seven miniseries (out of 47 titles). In 2009 13 miniseries and TV movies (out of 56 titles) were premiered, while miniseries and TV movies in 2010 amount to 16 (out of 48 titles).

158 The miniseries *Vuelo IL8714* reconstructs the crash of the Spanair plane that flew between Madrid and Las Palmas de Gran Canaria, occurred in August 2008.

159 *El gordo* is an adaptation of the Canadian miniseries *Les Lavigneur* (CBC) integrated by six chapters.

5. This year's theme: Quality in TV fiction

Since the 1980s, the debate about quality TV connects with a second golden age of television fiction symbolically inaugurated by the legendary police drama *Hill Street Blues* (NBC, 1981), a cornerstone in the renewal of a TV genre that would end up becoming the spearhead of 19th century television. In Spain, the delayed consolidation of domestic production in the second half of the 1990s and the slow evolution of the different genres and formats of television fiction (dominated for more than a decade by the family comedy) were culminated this year with a more expensive and better articulated offer on fiction; the epicenter of the transmedia constellation in search of an increasingly defined target. Thus, although the expansion of TDT has not affected so far the diversification of the offer and it is expected that mergers will make competition even more fierce, the whole of the Spanish productions broadcast in 2010 provides many signs of quality.

Colombian filmmaker Sergio Cabrera directs the only historical fiction of the period, *Adolfo Suárez, el presidente* (Antena3), an impeccable biography of the first president of the Spanish Democracy, based on the failed coup d'état on February 23rd, 1981. Unlike the other four biopics of the period (*La Duquesa; Alfonso, el príncipe maldito; La princesa de Éboli* and *Raphael*), Cabrera features archive footage and explores the role of Suárez in the decisive period of Spanish history that it relates. In contrast, the approval of Cayetana Fitz-James Stuart, duchess of Alba, to the first part of her biography, undoubtedly affects her fictionalized character. However, the magnificent scenery of the Palacio de Liria, which its owner allowed to use for the settings of *La duquesa* (Tele5), provides an undeniable value to the production of Ficción Media.

Unlike the programs from the 1990s, which systematically resorted to the film star system to capture the viewer, Belén Rueda is the only major Spanish movie actress who stars in one of the premieres of the year, *La princesa de Éboli*. As expected, she plays brilliantly Ana de Mendoza, an influent woman from the court of Philip II, in a production of elegant and sophisticated staging, signed by Antena3 Films (the film production company of Antena3's group) and Notro Televisión. Other female performances, such as the judge Inés Ballester from *Acusados* (Blanca Portillo), or Sofía Reverte (Ángela Molina) in *Gran reserva*, highlight the increasing complexity of women in Spanish fiction, as it shows the ACE 2010 award handed in New York to Ana Duato for her role as Mercedes Alcántara in *Cuéntame cómo pasó*.

The successful ratings of *Águila roja* certainly mitigate the criticism of its heterodox recreation of the 17th century. However, its spectacular audience results have not stopped it from being the subject of a bitter controversy regarding the inconvenience of a public channel funding such an expensive product. This debate started after the publication in February of an article in *El País* estimating the cost of the series about two million (dollars? Euros?) per episode. The production company Globomedia justified the investment assuring that the report from the General Intervention of the State Administration to which *El País* referred to, had only taken as reference the value of the two first emissions, billed as if they were TV movies¹⁶⁰. Either way, this type of diatribe is not new to TVE, having been criticized in several occasions due to the high costs of *Cuéntame cómo pasó*, the series by Grupo Ganga set in the Spanish transition, whose twelve seasons accumulate more awards than any other Spanish fiction program.

While Antena3 admits *Hispania, la leyenda* is an expensive series, there is a clear difference between the investment in this series by Bambú Producciones and *Águila roja*. Hence, despite the quality of the scripts and the convincing performances in *Hispania, la leyenda*, the settings and the staging are more modest. The same could be said for *Tierra de lobos*, an ambitious production by Juan Carlos Cueto, who was a seasoned writer and executive producer in *Águila roja* and *El internado* (among many other series of Globomedia), before directing his own production company (Multipark Ficción). Thus, without being an exclusive factor, the economic investment could be as critical in television fiction production as in film production, resulting from the inevitable slowing down of experimentation consequential to the standardization of the production process of the first medium compared to the second.

Along with historical drama, fictions set in the past and the introduction of new genres (adventures in *Águila roja* or *Tierra de lobos*; mystery in *El internado* or *Hay alguien ahí*; fantasy in *Los protegidos*, etc.), mixed genres begin to be a characteristic of the programs aimed to combine family reception with the expansion of the youth target (*Los protegidos*). After the experience of *El internado* and *Física o química*, the networks are enhancing the various resources of Web 2.0 in order to provide the young audience with a more personalized reception, offering

160 TVE renegotiated with Globomedia the budget for the third TVE season of *Águila Roja* at a rate of 800,000 euros per episode, but only if the audience is over 22% share. See <<http://www.publico.es/televisionygente/346276/aguila-roja-luchara-otra-temporada-en-la-1>> [Consultated February 22nd, 2011].

programs in streaming, and return channels with multiple options for interactivity, ranging from official forum and blogs to the programs' profiles on the social networks, including the Fast Play Series of online videogames of *El internado*, *Águila Roja*¹⁶¹, *Hispania, la leyenda*, etc. In May, the serial *Amar en tiempos revueltos* (La1) became the first Spanish fiction to broadcast live on TVE website, allowing to engage users in real time by inserting comments in Facebook and Twitter. In September, Tele5 had another pioneer initiative, offering an online premiere of a 35-minute summary for the first unaired episode of *Tierra de lobos*.¹⁶²

While experimenting with the TV on the move via mobile phones, *tablets*, game consoles, etc., the investment on improving the quality of the screening through television is also noteworthy. Thus, in 2010 series have been added to the other productions already made on widescreen format, and an increasing number of series, miniseries and TV movies are shot in HD with two Red One cameras, to produce a last generation digital image that allows to obtain the best quality in high definition. In May, Antena3 announced the recording of the first episode of *Los protegidos* in 3D, although it was a special version that, so far, has only been designed to be screened on cinemas.

Finally, it should be noted that the expansion of series about professionals from the end of the 1990s has laid the foundations for an increasing awareness towards social issues, already tackled in the first serials from the Catalan channel TV3. After promoting women, the integration of immigrants or gay marriage, the introduction this year of a nonchalant young paraplegic (after a motorcycle accident) in the sixth season of *Física o química* (Antena3) is complemented with the emphasis on promoting democratic values, critiques to classism, reflection on the role of the media, etc. In short, banking on big productions and on series set on the past is, in 2010, the sign of a more mature domestic fiction offer, which systematically associates the stories with the pragmatic function of a good narrative.

¹⁶¹ In 2010, *Águila roja* obtained the Rose d'Or to the best multiplatform content, during the 50th edition of the festival celebrated on the Swiss city of Lucerna.

¹⁶² The intense promotional campaign of *Tierra de lobos*, initially aimed to compete with *Hispania, la leyenda*, included an app on Facebook to personalize the "Wanted" poster, after the Spanish cities had been plastered with it.

United States: the growth, restructuring, digitalization and diversification of Hispanic television

Juan Piñón¹⁶³

1. Audiovisual context of the country

As of 2010, the development of Latino television in the United States can be characterized by four important trends: growth, restructuring, digitalization, and diversification. At the national level, we can see that audiences and advertisement revenue continue to grow, even as the number of networks with a national presence increases. One finds important corporate rearrangements taking place, including new agreements between Televisa and Univision, the resignation of Univision's CEO, and a new CEO at Azteca América. Networks are strengthening their programming offerings through internet portals; they are also strengthening their interactive options through cellular phones. Moreover, the strategies directed towards bilingual and English-speaking Latinos are being consolidated, as well as the bilingual services present in the existing networks. The growth in the Latino television industry is mostly prompted by the continuing growth of the Hispanic purchasing power, as well as the rapid and continuous population growth of Latinos when contrasted with other social groups within the United States.

Private TV Networks (5)
Azteca América
Estrella TV
Telefutura
Telemundo
Univision

The available data from the population census of 2010 reveal that over half of the population growth of the United States between 2000 and 2010 was through the growth of Latino population (US Census, 2010). Latinos grew 43%, from 35 million in 2000 to 50.5 million in 2010, representing a 16.3 % increase in the population of the United States. In the meantime, all other groups as a whole grew 5%. In terms of the birth rate, as of 2008, the Pew Hispanic reported drastic changes in the demographic tendencies of Latino populations. In particular, one notes that 61.9% of Hispanics were born in the United States, that 62.7% speak English fluently, with an average age of 27 years and an average income of \$41,754 per year (Pew Hispanic 2008). These demographic changes highlight the challenges faced by Spanish-language media, as they deal with a population which increasingly speaks English or is bilingual. Moreover, one must also note the increasing purchasing power of Latinos, which surpassed a trillion dollars in 2010 (Global, 2010). Some of the factors which impact important decisions within Hispanic media, and particularly television and its advertisers, include income, age, and the level of competence in a particular language. These factors were crucially important in 2010, as one can detect the growth of the industry in terms of audience and advertisement income, as well as in the diversification of bilingual and English-language media for Hispanic within the United States.

1.1 Growth of the Latino television industry

Univision Corporation Inc. managed to place itself as the winner in terms of audience growth in 2010. Based on Nielsen data and their Fall 2010 measurements, the great winner was Univision, with English-speaking networks being the greatest losers. Univision's annual financial report points out that it gained 13% of audience share within the 18 – 49 segment, while its 18 – 34 segment showed an 11% increase, unlike English-speaking networks, such as ABC, CBS, NBC, FOX, and the CW, which lost audiences in the same demographic segments.

¹⁶³ I would like to express my deepest gratitude, on behalf of OBITEL, to Douglas Darfield, Senior Vice-President of Multicultural Measurement at Nielsen Media Research, for supporting the present study and for his invaluable contribution to the field of Hispanic television research. The following chapter was also possible through the collaboration of Linnete Manrique and Tanya Cornejo, graduate students in the Department of Media, Culture, and Communication at New York University.

Univision maintained its position as the fifth most important network in prime time within the 18 – 49 segment, as well as the segment composed of 2 year-olds and above (Univision, 2011).

One also detects an important form of growth in terms of the net income of the corporation as a whole. 2010 was a good year for Univision, the end result of the income derived from their World Cup of 2010 broadcasts, as well as the advertising growth in their general programming, as well as the growth in subscription fees. In their annual report, the corporation reported a net increase in revenue of 13.8%, as they earned 2.245 billion dollars in 2010, a larger sum than the 1.972 billion dollars of 2009 (Univision, 2011).

Telefutura network television, a part of Univision's Communications Inc., also reported significant advances in their audience preferences, fighting for the title of the second most important Hispanic television network against Telemundo. In 2010, Telefutura positioned itself as the second most important network during morning hours, during daytime weekday hours and weekend hours. The network reported double digit audience growth in all television demographic segments, including +2, 18-49 adults, and 18-34 adults (Univision, 2011).

Telemundo, a corporation that is part of the National Broadcasting Corporation (NBC), also reported audience growth in 2010. Telemundo network and its cable network Mun2 reported growth in their ratings and audience share, partly because of their original *telenovela* productions and because of their Mexican soccer league game broadcasts. Telemundo's strategies, based on increasing its fictional programming production, have started to pay off in terms of ratings in the United States. One must also consider, however, the increasing acceptance of *telenovelas* at the international level.

In 2010, Telemundo tried to carve out a space in prime time through remakes based on *telenovelas* of proven success: *Perro amor* (Cenpro TV and Canal Uno, Colombia) *El fantasma de Elena* (originally, *Julia* of RCTV, Venezuela), *El clon* (TV Globo, Brazil), *¿Dónde está Elisa?*, *Alguien te mira* and *Los herederos del monte* (the last three originally being from Televisión Nacional de Chile, TVN). Telemundo's decision to transition from distributor to producer has given the network a unique opportunity to challenge Univision's hegemony of the Hispanic *telenovela* market. Ever since Telemundo began its efforts to participate in the production and sales market, its production of fictional programming has increased to an average 1,040 hours a year (Winslow, 2011).

Azteca América, a subsidiary network owned by TV Azteca in the United States, also grew in terms of revenue and audiences. Total sales for Azteca America in 2010 were 881 million pesos, which represented an increase of 10.5% when compared to the 797 million pesos of 2009 (TV Azteca, 2011). In the meantime, the total sales of TV Azteca, as a proprietary corporation, were of 11,554 million pesos. Thus, Azteca América's income represented a 13.11% of the total sales of its parent company TV Azteca (TV Azteca, 2011). TV Azteca is part of the Salinas Group, which in 2010 had 4.5 billion dollars in income (Grupo Salinas, 2011).

Azteca América also increased its coverage. In June 2010, Azteca América announced the creation of its own group of television stations, made up of full power stations in LA, New York, Miami, San Francisco and Chicago (PR Newswire, 2010a). One must remember that Azteca America is made up of different groups of television stations and corporations, including Pappas Telecasting, owned by LA television station KAZA 54; Una Vez Mas (UVM), McGraw Hill and Bustos Media.

Estrella TV was launched with national coverage on October 2009. The network, owned by Liberman Broadcasting (LBI), is made up of 7 stations owned by LBI, in association with television station groups of Tribune Broadcasting, Sinclair Broadcasting, Titan Broadcasting and Belo Cop, covering 24 different markets at the national level (*Marketing Weekly News*, 2009). Beginning March 2010, Estrella TV was part of the measurements carried out by Nielsen Research Company, who reports the National Television Index (NTI), which includes English-language networks as well as Hispanic networks such as Univision, Telefutura, Telemundo and Azteca América (*Portada*, 2010).

Restructuring in the Hispanic television industry

The Hispanic television industry went through several examples of corporate restructuring, derived from the proprietary changes of some of the media; new legal and institutional agreements; and important changes at the executive level in all of the networks. The first important example of corporate restructuring was the one exemplified by the purchase of NBC-Universal by cable and internet megacorporation Comcast.¹⁶⁴ One of the first moves that resulted from this operation was the announcement in September 2010 that made Steve Burke

¹⁶⁴ Comcast, a cable television distributor, as well as an internet provider, reported 38 billion dollars earnings in 2010 (Comcast, 2011).

COO of Comcast the new CEO of NBC-U, replacing Jeff Zucker (CBS News, 2010 Sept. 27). Dan Brown has remained as the CEO of Telemundo, but at the beginning of 2011 Joshua Mintz was named as the new Executive Vice-President of Telemundo Entertainment (*Entertainment Newsweekly*, 2011).¹⁶⁵

The second important change was exemplified by Azteca América, which experienced several problems, going through several important executive level changes within the space of a single year. These changes included their CEO, their Production Vice-President, as well as its Programming Manager. These changes reveal the network's goal of breaking away from its static non-growth, going all the way back to 2007. Additionally, they reveal the links of structural-corporate dependency between Azteca América and TV Azteca. In July 2010, Sergio Romero was announced as the new Manager of Programming (PR Newswire 2010b). In November, Roberto Romagnoli was announced as the Vice-President of Production and Entertainment of Azteca América, while still working as the Director of Programming and Entertainment of TV Azteca (*Entertainment Newsweekly*, 2010b). At the beginning of 2011, Martin Breidsprecher was named as CEO of Azteca América (PR Newswire, 2011).¹⁶⁶

Univision also went through a change in its corporative organizational structure in 2010. In March 2010, it began centralizing its news and entertainment departments. Alina Falcon was named the new President of News at Univision Communications. Additionally, Luis Fernández was named as President of Entertainment of Univision network, while also being in charge of the newly created division Univision Studios (Univision, 2010). These changes highlight the efforts of the network to become a new producer of *telenovelas* for Hispanics.¹⁶⁷ Still, these corporate changes are all the more drastic given the resignation of José Uva, president and Executive Director (CEO) of the corporation in March 2011 (Edgecliffe-Johnson, 2011).

The most important change for the Hispanic television industry, however, was the new agreement between Televisa and Univision which was finalized on October 6, 2010. This new agreement ended five years of legal disputes between both corporations. Moreover, the new agreement represented Televisa's return as a minority proprietary partner of Univision, as well as the renovation and extension of its Programming Licensing Agreement, which will be held until 2025 (Young y De la Fuente, 2010) (*ver 4. Lo más Destacado del Año*).

Digitalization and mobile and interactive devices

One of the central strategies of Hispanic television networks remains the effort to increase its content distribution and commercialization opportunities through new digital and mobile platforms. In 2010, Univision launched its "*Novelas y Series*" online and in mobile devices through Univision.com. Some of the most important agreements it reached in regard to its internet and mobile device growth are those with Youtube, iTunes, and Blackberry (Univision, 2010). Univision Interactive launched new portals specializing in health, financial, music, soccer topics, as well as one devoted to the NFL. In September, the network announced the creation of 72 new online radio and TV sites (Univision, 2010).¹⁶⁸

Telemundo's original programming production placed it in a more preferable position than Univision in terms of online content distribution. Telemundo was not only able to transmit its programming through its Telemundo.com portal, but was also able to have a more aggressive commercialization strategy. The network reached several different agreements with companies that administered web sites, such as TRAFFIC, *Canoe Ads*, and *Delivery Agent*; these companies dealt with inventory and interactivity, as well as advertisement. One of the most important agreements of NBC Universal and Telemundo was the creation of the "Universal Audience Platform" (UAP), with the expressed purpose of showcasing the products of this media empire through 21 different web sites (Shields, 2010). In terms of its "memorabilia" sales related to its programming, the sale of clothing, jewelry, and accessories related to its programming stand out; most of these sales are derived from products based on the leading actresses of shows such as *¿Dónde está Elisa?* and *El clon*.¹⁶⁹

165 Joshua Mintz has worked for Televisa, Univision and Azteca América. His career allowed him to attract great stars from Mexico and Latin America, such as Victoria Ruffo, Edith González, and Kate del Castillo.

166 Breidsprecher served as Chief Operation Officer (COO); he is credited for cuts in terms of production which has allowed Azteca América to have good, financial results.

167 The production of *Era Lana* will be one of the first results of this new strategy.

168 One of the most ambitious efforts, as far as digital and mobile platforms goes, was the launch of www.UnivisionFutbol.com by Univision Interactive during the 2010 World Cup. Through this website, the corporation was able to broadcast the 64 games of the World Cup online, using technologies such as Blackberry App World, Google, Android, Market, and Ovi Store by Nokia. Univision Interactive Media generated 34.7 million views on their web site and mobile phone distribution site. Over 10 million hours were downloaded through UnivisionFútbol (Univision, 2010).

169 One of the most important coverages, in terms of diverse platforms, was the Winter Olympics in Vancouver. NBC Universal/Telemundo signed a deal with Verizon

Given that the content of Azteca América mostly derives from its parent company TV Azteca, this Hispanic corporation has been able to distribute its programming online through its website. In August 2010, Azteca América established an agreement with MEC and AT&T in order to carry out an integration campaign of its brands in the different platforms in which the program *Ventaneando América* is transmitted (PR Newswire, 2010c). Moreover, one can note its agreement with Ford and Zubi advertisement agency in order to present the Ford brand in the Azteca website, *Azteca Deportes Boxeo*. Additionally, one must mention its agreements to distribute video through mobile phones, as well as having banners in its channels on YouTube (*Entertainment Close-up*, 2010).

1.2. Diversification of the various offers within Hispanic television

The available results of the Census Office of the United States reveal several important changes within Hispanics of the United States, in terms of their origins and their different linguistic capabilities. Particularly, one should note the demographic trend which reveals that more and more Latinos are born in the United States, rather than abroad. Furthermore, one can note that 49% of Latinos are more comfortable speaking English, 13% are bilingual, and 37.9% are more comfortable speaking Spanish. Still, the summary of this data reveals that 79.9% of Latinos have English competency, and 78.4% have Spanish competency (*Hispanic market*, 2011: 9). While Latinos are learning English in ever-growing numbers, the use of Spanish has not diminished. In fact, the use of Spanish has increased, as Hispanic populations grow through diverse processes of acculturation and bilingual competency present in this population segment.

One must note several important aspects of Latino populations that have prompted a slow, but steady trend of diversification within the programming offerings of Hispanic television. One must remember that Latinos as a whole have the youngest average age when compared to other groups (27 years of age), and that this is producing a generational shift in terms of English and Spanish usage. Particularly, one must note that television for Hispanics in the United States can be divided into three different categories: 1) Spanish-speaking offerings in Hispanic television; 2) the growing option of English and bilingual programming in Hispanic television; 3) English-speaking programming directed towards Latinos produced by networks. This diversification in different media universes can be viewed through the growing integration of Latinos in prime time, English-speaking television, as well as the ever-growing offerings of English-speaking, *Spanglish*, and bilingual networks such as SíTV, Mun2, LATV, and Tr3s of MTV. What is more, networks which have traditionally offered its programming in Spanish are now integrating English subtitles into their most successful programs; Telemundo in particular has started including subtitles in their Mun2 cable channel *telenovelas* (Villarreal, 2010, October 3 3).

2. Year analysis: national and Ibero-American fiction

In 2010, there was an important increase in the number of premiere titles, totaling 62. Four important factors were responsible for this increase in the number of productions. The first one was the result of the conflict between Televisa and Univision, in which the Hispanic network decided to test out different titles and different providers in their Telefutera network. Its sister network Univision programmed 10 fictional titles from Colombia, Brazil, Spain, Venezuela, as well as Venezuelan productions in its parent company; it also added six Mexican productions, from 20 in 2009, to 26 in 2010. The second factor was the growth of Telemundo's production, from 7 titles in 2009 to 12 in 2010. Telemundo also increased its production in Miami and in Bogotá through RTI-Colombia; it owns 40% of this company. The third factor was the amount of *telenovelas* that ended in the first months of 2010 which had started in 2009. Many of these titles also reported high ratings in their final weeks of 2010. The fourth is the creation of Estrella TV, which contributed two fictional titles in their first year as a national-level network, while Azteca América provided 5 fictional titles, all of which were produced by parent company TV Azteca.

Table 1. Broadcast productions in 2010 and their respective stations

Azteca América: 0 national title	Telefutera: 2 national titles
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to broadcast the games through mobile phone platforms (*Entertainment Business Newsweekly*, 2010)

1. Drenaje Profundo (series)	1. Amor de mis amores (telenovela)
2. Mujer comprada (telenovela)	2. Asuntos internos (telenovela)
3. La loba (telenovela)	3. Doña Bella (telenovela)
4. Lo que callamos las mujeres (unitary)	4. El capo (telenovela)*
5. Historias de los santos (unitary)	5. India (telenovela)
Estrella TV: 1 national title	6. Muñecas de la mafia (telenovela)
1. Historias delirantes (series)	7. Operación jaque (telenovela)
2. La shaka (series)*	8. Pura sangre (telenovela)
Telemundo: 12 national titles	9. Rosario Tijeras (telenovela)
1. Alguien te mira (telenovela)*	10. Regreso a la Guaca (telenovela)
2. América (telenovela)	11. Sueño llamado salsa* (telenovela)
3. Amores de luna (telenovela)*	Univisión: 1 national title
4. Aurora (telenovela)*	1. Alma indomable (telenovela)
5. Cartel II (telenovela)	2. Atrévete a soñar (telenovela)
6. Corazón abierto (series)	3. Camaleones (telenovela)
7. Decisiones (series)*	4. Corazón salvaje (telenovela)
8. Diosa coronada (miniseries)*	5. El pantera 3 (serie)
9. ¿Dónde esta Elisa? (telenovela)*	6. En nombre del amor (telenovela)
10. El clon (telenovela)*	7. Eva Luna (telenovela)*
11. Fantasma de Elena (telenovela)*	8. Gancho al corazón (telenovela)
12. La favorita (telenovela)	9. Gritos de muerte y libertad (series)
13. Mas sabe el diablo (telenovela)*	10. Hasta que el dinero nos separe (telenovela)
14. Mi gorda bella (telenovela)	11. Hermanos detectives (telenovela)
15. Niños ricos pobre padres (telenovela)*	12. Locas de amor (telenovela)
16. Perro Amor (telenovela)*	13. Llena de amor (telenovela)
17. Sin tetas no hay paraíso (telenovela)	14. Mar de amor (telenovela)
18. Victorinos (telenovela)*	15. Mi pecado (telenovela)
	16. Mujeres asesinas 3 (miniseries)
	17. Pecadora (telenovela)
	18. Rosa de Guadalupe (unitary)
	19. Sortilegio (telenovela)
	20. Soy tu dueña (telenovela)
	21. Terminales (series)
	22. Tiempo final (telenovela)*
	23. Tormenta en el paraíso (telenovela)
	24. Torrente torbellino de pasión (telenovela)
	25. Vida entera (telenovela)
	26. Verdad oculta (telenovela)

* National titles

** The productions from Fox Latinoamerica, FoxTelecolombia and RTI Colombia were considered as USA productions, because they are companies owned by NewsCorporation/Fox and Telemundo/NBC respectively.

The amount of premiere titles in 2010 was 62, an exponential increase given the 37 reported titles of 2009. Still, the number of episodes and hours help to reveal the increase in terms of production. In 2009, 3,638 episodes were broadcast, while 4,200 were broadcast in 2010. Similarly, 3,482 hours of production were broadcast in 2009; 2,298 in 2010. This quantitative difference between the number of titles and the number of production hours is the end result of the rise of short *telenovelas*, series, and miniseries with a limited number of chapters. Moreover, one must also consider the number of *telenovelas* which premiered in 2009 but were still being broadcast at the end of 2010.¹⁷⁰

¹⁷⁰ This was the case of the reported titles since 2009: *Sortilegio*, *Torrente torbellino de pasión*, *Victorinos*, *Perro Amor*, *Niños ricos pobres padres*, to name a few.

Table 2. Total premieres, fictional programming, in 2010

Fiction	Titles	%	Chapters/Episodes	%	Hours	%
National *	17	27.4	935	22.3	911	21.2
Ibero-American	45	72.6	3265	77.7	3387	78.8
Latin-American (Obitel field)	45	72.6	3265	77.7	3387	78.8
LatinAmerican (not Obitel field)	-	-	-	-	-	-
USA (Hispanic production)	17	27.4	935	22.3	911	21.2
Iberian	-	-	-	-	-	-
Others (co-productions)	1	1.6	3	0.1	3	0.1
Total	62	100	4200	100	4298	100

Source: Nielsen /OBITEL USA

There is a quantitative increase in terms of premiere titles or episodes, from 7 to 17 in national production, and from 30 to 45 in the OBITEL realm, an increase from 37 in 2009 to 62 in 2010. Still, in terms of episodes and broadcast hours the increase is not proportional, a result, on the one hand, of the number of titles which included short *telenovelas*, series and miniseries, and on the other hand, of the *telenovelas* which ended their broadcasts in 2010. Thus, even though national production increased from 7 to 17 titles in a year, in terms of hours broadcast in relation to the year's total, the presence in national production decreased 25% in 2009, and 22% in 2010.

Table 3. Premieres, fictional programming broadcast in each country

Country	Titles	%	Chapters/Episodes	%	Hours	%
Brazil	3	4.8	140	3.3	136	3.2
Argentina	-	-	-	-	-	-
Chile	-	-	-	-	-	-
Colombia	10	16.1	557	13.3	579	13.5
Ecuador	-	-	-	-	-	-
Spain	0	0	0	0	0	0
USA (Hispanic production)	17	27.4	935	22.3	911	21.1
Mexico	26	41.9	2107	50.2	2242	52.2
Portugal	-	-	-	-	-	-
Uruguay	-	-	-	-	-	-
Venezuela	5	8.1	458	10.9	427	9.9
Other (productions by and co-produced with other Latin-American countries / Ibero-American)	1	1.6	3	0.1	3	0.1
Total	62	100	4200	100	4298	100

Source: Nielsen /OBITEL USA

Moreover, in the OBITEL realm, the growth in production was from 30 to 45 titles, mostly due to the increase in productions from Mexico, Colombia, Venezuela, and Brazil. Mexico continues to be the major provider of fictional programming with 26, an increase of 6 titles in relation to 2009, which represents 52% of the total number of premiere hours in all of 2010. U.S. Hispanic production represents the second most important provider with 16 titles, which represent a total of 21% of all broadcast hours. The third source is from Colombia; there was an increase from 3 titles in 2009 to 10 in 2010. Still, given the short span in terms of production episodes, this only represents 13.5% in terms of broadcast hours. Venezuela stands as the fourth provider with 5 premiere titles, as it did in 2009, and they represented 10 in 2010. Brazil also increased its presence, going from one title in 2009 to 3 in 2010, increasing its presence from 1.8% last year to 3.2% of broadcast hours in 2010.

Table 4. Chapters/broadcast hours by time strip

Time Strip	National				Ibero-American				Total			
	C/E	%	H	%	C/E	%	H	%	C/E	%	H	%
Morning (06:00-12:00)*	-	-	-	-	396	12.1	412	12.2	396	9.4	412	9.6
Afternoon (12:00-19:00)	-	-	-	-	1345	41.2	1403	41.4	1345	32	1403	32.6
Prime time(19:00-22:00)	933	99.8	910	99.9	1316	40.3	1365	40.3	2249	53.5	2275	52.9
Night (22:00-06:00)	2	0.2	1	0.1	208	6.4	207	6.1	210	5	208	4.8
Total	935	100	911	100	3265	100	3387	100	4200	100	4298	100

Source: Nielsen /OBITEL USA

Prime time continues to be the slot in which fictional programming is primarily scheduled, with national fictional programming representing 99%, Latin-American representing 40% and 53% of total programming. One must highlight how evening-time slots continue to be an important space for fictional programming, in which Latin-American productions make up 41% of all evening programming, out of the grand total of 32.6% of fictional programming.

Table 5. Formats of national and Latin-American fictional programming

Formats	National						Ibero-American					
	Titles	%	Ch/Ep	%	Hours	%	Titles	%	Ch/Ep	%	Hours	%
Telenovela	13	76.5	918	98.2	896	98.3	30	66.7	2589	79.3	2698	79.7
Series	1	5.9	7	0.7	7	0.7	11	24.4	184	5.6	192	5.7
Miniseries	1	5.9	8	0.9	8	0.9	1	2.2	2	0.1	7	0.2
Telefilm / TV movie	-	-	-	-	-	-	-	-	-	-	-	-
Others (docudrama, unitary, etc.)	2	11.8	2	0.2	1	0.1	3	6.7	490	15	490	14.5
TOTAL	17	100	935	100	911	100	45	100	3265	100	3387	100

Source: Nielsen /OBITEL USA

In 2010 there was an increase in the number of broadcast miniseries and single-episode programs, which represented a total of 19 titles out of 62 premieres. In contrast, in 2009 only 7 out of 37 premieres fell under this category. Out of 19 series, miniseries, and single-episode programs, 14 premiered in prime time, which reveals the economic importance of ratings achieved by these series. Also, one must consider short-length *telenovelas* (consisting of about 50 episodes instead of the 80 and above of a regular *telenovela*), which occupy an important place within the broadcast shows of 2010.¹⁷¹

Table 6. Formats of national fictional programming by time slot

Formats	Morning	%	Afternoon	%	Prime time	%	Night	%	Total	%
Telenovela	4	100	9	75	28	70	2	33.3	43	69.4
Series	-	-	-	-	10	25	2	33.3	12	19.4
Miniseries	-	-	1	8.3	1	2.5	-	-	2	3.2
Telefilm / TV movie	-	-	-	-	-	-	-	-	-	-
Others (docudrama, etc.)	-	-	2	16.7	1	2.5	2	33.3	5	8.1
Total	4	100	12	100	40	100	6	100	62	100

Source: Nielsen /OBITEL USA

Table 7. Length of Chapters/Episodes (without commercial interruption)

Duration	Chapters/Episodes	%
Short (30')	276	6.6

¹⁷¹ This was the case of *Diosa coronada*, *El cartel*, or *Sin tetas no hay paraíso*, among others.

Medium (30'- 60')	3353	79.8
Long (60'+)	571	13.6
Total	4200	100

Source: Nielsen /OBITEL USA

Table 8. Time period of fictional programming

Period	Títulos	%
Present	60	97
Vintage	1	1.5
Historical	1	1.5
Other	-	-
Total	30	100

Source: Nielsen /OBITEL USA

As in 2009, the most viewed fictional programming in 2010 was broadcast by Univision. Nine out of the 10 most viewed productions were produced by Televisa. However, one must point out that the *telenovela Eva Luna*, the first production of newly-created Univision Studios, managed to be the fifth most viewed program. This co-production with Venevisión Internacional inaugurates a new business model for Univision, transforming this corporation from a distributor to a producer of fictional programming.¹⁷²

Table 9. Top Ten programs: origin, format, rating (R), and share (S)

Title	Country of origin of the original idea or script	Production house	Private or public TV	Format	Name of writer or author of the original idea	R	S
1. <i>Soy tu dueña</i>	México	Univisión	Private	Telenovela	Inés Rodena	22.5	34
2. <i>Sortilegio</i>	México	Univisión	Private	Telenovela	María Zarattini	22	33
3. <i>Hasta que el dinero nos separe</i>	Colombia	Univisión	Private	Telenovela	Fernando Gaitán	19.1	30
4. <i>En nombre del amor</i>	Mexico	Univisión	Private	Telenovela	María del Carmen Peña y Cuahtémoc Blanco	18.3	29
5. <i>Eva Luna</i>	USA	Univisión/Venevisión	Private	Telenovela	Leonardo Padrón	16.1	25
6. <i>Mi Pecado</i>	México	Univisión	Private	Telenovela	María del Carmen y Cuahtémoc Blanco	13.6	25
7. <i>Mujeres asesinas 2</i>	Argentina	Univisión	Private	Series	Marisa Grinstein	14.6	23
8. <i>Llena de amor</i>	Venezuela	Univisión	Private	Telenovela	Carolina Espada	12.1	21

¹⁷² For these purposes, the production had the kind of support not offered to other productions. *Telenovelas* such as *Corazón Salvaje* or *Un gancho al corazón*, with 16 and 14 rating points, respectively, were moved to evening or late-night time slots where their rating points suffered dramatically, by at least 10 points. Still, the importance of *Eva Luna*, a Hispanic production with an average rating of 16, cannot be overstated, as it featured an average rating of 16 points, was not moved, and was promoted as a ratings success.

9. <i>Rosa de Guadalupe</i>	México	Univisión	Private	Unitary	Carlos Mercado Orduña	11.4	21
10. <i>Un gancho al corazón</i>	Argentina	Univisión	Private	Telenovela	Adrián Suarez	9.6*	25
Total productions: 10			National original scripts: 1		Foreign scripts: 9		
100%			10 %		90%		

Source: Nielsen /OBITEL USA

The top 10 programs in national production, with the corresponding rating and share points, were as follows: 1, *Eva Luna* (16.1/25), 2, *¿Dónde está Elisa?* (7.5/12), 3, *Más sabe el diablo* (6.8/10), 4, *El capo* (6.3/11), 5, *Aurora* (5.8/9), 6, *Niños ricos, pobres padres* (5.3/8), 7, *El clon* (5/8), 8, *La diosa coronada* (4.2/7), 9, *El fantasma de Elena* (4.1/6), and 10, *Victorinos* (4/7). One must highlight the fact that the most viewed fictional program of 2010 was *Eva Luna*. Still, Telemundo continues to be the uncontested leader of fictional programming production in Miami, through its RTI affiliate in Bogotá, Colombia. Eight out of the ten most viewed national production programming were Telemundo productions. One must highlight that *¿Dónde está Elisa?*, occupying a second place with its 7.5 rating points, still managed to become the most successful *telenovela* of the network, surpassing the success of *Sin senos no hay paraíso* of 2009.

Table 10. Ten most viewed titles

Title	Format	Genre	Year	Number of chapters 2010	Duration chapter/episode	Date of the first issue	Date of the last issue	Time strip
1° Soy tu dueña	Telenovela	Fiction	2009	141	Medium	01/06/10	27/12/10	Prime time
2° Sortilegio	Telenovela	Fiction	2009	41	Medium	28/12/09	18/02/10	Prime time
3° Hasta que el dinero nos separe	Telenovela	Fiction	2010	198	Medium	18/01/10	29/10/10	Prime time
4° En nombre del amor	Telenovela	Fiction	2009	48	Medium	8/07/09	07/03/10	Prime time
5° Eva Luna	Telenovela	Fiction	2010	34	Medium	01/11/10	On air	Prime time
6° Mi pecado	Telenovela	Fiction	2010	109	Medium	8/03/10	06/08/10	Prime time
7° Mujeres asesinas 2	Series	Fiction	2010	13	Medium	28/01/10	22/04/10	Prime time
8° Llena de amor	Telenovela	Fiction	2010	94	Medium	9/08/10	13/02/11	Prime time
9° Rosa de Guadalupe	Unitary	Fiction	2010	65	Medium	2008	On air	Prime time
10° Un gancho al corazón	Telenovela	Fiction	2009	87	Medium	24/06/09	03/05/10	Tarde

Source: Nielsen /OBITEL USA

Table 11. Subject matter in the 10 most viewed titles)

Titles	Prevailing themes	Social themes
1°. Soy tu dueña	Love, betrayal and envy	Land disputes
2°. Sortilegio	Betrayal, jealousy, and revenge	Corruption
3°. Hasta que el dinero nos separe	Romance and ethic work for social mobility	Economic crisis
4°. En nombre del amor	Jealousy, envy, rivalry	Adoption, priesthood
5°. Eva Luna	Social mobility, revenge	Kidnapping, corruption, migration and adaptation to urban life
6°. Mi pecado	Ambition, resentment, and envy	Depression, sexual abuse and economic crisis
7°. Mujeres asesinas 2	Ambition, jealousy, and obsession	Religious bigotry, lesbianism, domestic violence, and prostitution
8°. Llena de amor	Inner beauty, romance	Depression, overweight

9°. Rosa de Guadalupe	Faith and hope	Domestic violence, drug addiction and prostitution
10°. Un gancho al corazón	Romance, abandonment and egoism	Adoption, women in sport, social climbing

Source: Nielsen /OBITEL USA

Table 12. Audience profiles of the 10 most viewed programs: gender, age, socioeconomic status

			Women	Men	2-11	12-17	18-24	25-34	35-49	49+54	55+
1	Soy tu dueña	Univision	58.7	41.3	13.8	5.0	11.9	20	23.4	5.2	20.5
2	Sortilegio	Univision	62.6	37.4	13.7	6.6	10.5	19.6	22.8	6.5	20.3
3	Hasta que el dinero nos separe	Univision	56.4	43.6	14.7	5.6	11.2	21.1	22.8	5.4	19.3
4	En nombre del amor	Univision	64.9	35.1	12.9	6.8	10.3	16.7	20.4	7	25.9
5	Eva Luna	Univision	61.1	38.9	15	5.8	10.1	19	22.6	4.7	22.8
6	Mi pecado	Univision	64.7	35.3	13.4	5.5	9.5	17	20.5	5.5	28.6
7	Mujeres asesinas 2	Univision	62.8	37.2	11.3	7.7	10.1	21.6	24.5	5.7	19.2
8	Llena de amor	Univision	62.9	37.1	15.4	6.5	12.8	18.6	20.4	4.6	21.6
9	Rosa de Guadalupe	Univision	59.5	40.5	17.5	7.9	10.3	18.6	23.5	4.6	17.7
10	Un gancho al corazón	Univision	66.8	33.2	16.2	6.3	12.5	22.1	18.1	4.8	20

Source: Nielsen /OBITEL USA

The audience for the 10 most viewed shows was, on average, 62% women, and 38% men. The demographic segment which saw the most *telenovelas* was that of 35-49 year-old viewers, with average of 21.9%, followed by the +55 year-old sector with 21.6%.

3. The transmediatic reception.

After the historic success experienced by Telemundo with its adaptation of the Chilean *telenovela* by Pablo Illanes, *¿Dónde está Elisa?*, this corporation attempted to repeat its victory. Thus, it attempted to broadcast another Chilean *telenovela* by the same author, *Alguien te mira*.¹⁷³ As *¿Dónde está Elisa?*, *Alguien te mira* is part of the thriller genre, mixing suspense, intrigue, sex, and love; the characters in this *telenovela* attempt to solve a series of murders even as they find themselves swept up by suspicion and intrigue. Still, *Alguien te mira* was a ratings failure for the network; it only achieved 3.9 rating points, far from the 7.4 points of *¿Dónde está Elisa?* The *telenovela* premiered on September 8, 2010, but, due to its bad ratings, the corporation sought to swiftly change the entirety of its storyline. Online forums found on the Telemundo website, as well as Facebook postings, however, can offer some interesting clues as to why this *telenovela* failed so dramatically. Following the research methodology created by the OBITEL team in Mexico, comments were classified under different categories. (CF) comments were those related to the fictional programming itself; (CU) comments were those directed at other online users; (CP) comments were those related to the forum as a communication medium; (CD) were comments that were unrelated to the actual discussion. To further subdivide CF comments, the team considered the following categories: positive and negative comments regarding the storylines (S+, S-), characters (C+, C-), actors (A+, A-), and the television corporation (T+, T-).

3.1. Telemundo forum: *Alguien te mira*

The forum allows users to enter discussions as guests, create their own profile, open a discussion, or post to a previously existing discussion. Each discussion has an icon, title, number of replies, name of the user who created it, as well as the number of unique visitors and the date of the last posting. This website attempts to guide

¹⁷³ Even though *Soy tu dueña* was the most viewed *telenovela* in 2010 in the United States, this same production garnered a first place in Mexico as well. In this volume, one can find a transmedia reception approach in the chapter devoted to Mexico; the present research team decided to focus on Hispanic production in the United States.

guests to navigate these different discussions using nine different tags: new replies, no new replies, hot topics (new), hot topics (not new), survey (new), survey (not new), closed topic, and moved topic.

The *Alguien te mira* was created on September 2, 2010; it was closed on February 27, 2011. The forum had 146,060 views from its beginning, generating 19 pages with 542 discussions and 2,646 replies throughout its history. During the last week of broadcast, February 21-25, 27 discussions were generated; these contained 97 replies.

Forum – Telemundo – Discussions and comments during the last week

Chapter	21 Feb	22 Feb	23 Feb	24 Feb	25 Feb	26 Feb	Total
Discussions	1	0	4	4	8	10	27
Comments	7	0	28	9	19	34	97

Table: OBITEL USA data from Foro – Alguien te Mira. Telemundo.com

Foro – Telemundo – Comments

	CF	CU	CP	CD	Total
Comments	70	18	9	0	97

Table: OBITEL USA data from Foro – Alguien te Mira. Telemundo.com

Foro – Telemundo – Comments on fictional programming

Comments	To fiction
H+	12
H-	24
P+	4
P-	13
A+	16
A-	18
T+	6
T-	4
Totals	97

Table: OBITEL USA data from Foro – Alguien te Mira. Telemundo.com

This forum generated the largest amount of discussions during the last week of broadcast. One must note that the discussion is dominated by negative comments regarding the storylines, the characters, and the actors. Moreover, one finds a rather large amount of negative comments regarding the characters, and particularly, the heroine of the story, Piedad, portrayed by Dana García. While the character of Piedad provoked a universally negative reaction, the character of Valeria provoked mostly generated sympathy. The death of Valeria in fact provoked passionate comments of sadness. In fact, these forums appear to be a medium in which fans can express their admiration and loyalty for their favorite actors and their characters. In this particular case, most of the positive comments were those made by the fans of the Peruvian actor Christian Meier. One of the most visited discussions, with the highest number of replies, was the one created by fans of Meier, who proceeded to upload photographs, poems, and all sorts of effusive comments. Moreover, one finds a large number of comments regarding his marital problems and his private life. Still, his character, Rodrigo, was not particularly well liked in the forum, even if the actor had a high number of fans.

It's too bad the main couple was such a dud, Meier and García were just not liked. Shai Feb 23

Honestly, this has been the most stupid and pointless telenovela I've ever seen. Inspiration 2409. Feb 24

Please don't play around with the intelligence of the audience... they seem to believe that we won't notice details that the producers probably don't pay attention to. Macky Lebron Feb 25

I couldn't care less about the rest of it, since I never liked any of the characters (particularly Piedad). Karen G.
Feb 26

The number of participants in this forum stands apart from the number of comments in Facebook; while the available data reveals a massive migration of audiences to Facebook, the forum appears to provide a more active participation from fans, as they upload photographs, thoughts, and all sorts of designs and montages that highlight their devotion for their favorite actors. In Facebook – despite the high number of participants – we do not find this level of fandom.

3.2. Facebook – *Alguien te mira* page

The Facebook page for this *telenovela* reveals that 17,233 users “liked” this page, a figure unrelated to the number of unique visits or the number of users who interacted with the page. Still, one can note that the last week of broadcasting prompted 1,642 comments from users in the *Alguien te Mira* page.

Number of visits and comments during the last week of broadcasting

Chapters	21 Feb	22 Feb	23 Feb	24 Feb	24 Feb	Total
Comments	69	197	240	436	700	1642

Table: OBITEL USA with data from Facebook.

Telemundo forum divided by type of comments

Chapters						
Comments	111	112	113	114	115	Total
CF	37	168	187	308	595	1295
CU	32	25	27	36	90	210
CP	0	0	0	2	10	12
CD	0	4	26	90	5	125
Total	69	197	240	436	700	1642

Table: OBITEL USA with data from Facebook.

Type of comments related to fictional programming

Chapters of the last week						
Comments	111	112	113	114	115	Total
H+	18	36	19	71	278	422
H	9	58	57	87	112	323
H-	6	2	16	26	22	72
P+	6	11	18	52	95	182
P-	9	71	98	57	64	299
A+	10	2	2	18	14	46
A-	0	0	2	2	7	11
T+	3	3	0	10	31	47
T	8	0	1	6	7	22
T-	0	0	1	2	8	11
D	0	14	26	105	62	207
Total	69	197	240	436	700	1642

Table: OBITEL USA with data from Facebook.

The number of replies created in the last day of this *telenovela* increased exponentially, from 69 on Monday to 700 on Friday. Among these audience comments one can note a high number of positive comments regarding the storyline. Even though this is not included in our table, the ending of the storyline provoked a mostly negative reaction. Many of the comments focused on what viewers would *like* as an ending; at the end of the day, 94

comments were negative, 31 were positive. Both in Facebook and in the forum, one finds a high number of negative comments regarding the characters, mostly criticizing the heroine and her character, Piedad. Most of the comments centered on the character's lack of intelligence, and a huge number of viewers described how they wished the character was murdered. On the other hand, one finds a high number of positive comments regarding Telemundo and the *telenovelas* they produce, expressing contempt for the *telenovelas* produced by Univision.

Kill Piedad!!! I hate that woman, she's so stupid. Kislyn Murillon Feb 22

*Why do some women hate other women? They call them wh****, loose, whenever they sleep with several men. Men don't hate other men. On the contrary, they support each other.* Isis Pantoja Feb 22

Today was the highest rating ever!! I doubt that magazines will say Univision telenovelas are better now!! Telemundo is on fire!! Congrats!! Claudia Beatriz Palma Feb 25

The capacity of interaction that Facebook users are granted in the *Alguien Te Mira* platform should be noted, from the total of 1,642 written messages, only 447 were discussions, and 1,195 were responses to those comments. What this means is that two fourths were responses to previous comments, which increases, significantly, the dialogue within the Facebook platform. Although Facebook allows its users to upload photos, videos, or links, its users seemed uninterested in these possibilities. What seems a lack of "creative expression" from Facebook's users would be the result of some sort of administrative decision by the page administrator, which seems to be the opposite of the way the Forum on the Telemundo website works.

4. Highlights of the year

4.1. Historical audience levels

In terms of this year's programming, what stands out are the record-breaking audience levels achieved by Univision, Telefutura and Telemundo with their respective *telenovelas*, *Soy tu dueña*, *El capo* and *¿Dónde está Elisa?* Moreover, one must also point out the historical audience levels achieved by Univision's broadcast of the World Cup. Moreover, one must also recognize the importance of the premiere of a series adapted from *Grey's Anatomy*; the Colombian production, broadcast daily, called *A corazón abierto*. Moreover, one must remember the premiere of *Las Aparicio*, a *telenovela* only broadcast on the Internet through Telemundo.com.

Soy tu dueña, a Mexican *telenovela*, produced by Televisa and broadcast by Univision, became the most viewed *telenovela* in the history of Hispanic television, reaching an average of 5.4 million viewers throughout the year (James, 2011a). The last episode of this *telenovela* reached an audience of 7.3 million viewers; the only broadcast to reach these audience levels was the record-breaking figure of 9 million viewers achieved by the *telenovela* *Destilando amor* (Entertainment & Travel, 2011). The finale of *Soy tu dueña* made Univision the most viewed network in the United States among the segments of 18-49 year-olds and 18-34 year-olds for the entire night (Univision, 2011). Two important events for the network during the year was the moderate success of *Eva Luna*, an original production, and the cancellation of one of the most representative programs of this network: *El show de Cristina*, a program that had been on the air for over 21 years.

Telefutura has followed a model of distributing fictional programming; it has become the showcase of all *telenovelas* that do not fall under the programming agreement with Televisa, which make up most of the programming of its sister network Univision. Thus, Fox-News Corporation has made Telefutura a distribution venue for the *telenovelas* produced by Fox Telecolombia. In 2010, a Fox Telecolombia production, *El capo*, obtained extraordinary rating levels for Telefutura, surpassing all Telemundo *telenovelas*, with the exceptions of *Más sabe el diablo* and *¿Dónde está Elisa?*. The finale for *El capo* captured over 2 million viewers, becoming the most viewed *telenovela* finale in the history of the network (Gorman, 2010). Other *telenovelas* which increased audiences for Telefutura include the Colombian production from Canal Caracol entitled *Vecinos*, with 5.2 rating points, and *Muñecas de la mafia*, with 5 rating points. In contrast, the *telenovela* from Rede Globo *India*, which garnered an International Emmy award for best *telenovela*, achieved high ratings with its premiere, but did not maintain these numbers, averaging 4.1 rating points in 2010.

In Telemundo, *¿Dónde está Elisa?* attracted the highest number of viewers. On May 6, this *telenovela* had 1.9

million viewers, reaching the first place in ratings in the 10 p.m. time slot of Hispanic networks in the United States. From its premiere in March 8, *¿Dónde está Elisa?* occupied the first place 44% of the time, reaching higher ratings than *El Show de Cristina* and *Don Francisco* among certain demographic groups (*Entertainment Newsweeky*, 2010a).¹⁷⁴ Last year, another remake produced by Telemundo, *Sin seños no hay paraíso* (2009) based on the Colombian *telenovela Sin tetas no hay paraíso*, became the most successful *telenovela* in the history of the network (Gorman, 2009). The *telenovelas Sin senos no hay paraíso* and *¿Dónde está Elisa?* are only recent examples of the historical audience increases achieved by the network in 2009 and 2010, respectively. *El clon* has had mixed results; in the United States it managed to attract 1.4 million viewers in its premiere, surpassing the original *telenovela* broadcast in Telemundo (Azevedo, 2010). Still, by June 2010 this *telenovela* had a low rating of 4.5, below *Perro amor* (4.6) and *¿Dónde está Elisa?* (7.5) (Nielsen, 2010, June). In contrast, *El clon* has been more of a success abroad. In Mexico, for instance, following the example of *¿Dónde está Elisa?*, it has managed to have good ratings, surpassing the *telenovelas* of TV Azteca as it attempts to challenge the hegemony of Televisa. Telemundo has shown steady growth in terms of its audience. In 2010, in the segment composed of total viewers (People 2+), adults 18-49, women 18-49, and women 18-34 on prime time, both from Monday to Friday and Monday to Sunday (*Professional Services Close-Up*, 2011).

The coverage of the World Cup in South Africa also generated historical figures for television in Spanish. The match between Argentina and Mexico attracted 9.41 million viewers, becoming the single most viewed program in the entire history of Hispanic television in the United States. The championship match between Spain and Holland was the third most viewed program with an audience of 8.8 million (Reynolds, 2010). The finale for the *telenovela Destilando Amor* in 2007 became, after the World Cup, the second most viewed program, with 9.2 million viewers. The games broadcast by Univision and Telefutura achieved the highest audience levels of any World Cup, garnering an average of 2.4 million viewers per game (Reynolds, 2010).

4.2. Forces of corporate restructuring

Comcast's purchase of NBC and the new agreement of Televisa and Univision are the two most important events in this industry in 2010. NBC's purchase by Comcast, a huge cable, internet and phone corporation, prompted a discussion on monopolistic practices and its possible effects in the Hispanic community. One of the most important concerns regarding this purchase was the level of power Comcast already enjoyed in local markets, which would allow this company to increase its prices affecting consumers, or else placing restrictions in the distribution of the contents of media rivals (Tessler, 2010). Latinos were among the most concerned groups within this purchase, as this transaction includes the sale of Telemundo, the second most viewed Spanish network in the United States. The reservations, from journalists and professionals in Latino media, stem from the various setbacks suffered by previous and similar mergers. The purchase of Telemundo by NBC in 2001 is still fresh in people's minds, as it resulted in the closing of several successful local news operations for Telemundo (Flores, and Torres, 2010). The firing and cutbacks in local news bureaus, as well as the lack of attention given to Latino communities, are central concerns about this merger. Despite these concerns, the purchase was approved in January 2011, and one must still wait in order to perceive the effects this merger will have on Latino media, as well as in media competition in general in the United States. This is particularly important, given that this is a moment in which different platforms – cable, internet, and phones – are becoming crucial for the growth of the television industry.

The agreement between Televisa and Univision ends a long chapter of legal battles, consolidating the power and reach of two media giants on both sides of the border. This new programming agreement ensures that Univision will have access to the most successful programming in prime time, as well as its distribution in different digital and mobile platforms. This new agreements also ensures the viability of a corporation known for its historic audience level growth; it also ensures that Televisa will have growing influence as a minority partner and as the beneficiary of advertising revenue generated by its programming. The investment of 1.2 billion dollars was carried out by the Mexican corporation, giving it 5% of ownership over Univision. *The Financial Times* also reports that this transaction also resulted in obligations convertible to another 30% for Televisa, with the option of increasing it to 40%, which would require the loosening of certain legal restrictions in the United States (Edgecliffe-Johnson, 2011). Televisa's investment opened three slots within the Administrative Council of Univision. One must highlight the position occupied by Emilio Azcarraga Jean, President and Executive Director (CEO) of Televisa.

174 *Dónde está Elisa?* is a Telemundo production in Miami, based on a *telenovela* of the same name originally produced by TVN (Televisión Nacional de Chile) in Chile.

5. Subject of the Year: Quality In TV Fiction

Most of the available literature regarding television quality has traditionally privileged items known as production values, which concern direction, production, acting, and the mastery of literary-dramatic readings of the script. These standards follow those offered by cinema criticism. In this type of analysis, quality is mostly evaluated by reading the text itself. On the other hand, television as a medium related to the state has also been related to the *public interest*, linking this medium to its cultural distribution capacities, pedagogical objectives, as well as its informative function. Quality in this case is mostly evaluated through the function of the programming itself. Recently, studies have questioned the quality of the medium focusing on reception, as well as the capacity of the medium to generate a kind of interaction with its fictional programming which in turn increases different cognitive, interpretative, and logical skills in audiences.

Victoria Viñez and Cristina Díaz (2008) contribute a new category to these three taxonomies: the quality of the industry, read as its capacity to encourage the industrial sector, as well as its competitive potential. Geoff Mullen (1990) expands this concept by evaluating quality from seven different viewpoints: production and professionalism; consumption and the market; television aesthetics; communicative ritual; social impact; and television ecology. Moreover, Gabriela Borges (2008) proposes a model centered on the evaluation of quality within the cultural television realm mostly based on the function of programming itself.

The transformation of television genres within an ever-changing industry in the United States reveals that the discussion of this medium through parameters mostly derived from cinema studies does not take into consideration the changes that television genres and narratives are taking place. By the 1980s, some narrative structures and hybrid genres, such as dramedy, were already challenging previously existing categories; these new genres, such as in the case of *Luz de Luna*, were already part of the commercial realm of quality programming. The rise of cable and satellite television brought about the changes anticipated by Amanda Lotz (2007), who described a new *era of multiple options* for television. In this new era, one finds new segmentation market strategies, the search for niche audiences and narrowcasting, which stand against the “lowest common denominator” philosophy. This resulted in the rise of several high-quality productions in channels such as HBO, followed by Showtime, prompting a new way of understanding television as a medium. This new rise in high-quality production resulted in television shows such as *The Sopranos*, *Lost*, *Heroes*, *Six Feet Under*, *Alias*, *Buffy the Vampire Slayer*, *Angel*, *The West Wing* or *The Wire*.

This high-quality production renaissance in the United States has gone hand-in-hand with the rise of new academic inquiries within Television or Television? Studies in the United States, framed by Cultural Studies. Jason Mittell argues that one of the most important aspects of this new high-quality programming has been the increasing complex narrative of these series (Mittell, 2006). Among the characteristics that Mittell identifies as part of a complex narrative, one can note the intrinsic tension between episodic conventions and serial logic, which result in creative choices which simultaneously challenge the rigidity of both models. Mittell describes this condition as a “redefinition of episodic formats under the influence of serial narration.” Moreover, one must note the importance of prioritizing plot over characters (2006, p.32). Furthermore, we can identify new narrative devices used as part of the visual spectacle of these series, such as flashbacks and chronological breaks; breaking the fourth wall; the use of fantasy; voiceover; and retelling narratives from multiple perspectives (p. 36). In terms of audiences, one finds the activation of a process of “collective intelligence” for information dissemination, including the interpretation and discussion of complex narratives. This activates a cognitive process which aids in solving-problem skills. Audiences are not only concerned with the *diegesis* of these shows, but in the creative mechanisms used by the writers and producers which in turn allow for the existence of complex narrative structures. Neil Harris, citing Mittell, suggests that these aesthetic operations “lead audiences to not only ask, *what will happen?* But also *how did they do that?*” (p. 35). Mittell believes that narrative complexity may prompt disorientation and confusion, but it also activates audiences in terms of their understanding skills through a long process of viewing television while promoting active participation.

Adding to the views of narrative complexity proposed by Mittell, Michael Kackman (2010) suggests a new model in which the spectator plays a more important role, even as one considers the concept of an audience and cultural complexity. Kackman argues that aesthetic operations result in a complex narrative structure, but that these are also part of the “aestheticization of creative cultural reception practices.” Thus, the pleasure audiences experience when confronted with these narratives is not only an aesthetic one, but also part of a cultural process.

Thus, one finds that the ability to identify a complex narrative is not only an aesthetic process, but also one of cultural recognition.

Complexity isn't just something we find in a text; it's something we bring to a text
(Kackman, 2010, np)

Kackman ends his discussion considering what kind of characters, scenarios, or dilemmas can be considered complex, garnering the label of "quality", and which ones can be considered part of the traditional excess of television trash.

Thus, in the commercial model of U.S. television, aside from visual spectacle, an understanding of television quality will demand understanding from spectators, as well as their will to involve themselves in the narratives and their clues, which open up the possibility of alternative interpretations. Thus, an evaluation of the quality of *telenovelas* in the United States must deal with the development of fictional programming by English-speaking networks. Thus, while *telenovelas* indirectly face the critiques of a market that is increasingly comfortable with cultural, narrative complexity in fictional programming, it must also deal with the incredibly heterogeneous populations of Latinos in the United States. These conditions differentiate the challenges faced by *telenovelas* in the United States and in markets such as Brazil and Mexico. Thus, I would briefly like to consider the example set forth by three, different productions: *Soy tu dueña*, *¿Dónde está Elisa?* and *El clon*. These productions illustrate the complexity and challenges faced in terms of quality production within the United States.

In a social group in which two thirds of the population is of Mexican origin, ratings necessarily reveal the importance of this cultural identification. Univision has enjoyed great success in this market, benefitting from the *telenovelas* produced by Televisa México. *Soy tu dueña* reveals this, as it became the most viewed *telenovelas* in the history of Hispanic television; the ten fictional programs in this list were all made by Televisa for Univision. In this case, the success of *telenovelas* can be explained through the concept of "cultural proximity" proposed by Joseph Straubhaar (1991). In this case, audiences privilege those cultural features that they identify as Mexican. Still, Azteca América, a subsidiary of TV Azteca, has attempted to also use programming from Mexico, even as it identifies itself as Mexican; their success has not matched that of its competitor in terms of Latino audiences in the United States. Thus, we might consider a "formula for success," originally described by Oscar Hernández as a *soft telenovela*, which in turn differs from the Brazilian success story described as a *hard telenovela* (Oscar Hernández, 2001). This formula for success has been amply described, with their simplistic "good vs. bad" formulas, a highly stratified racial and class universe, as well as heterosexual romance stories in which a happy ending with a wedding are *sine qua non* requirements of its narrative closing. Despite this critique, research on reception has found that many of these storylines provide a space for Latino populations (particularly women), in which they can find role models that are unavailable in the programming of English-speaking populations (Mayer, 2006). *Telenovelas*, and in particular, those of Televisa, are part of a translocal experience brought about by Mexican migration into the United States. Thus, one must consider the form of pleasure that audiences find in these narratives, which derive from particular needs and in turn give corporations huge rating levels.

The rise of Telemundo as a primary content producer of fictional programming for Latino populations is considerably important; one must also consider the challenges faced by the network as it faces the hegemony of Univision-Televisa in this market, forcing us to reconsider our notions of quality. Given the existing programming contract between Univision and Televisa, Venevisión allied itself with Telemundo, allowing the latter to import several productions from Brazil, Mexico, and Colombia. As a producer, Telemundo has now started to buy production and co-production rights in several *telenovelas*, particularly those which involve successful ideas from Colombia, Chile, and Brazil. This year, two productions were particularly important, as they were remakes of two successful programs. First, one must consider *¿Dónde está Elisa?*, a Chilean production of TVN that was first place in terms of rating in 2009 in Chile. Second, *El clon*, a co-production with Globo, which was one of the most successful programs of this network in the past.

¿Dónde está Elisa? was a thriller without great production values, and with severe limitations in terms of budget, scenery, and set design. Still, it featured an intriguing plot that forced viewers to constantly ponder the whereabouts of Elisa, asking themselves a series of pressing questions: Where is she? Who kidnapped her? Who killed her? This became the most viewed *telenovela* in the history of the network, far away from the ratings of Univision-Televisa, but still allowing the network to achieve success in its 10 p.m. time slot, in which Univision does not broadcast *telenovelas*. Unlike the traditional rapid pace of typical thrillers, this production featured different sub-plots which included infidelity, homosexuality, drugs, murders, developing in a familiar universe in which the mystery of Elisa and her death hooked audiences. One must also note the acting of the main actresses, in

particular, Colombian performer Catherine Siachoque, portraying Cecilia Altamira, Elisa's aunt, who was able to demonstrate dramatic intensity in many of the show's episodes. While the complex narrative and disorientation of this *telenovela* differs from other shows such as ABC's *Lost*, the plot of this Chilean adaptation forced viewers to pay attention to any clues which might reveal who was the primary kidnapper and, eventually, the murderer. Ironically, the remake of *Alguien te mira*, a thriller by the same author, lacked these sub-plots. Moreover, the premature revelation of the assassin and the lack of chemistry between the leading couple all prompted audiences to stay away from this production.

El clon, a coproduction of Telemundo, Rede Globo and RTI Colombia was announced as "the most ambitious *telenovela* in the history of television" (Palacios, 2010). It was recorded in High Definition, using sets in Morocco, the Saharan desert, Bogotá and Girardot in Colombia, and Miami, Florida. This production also involved Gloria Pérez, the original writer. This production featured high expectations, given the success of the original version, and its premiere garnered 1.4 million viewers. From a production perspective, in terms of quality manufacture, one can note several important elements: the use of beautiful location, the use of high quality recording technologies, a certain level of complexity in the script which deals with scientific consequences, the cultural clash between East and West, and a love story that overcomes time. Moreover, the way in which this production dealt with moral and scientific dilemmas, social mores and customs, religion, and time travel also imply a high-level of participation from the audience, which would necessarily evaluate the storyline by considering its cultural and social implications. In other words, this production was highly sophisticated, resulting in high quality from a reception viewpoint. Still, throughout its run, this *telenovela* did not achieve the expected ratings, having an average of 5 points; other Telemundo productions surpassed it, such as *Más sabe el diablo* with 6.8 points and *¿Dónde está Elisa?* with 7.5 points.

While some reports praised the efforts of Telemundo network to increase the quality of its offerings for Hispanic audiences, audience interest eventually declined. One finds a parallel example in 2010, with the premiere of *India*, a Telefutura *telenovela* produced by Rede Globo. This *telenovela* had high production values, and had the privilege of having an Emmy award as the best international *telenovela* of 2009. This *telenovela* had bad audience reaction, as revealed by its 4.1 rating points.

Undoubtedly, Rede Globo of Brazil has been the leader in terms of producing high quality *telenovelas*, meeting all production criteria, even as it keeps up with the requirements of social marketing within the realm of quality as a social function rubric. How can we make sense of audience reaction? If high-quality Brazilian productions by Telemundo such as *Xica*, *La esclava Isaura*, and the original *El Clon* have been successful, why did other productions, such as *India* and *El clon* remake fail? In order to answer this question, I believe it is necessary to consider Michael Kackman's views, where he suggests that narrative complexity or production quality does not end with the finished product, but also involves the cultural complexity (his expression) that audiences contribute to the production. Thus, we can conclude that this type of "aestheticizing of creative practices of cultural reception," as defined by Kackman (2010) are what guides the behavior of Hispanic audiences in the United States.

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Mexico: “Mexicanos al grito de guerra¹⁷⁵...” also in fiction.

Guillermo Orozco, Francisco Hernández, Alejandro Huizar and Darwin Franco.

1. Audiovisual context of the country

In a year marked by mass media with native celebrations because of the commemoration of the Bicentenary of the Independence, Mexico also commemorated a century of Revolution and saw an escalation in the violence in the current reality, in the “war against the organized crime”, as it was dubbed by president Felipe Calderón. Television for its part made the most of it and injected a lot more violence to its fiction programmes in order to legitimize its use by the state and the army as the only strategy to obtain peace in the war scenario announced and repeated in all screens by the President himself.

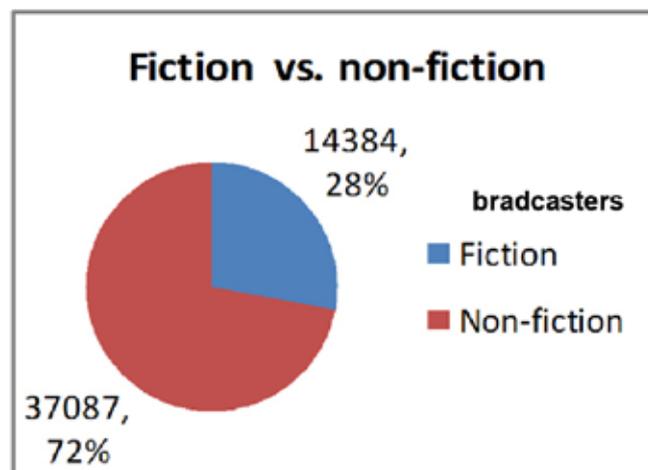
National broadcast television channels in Mexico

Private broadcasters (2)	Public broadcasters (2)
Televisa (Canales 2, 5 y 9)	OnceTV (Canal 11)
TV Azteca (Canales 7 y 13)	Conaculta (Canal 22)

1.1. Audiovisual context of the fiction in Mexico

Fiction decreases in the screen as compared with the previous year, reaching a total of 16,324 hours of total programming. Nonfiction increases because of the reality shows from both Televisa and TV Azteca.

Graph 1: Fiction vs. nonfiction (all genres) 2010

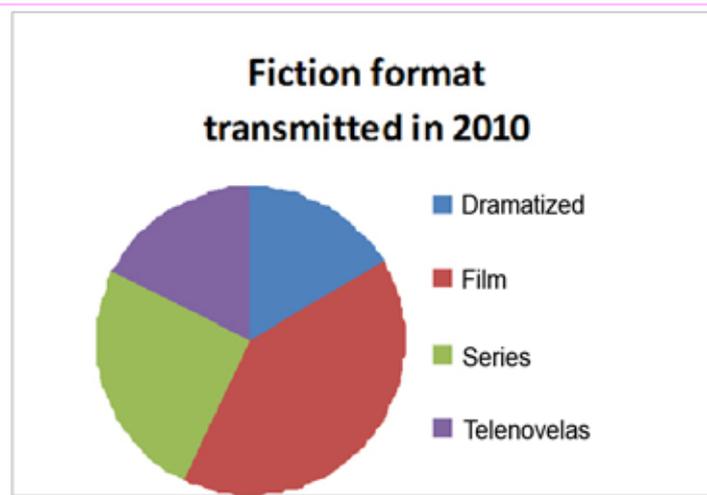


Source: IBOPE-AGB Mexico/OBITEL Mexico

Genres	Hours
Fiction	14384:00
Non-fiction	37087:00
Total	51472:00

Graph 2: Types of fiction broadcast during 2010

¹⁷⁵ Quote of the Mexican national anthem.



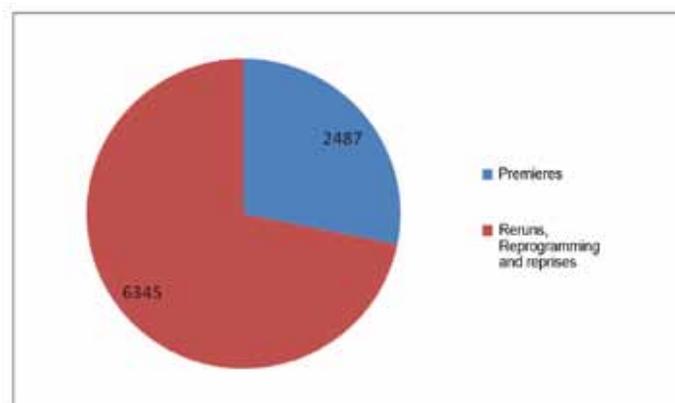
Source: IBOPE-AGB Mexico

Genres	Hours
Dramatized	2360:00
Film	5841:00
Series	3639:00
Telenovelas	2544:00
Total	14384:00

The format that increases its presence is that of drama series for television such as *Lo que callamos las mujeres*, *La rosa de Guadalupe* and *Cada quien su santo* that have a daily transmission and fill the evening hours. None of these titles is in its premiere, but their subject matters have inaugurated tendencies during 2010, and they coincided in proposing magic-religious solutions to the problems dealt with in their narratives.

Graph 3: Premiered fiction vs. non-premiered fiction (rebroadcasts, reruns, reprises).

Type	Hours
Premiered	2487
Rebroadcasts , reruns and reprises	6345
Total	8832



1.2. Digital context of fiction in Mexico

In 2010, the Mexican audiovisual system not only diversified its offer but also in many items it increased the number of users accessing multiple screens. **Internet**, for example, grew 20.6%, which means that **32.8 million** Mexicans (almost a third part of the entire population) access the network. Nevertheless, only **29.8%** of them do so from their home. One thing to note is the connection daily average is **3.21 hours** (INEGI, 2010), an hour less than the time devoted to TV, **4.21 hours**.

Along with the Internet consumption, the participation of Mexicans in the **social networks** increased; Facebook led with **16.7 million** users, followed by Twitter with **12.5 million**.

With regard to the use of the **cell phone**, **80.2%** of the Mexican population have one and, on average, there are **four cellular phones** per household. Despite the convergence of different media in this device, only 12% of Internet users connect through it. The rest prefer to send text messages, photos or video or listen to music (Cofetel, 2010).

Another screen that has grown in 2010 is that of the video games, since to date there are **13 million** consoles in the country, which congregate just about 23 million gamers who spend with them a weekly average of 18 hours (CIU, 2010).

The screen par excellence, the movies, had a good year, with **189 million** attendees. However, this presence was not a boost for the local industry, since only just about **11 million** went to see Mexican movies, which by the way, had a production of **54 movies**, five more than in 2009 (IMCINE, 2010).

1.3. Violence increasingly integrated into fiction

Social violence suffered by Mexico is no longer an exclusive theme of the television news because increasingly, and in different ways, the telenovelas and Mexican series are representing in their stories both sides of the phenomenon: the exceeded violence of criminal groups and the violent actions, often also exceeded, of the government to fight organized crime¹⁷⁶.

Violence is not inserted in Mexican fiction any more as it had always been done. Today it is seen in great detail, with lots of blood spilling, aggressions, weapons, signs of hatred and pain of their main characters, victims and killers. There is greater dramatization and emphasis on the spectacular nature of violence. Likewise, offenses have started being seen on screen as well as judicial operations, abductions, killings, attacks, “narcoblockings” or acts of corruption between the criminal groups and the authorities, all in the same package or diversified (as appropriate to the “political moment”), but all integrated and justified in the narrative as a matter of routine that is connected to reality by the “editorialization” made by the TV networks to this type of content.

From this perspective: how can it be understood that two characters of the telenovela *Llena de Amor* (Televisa) are part no less of the Federal Research Squadron (EFD)¹⁷⁷? This police fiction serves to teach the audience “how to perform an operation”; as it happened in the broadcast of May 21st, where these “federal police officers” carried out a police search with official uniforms, using firearms and shooting any delinquent passing their way. Of course, all framed in official discourse which proclaims that everything is done “to rid the streets of crime”.

Along these lines, the series *Drenaje Profundo* (TV Azteca) presented an “incorruptible” police force that was dismantling and punishing criminal groups with the “long arm of the law”. This series was filmed in the facilities of the Federal Preventive Police letting the audience see the technological and administrative capacity of the police force.

On the other side of the coin, they portray the government’s links with political or organized crime groups. Such is the case of TV Azteca telenovelas *Vidas Robadas*, *Prófugas del destino* and *La Loba*. In the first one, the villain and his stepson plan step by step how to kill the Attorney General who opposes their business of smuggling illegal goods and the activity of illegal bookmakers (21/05/10). *Prófugas del destino* reveals how a municipal president

176 On initiative of the Presidency of Mexico, Felipe Calderón, from 2006 a frontal war against drug trafficking started in the whole country. The governmental actions included taking the army out of the barracks to face the criminals. Without clear results, this confrontation (according to official figures) has caused 28,000 deceases between August, 2006 and December, 2010, although civil organizations raise it to 34,000. From this governmental decision, violence escalated due to the urban confrontation between the army and the police (at all its levels) that took action against drug trafficking or, as the official speech states, due to of the war between the different drug cartels that fight the squares because of the governmental pressure.

177 Direct reference to the Federal Research Agency (AFI), belonging to the Secretariat of Public Safety, instance that along with the Mexican Army lead the struggle against drug trafficking.

(mayor) negotiates the transition and sale of drugs in his area. Finally, *La Loba* shows how a congressman used his position to work in favor of drug trafficking.

Although, since 1996, the original production *Nada Personal* (TV Azteca) already gave samples of realism by insinuating connections between politics and crime, and in the current telenovelas this is done explicitly, with scenes filled with acts of vengeance, with villains or *narcos* killing or injuring their opponents, making violence a quasi-natural act, but spectacular in their narratives, as seen in *Mujeres Asesinas 2* (Televisa version).

Violence has increasingly become a linchpin of the shares of Mexican fiction narrative. When showing this violence television productions remove its sense of violation and abuse of rights of third parties. The violence on screen “is not punished”, not questioned, not discussed, it is only answered with more violence. Or even worse, it is justified as part of a historical struggle, as it happened with the series *Gritos de muerte y libertad* (Televisa) that was conducted by the Televisa news management and not by the fiction production area of the same company, which “already says a lot”. In the 13 chapters, 13 relevant moments of the Independence of Mexico were portrayed, and it was even affirmed that every “war casualty” is a product of the quest for freedom and peace. This message is fully related to the current situation of insecurity and demagoguery on this matter that Mexico lives. Perhaps, due to this situation it was propitious that in its premiere for the first time a *spot* was transmitted in which Televisa itself “thanks the Mexican army” for its struggle against drug trafficking¹⁷⁸ (Franco, 2010).

1.3. “To violence, fiction miracles”

The aforementioned unit dramas abandoned the pink-colored stories that earlier were entrusted to the religious figures, to anchor their new “miracles” in social topics that also evolved around violence and insecurity. Thus a strong religious speech (of catholic inspiration) was presented to the eyes of the viewers as the only “real” way to calm down their fears and insecurities. In this discourse, citizenship and possible actions are blurred to the dazzling actions that the Virgin of Guadalupe or a saint made to solve problems and situations where, no matter what social problems arise, will prevail if the “personal perception” is comforting. Once performed the miracle, or understood the religious lesson, it seems that the social punishment is dissolved, since the “law enforcement” is not a matter of men but of gods or virgins, with all that entails of erosion of a culture of law, but with all that pulls their viewing rating from a majority audience that lives unprotected from the most basic social institutions and has no alternative but to take refuge in religion, now fictionalized on the TV screen!

1.4. Between bids and political agreements

While the Media Law is not resolved and in open dispute since December 2006, 2010 marked a year when telecommunications played a central role in media politics, setting up another front with an impact on the production of fiction. Proof of this was the open favoritism attempted by the presidency of the republic (unclosed chapter) to the Televisa Company. In this context it is understood that Televisa has been integrating into the narratives of their telenovelas propaganda in favor of military actions against *drug* cartels. Nevertheless, the government support of Televisa, not only provoked the resurgence of **another war**, that of the national **corporate media**, but also an intense social, legal and legislative movement to prevent that by “the power” given to Televisa it would also have the possibility of heading the digital convergence business. The Secretariat (Ministry) of Communications and Transport (SCT) through the Federal Telecommunications Commission (Cofetel) opened in early 2010 calls for the Tenders 20 and 21, both with the task of opening the bands of 1740 and 1755 Megahertz (MHz) and from 2140 to 2155 MHz of the Mexican radio electric space, so that more companies could compete for Internet and telephone operations (landline and cellular). The opening to competition initially excluded Telmex and Telcel, companies owned by Carlos Slim, one of the world’s richest men according to *Forbes* magazine, since they concentrate the biggest offer on the market (Corral, 2010).

When the purchase was officialized, Televisa and Nextel formed the NII Digital Consortium; it was the only organization competing for the bid (Franc, 2010b). But the war continued, since on August 16 Cofetel awarded the tender 21 to NII Digital at a price 28 times smaller than the market value¹⁷⁹, and although there were more than 60 complaints against the granting of the concession, by companies such as Telcel, Axtel and Iusacell, all participants

¹⁷⁸ In the production it can be observed how an entire population applauds the Mexican soldiers when they enter their locality.

¹⁷⁹ With guarantee of the SCT and Cofetel, Televisa-Nextel would have paid only 18,134,339 pesos when the net value of 30 GHz of the radio spectrum was 180 million 300 thousand pesos.

in the process (Villamil, 2010).

However, the process was stopped when Televisa itself cancelled on October 19th the negotiation aimed at buying 30% of Nextel. Action to which it was edged by law, since on the 16th of the same month, it issued a precautionary measure ordering the immediate dissolution of the NII Digital Company, which not only rescinded the concession title that was given to it by Tender 21 but also demonstrated and confirmed all the irregularities of the process (Trejo, 2010).

1.5. The Sky vs Dish war:

The other open front is disputed by Televisa and Telmex, since the first one has prevented the second one from entering the television business. However, the trend was broken when Telmex entered the market indirectly through Dish. This is a society where MVS (Mexican Television Company) owns 60% and EchoStar (American company) 40%. However, there are indications that Telmex provides funds (supports) to Dish for buying the receivers manufactured by EchoStar, through the Teninver Company, in which Telmex owns 60 % and MVS/ EchoStar 40 % (Celis, 2011).

Televisa, through its Sky satellite TV and Cablevision Companies, has requested the Federal Competition Commission (CFC) to review the trade agreement Telmex has with Dish, since the phone company does not have permission to offer television services, something that it does somehow by charging in its utility bills Dish service (Sosa, 2011).

Dish is a strong competition for Mexican satellite and cable television systems, as their prices and packages are below 50% of companies such as Sky or Cablevision. In only two years Dish has managed to have 2.1 million subscribers against 2.8 of Sky accumulated over more than a decade. This warlike competition is the only one of all those that are on screen and about it, which can yield benefits for the audience.

1.6. The analogical blackout, a “political gunshot”

On September 1st through a Presidential Decree it was announced that Mexico would bring forward to 2015 the “analogical blackout” that had been programmed for 2021. With it, according to President Felipe Calderón, we would not only get fully into the Digital Television but also it would allow the release of great radio spectrum bands so that the Mexican telecommunication companies could diversify their signals and services.

The Company most favored with this would be Televisa, since in 2009 it was granted the exploitation of 20 thousand kilometers of the optical fiber wiring. This wiring, in accordance with the Decree, would be vital for the conversion of the analogical signals. The Presidential Decree raised many doubts because the President went too far in his functions by intervening and, with it, pressing the policies and actions of an autonomous organism: Cofetel, the only body responsible for implementing the “analogical blackout” in Mexico. This great omission allowed that the House of Representatives present before the Supreme Court of Justice of the Nation (SCJN) an appeal of unconstitutionality that left the Decree without effect¹⁸⁰.

2. Analysis of the year: national and Latin-American television fiction (Premiere titles)

Table 1. Productions exhibited in 2010 and corresponding broadcasting stations

Televisa: 12 national titles	OnceTV México: 3 national titles
1. Cuando me enamoro se detiene el tiempo (telenovela)	19. Bienes raíces (series)
2. Ellas son la alegría del hogar (series)	20. Los Minondo (series)
3. Gritos de muerte y libertad (history series)	21. Soy tu fan (series)

¹⁸⁰ In 2011, the SCJN will not only debate the “Analogical Blackout” but also relevance of opening to the national television market a third or fourth national chain. The SCT itself announced this idea might be feasible between 2011 and 2012.

4. Hermanos y detectives (series)	
5. Llena de amor (telenovela)	Televisa: 8 foreign titles
6. Locas de amor (series)	22. Amor descarado (telenovela)
7. Niña de mi corazón (telenovela)	23. Así es la vida (dramatized unitary)
8. Para volver a amar (telenovela)	24. ¿Dónde está Elisa? (telenovela)
9. Soy tu dueña (telenovela)	25. El Clon (telenovela)
10. Teresa (telenovela)	26. Gitanas (telenovela)
11. Triunfo del amor (telenovela)	27. Isa TKM (telenovela)
12. Zacatillo, un lugar en tu corazón (telenovela)	28. La viuda de blanco (telenovela)
	29. Pecados ajenos (telenovela)
Televisión Azteca: 6 national titles	
13. Drenaje profundo (series)	Televisión Azteca: 1 foreign title
14. Entre el amor y el deseo (telenovela)	30. La favorita (telenovela)
15. La loba (telenovela)	
16. Prófugas del destino (telenovela)	
17. Quiéreme/Quiéreme tonto (telenovela)	
18. Vidas robadas (telenovela)	

The first notable feature in Table 2 is the presence of Hispanic productions from the United States in the Mexican television. The six telenovelas come from the multicultural factory of Telemundo (sometimes in partnership with other production companies like Film in Florida) and they were transmitted in channel 9 or Galavisión. In 2009, Telemundo in Mexico had only 2 telenovelas. With respect to domestic production, there is great variation since last year in the number of titles; only one is increased, so that we can deduce that the rate of production remained in private television, but presented a slight increase on part of the public television, represented by OnceTV. However, there is a general decline in the number of actual hours of transmission and the numbers of chapters produced with regard to 2009 (33% and 12% less, respectively).

Table 2. Total of premiere fiction in 2010

Fiction	Titles	%	Chapters / Episodes	%	Hours	%
National *	21	70	1766	72	1194:00	75
Ibero-American	9	30	676	28	394:30	25
Latin-American (Obitel field)	3	8	57	2	38:00	2
Latin-American (no Obitel field)	-	-	-	-	-	-
USA (Hispanic production)	6	16	619	20	356:30	18
Iberian	-	-	-	-	-	-
Others (Ibero-American co-productions)	-	-	-	-	-	-
Total	30	100	2442	100	1588:30	100

Source: IBOPE-AGB Mexico/OBITEL Mexico

The novelty in Table 3 is the appearance of a Brazilian production: *La Favorita*, of Rede Globo. But only 9 chapters were transmitted and it was taken off the air because of low ratings. Given this “failure”, TV Azteca is heading towards the purchase of Globo scripts instead of their telenovelas, which means that their alliance is focused on the adaptation of stories with national manufacturing. Colombia and Venezuela complete the Latin-American contribution to the open Mexican TV.

Table 3. Premiere fiction exhibited from every country

Country	Titles	%	Chapters / Episodes	%	Hours	%
Brazil	1	11	9	1	06:30	2

Telefilm / TV movie	-	-	-	-	-	-	-	-	-	-
Others (docudrama etc.)	-	-	1	8	-	-	-	-	1	3
Total	-	-	12	100	11	100	7	100	30	100

Source: IBOPE-AGB Mexico/OBITEL Mexico

Table 7. Duration of Chapters / Episodes (without commercial intervals)

Duration	Chapters / Episodes	%
Short (30')	-	-
Medium (30'- 60')	2412	100
Long (60'+)	-	-
Total	2442	100

Source: IBOPE-AGB Mexico/OBITEL Mexico

Although this year a greater quantity of historical productions was expected since it was the year of the Bicentenary of the Independence and the Centenary of the Revolution, it was not so. In Table 8 we can see that the telenovelas and series being produced at present have their narrative center in the present, and only two productions were historical, commemorative, one from the public television and one more from private TV.

Table 8. Period fiction

Period	Titles	%
Present	28	93
Vintage	-	-
Historical	2	7
Other	-	-
Total	30	100

Source: OBITEL Mexico

Table 9. 10 most viewed titles: Source, Format, Share

Title	Country of origin of the original idea or script	Home producer	Private TV or public	Format	Name of writer or author of the original idea	Rating	Share
1°. Soy tu dueña	Mexico	Televisa	Private	Telenovela	Inés Rodena	25.7	36.8
2°. Triunfo del amor	Mexico	Televisa	Private	Telenovela	Delia Fiallo	20.3	30.9
3°. Llena de amor	Venezuela	Televisa	Private	Telenovela	Carolina Espada/Rossana Negrín	19.1	29.6
4°. Cuando me enamoro	Mexico	Televisa	Private	Telenovela	Caridad Bravo Adams	18.1	29.9
5°. Teresa	Mexico	Televisa	Private	Telenovela	Mimí Bechelani	17.4	30.7
6°. Zacatillo	Mexico	Televisa	Private	Telenovela	Pedro Pablo Quintanilla	16.6	29.6
7°. Para volver a amar	Colombia	Televisa	Private	Telenovela	Adriana Suárez/Pedro Miguel Roza	14.4	26.3
8°. Locas de amor	Argentina	Televisa	Private	Series	Pablo Lago/Susana Cardozo	14.6	21.4
9. El Clon	Brazil	Telemundo	Private	Telenovela	Gloria Pérez	13.1	23.2
10°. Gritos de muerte y libertad	Mexico	Televisa	Private	Series	Caitlin María Irwin/Carlos Pascual/Luis Mario Moncada/Catalina Aguilar	12.9	20.5
Total productions: 10		National original scripts: 6			Foreign scripts: 4		
100%		60 %			40%		

Source: IBOPE-AGB Mexico/OBITEL- Mexico

Table 10. Ten most viewed titles

Title	Format	Gender	Year	Number of chapters	Duration chapter / episode	Date of the first issue	Date of the last issue	Time strip
1° Soy tu dueña	Telenovela	Fiction	2010	146	Medium	19/04/2010	07/11/2010	Prime time
2° Triunfo del amor	Telenovela	Fiction	2010	50*	Medium	25/10/2010	On screen	Prime time
3° Llena de amor	Telenovela	Fiction	2010	206	Medium	03/05/2010	13/02/2011	Prime time
4° Cuando me enamoro	Telenovela	Fiction	2010	131*	Medium	05/07/2010	13/03/2011	Prime time
5° Teresa	Telenovela	Fiction	2010	110*	Medium	02/08/2010	27/02/2011	Evening
6° Zacatillo	Telenovela	Fiction	2010	130	Medium	01/02/2010	30/07/2010	Evening
7° Para volver a amar	Telenovela	Fiction	2010	146	Medium	12/07/2010	30/01/2011	Evening
8° Locas de amor	Series	Fiction	2010	25	Medium	03/05/2010	04/06/2010	Night
9° El Clon	Telenovela	Fiction	2010	225	Medium	08/03/2010	14/01/2011	Night
10° Gritos de muerte y libertad	Series	Fiction	2010	22	Medium	30/08/2010	02/10/2010	Prime time

Source: IBOPE-AGB Mexico/OBITEL Mexico.

Table 11. Subject matters in the 10 most viewed titles (*)

Titles	Key themes	Social themes
1°. Soy tu dueña	1.-Love 2.- Social promotion 3.- Family Conflicts.	1.- Medical care in rural communities.. 2. – Ejido problems 3.- Inclusion of state propaganda of Hidalgo
2°. Triunfo del amor	1.- Drama of missing person. 2.- Love 3.- Social promotion 4.- Religious morality	1.- Adoption and orphans 2.- Civil protection (firefighters support) 3.- Adultery
3°. Llena de amor	1.- Love 2.- Family Conflicts 3.- Self-esteem	1.- Social violence 2.- Obesity and anorexia as public health problems
4°. Cuando me enamoro	1.- Love 2.- Revenge 3.- Conflict between families	1.- Environmental care 2.- Tourist promotion (Route of Wine in Baja California, Mexico). 3.- Suicide
5°. Teresa	1.- Social promotion 2.- Love 3.- Revenge	1.- Class discrimination, 2.- Gender violence 3.- Promoting tourism to the State of Zacatecas.
6°. Zacatillo	1.- Love 2.- Family conflicts	1.- Environmental care 2.- Waste recycling
7°. Para volver a amar	1.- Gender equity 2.- The role of women 3.- Life partner 4.- The marriage / family discord	1.- Violence and gender equity 2.- Breast cancer 3.- HIV / AIDS 4.- Adultery 5.- Juvenile delinquency 6.- Alcoholism 7.- Homosexuality 8.- Migration
8°. Locas de amor	1.- Self-esteem 2.- Self-improvement 3.- Reflection on insanity.	1.- Attention to mental problems 2.- Gender equity
9°. El clon	1.- Human cloning 2.- Ethnic and religious conflicts 3.- Love / dislike	1.- The cloning and bio-ethics 2.- Ethnic & religious conflicts 3.- Multiculturalism 4.- Drug addiction

10°. Gritos de muerte...	1.- The construction of the Nation 2.- Mexican identity 3.- Armed struggle for peace and independence	1.- The recognition of the Mexican culture 2.- The armed struggle as a political strategy 3.- The official speech about the armed conflict
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Source: OBITEL Mexico.

(*) Number of chapters transmitted until December 31, 2010

As shown in Table 11, the classic themes of Mexican telenovelas are still in fashion. In some productions social issues have been included rather than personal dramas or between couples, which in some cases, nevertheless, are barely mentioned. There are not appropriate treatments and they end up being solved by “religious faith”. For example, the case of a mother who always believed that his son had not been murdered by the mob: he reappeared when he had already been officially considered dead (*El triunfo del amor*).

Table 12. Audience profile of the ten most viewed titles: gender, age, socioeconomic status

	Program	Channel / Network	Gender %		Age %					Socioeconomic status %			
			Women	Men	4-12	13-18	19-29	30-44	45+	ABC+	C	D+	DE
1	Soy tu dueña	Channel 2/Televisa	63.8	36.1	15.4	9.7	17.6	26.9	30.1	15.1	15.8	36.9	32.0
2	Triunfo del amor	Channel 2/Televisa	65.4	35.4	14.6	11.1	18.5	26.1	29.5	14.2	15.5	40.1	30.1
3	Llena de amor	Channel 2/Televisa	66.0	33.9	16.4	11.0	19.0	24.8	28.5	14.8	15.2	36.7	33.1
4	Cuando me enamoro...	Channel 2/Televisa	68.9	31.03	14.9	11.3	19.5	25.0	29.	16.4	16.6	36.4	30.8
5	Teresa	Channel 2/Televisa	69.9	30.0	15.7	12.7	20.4	25.3	25.7	16.7	17.3	35.9	29.8
6	Zacatillo...	Channel 2/Televisa	69.5	30.5	17.9	13.2	19.2	22.9	26.8	13.7	16.8	37.1	32.3
7	Para volver a amar	Channel 2/Televisa	69.4	30.5	16.5	12.9	19.1	25.6	25.7	18.7	19.0	33.6	28.5
8	Locas de amor	Channel 2/Televisa	66.7	33.3	15.6	9.6	18.7	26.7	29.2	16.5	16.6	36.7	30.0
9	El clon	Channel 2/Televisa	64.4	35.5	14.5	11.8	23.4	27.2	22.9	12.0	12.5	39.0	36.3
10	Gritos de muerte...	Channel 2/Televisa	59.9	41.0	15.8	10.0	17.8	27.2	29.0	17.6	16.7	36.2	29.3

Source: IBOPE-AGB Mexico/OBITEL Mexico

As we have stated in previous yearbooks, sociodemographic composition of Mexican audiences in the methodological cut that was carried out (about 10 premiere fiction programs most seen in the air television) tends to be characterized by a predominance of the female sector, over 30 years old and located within a medium-low socioeconomic status (D+). This audience profile has not changed significantly over the four years that this item has been analyzed systematically. 2010 is not the exception, and the tendency keeps on confirming it as such. The only variation in the analysis of this year is that men overcame the “30% barrier” to pair off with women inside the clairvoyance of a program: *Gritos de muerte y libertad* (naturally, it was the one in which less women were following a fiction production).

3. The transmediatic reception.

For this pilot analysis, the telenovela *Soy tu dueña* (Televisa) was selected for two reasons: 1) it was the most seen fiction in the national television during 2010 (27.84 rating) and 2) it was the one of the most overwhelming response by Internet. At least in its last week of transmission (from November 11 to 19, 2010) it registered a daily average of 181 thousand visits and 125 comments by chapter inside the Televisa web site, Tvolucion¹⁸¹.

¹⁸¹ This web site was created by Televisa in 2009. The peculiarity of this site is the fact that the user can watch in it the television programs an hour after they are transmitted, as well as the whole program that said TV station has carried out since 2008. The fiction programs remain in microsites that allow to watch each of its chapters. Tvolucion also offers the platform for every user to place a comment or answer an already posted comment. Also, in every chapter a counter registers the number of visits and comments. Based on these figures we calculate the average of visits of last week of transmissions of the fiction analyzed here. See: www.tvolucion.com

What stands out at first glance is that the participation rate of users who visit this site not to lose the storyline of this telenovela is very low, since the average per chapter (125) was smaller than 0.001% of the whole contained. This means that, for every 1,810 people who saw the telenovela, only two commented something. This confirms that this is a “site to watch TV”, not to interact with it.

One difficulty in the analysis of fiction on the internet is that, unlike traditional television and its rating, there is no certainty either on the age or gender of those who visit the network. Another difficulty is to identify all the sites opened in form of *blogs*, *wikis* or *microsites*¹⁸² etc., that are created in relation to a telenovela or any other television product.

This analysis reports the way in which fiction was displayed in the three sites: Tvolucion, YouTube and Facebook. It focused on the first one, so far the most popular option to review programming from Televisa and eventually interact with it. In the last two sites, *Soy tu dueña* also had a constant presence, since only in Facebook 166 profiles were created about it, with a total of 140,622 users, data up to 10/02/11. They confirmed, from their profiles, their preference by clicking on “I like it”, option that allows users of the network to express their preferences for different contents or groups¹⁸³, although this does not necessarily mean active participation in them. Since the application is used by the majority of the *facebookers* as a symbolic way of showing the “others” their likes. 140 groups of *Soy tu Dueña* in Facebook had this style. The rest, 26, are active groups in which their members take part constantly by exchanging opinions about the telenovela, its plot, characters, actors etc. They even upload profile photos, news or videos related to the fiction.

The majority of the videos are *linked* from YouTube, site where *Soy tu dueña* has (at least) 600 videos that were uploaded both by the television station and by different fans who through their accounts uploaded to the site complete chapters or fragments of them. It is remarkable that the final chapter of this fiction registered on YouTube, until 11/02/11, 615,972 visits and 75 comments. Here, as in Tvolucion, the level of participation, despite the possibilities of the platform, stays low.

Through this popular video site, you can see the first signs that transmediatic narratives in Mexico are being created, because in it there are issues (remix) where the fans combine the best moments of the telenovela or make a video in which they construct – based on the original narrative, not on a new one – the love story of the main characters¹⁸⁴, either using their own songs of fiction or some others that are considered to fit better the story told. The following describes the type of users who entered Tvolucion to see *Soy tu dueña*¹⁸⁵, as well as the type of comments made in relation to this story, its characters, actors or situations that framed the above mentioned fiction.

Chart 1: Number of visitors and comments by chapter

Chapters	141	142	143	144	145	146	Total
Visitors	147,458	150,293	165,420	194,978	251,973	352,352	1,262,474
Comments	48	69	72	69	92	401	751

Table: OBITEL Mexico with data on Tvolucion.

The average daily visits and comments, taking into account only six chapters, was 181,000 visitors and 125 comments. What this table shows is that the narrative is directly proportional to the interest in seeing, following or seeing the fiction again in Internet. Observing the increase from Chapter 141 to Chapter 146 (End) not only the number of visits is tripled, but also comments grow in a proportional way. What can this be attributed to: the ending of the narrative knots of the television story or the opportunity of “living again” the experience on the Internet?

182 In a general review in the searcher of blogs, wikis and micro *sites* of Google (<http://blogsearch.google.es/>) around 179,000 sites are displayed, dedicated totally or partially to speak / inform / comment on fiction. Its review, as consequence, gets complicated for the purposes of this report. Nevertheless, we should emphasize the sites: www.soytudenatotal.com and novelasoytuduena.blogspot.com/ created by fans to upload all kinds of content of the telenovela; in both of them there is a section of videos where you can see and comment on each of the chapters.

183 There are nine ways of creating groups in Facebook, the division is provided according to the area of interest (Business, Common interest, Art and entertainment, Geography, Internet and technology, Only for fun, Music, Organizations, Sports and Free time and Group of Students); they in turn are subdivided to be more specific. For the case of this analysis the groups most present were Art and Entertainment (in the television sub-group) and Only for fun.

184 It also happens with the rest of the Mexican telenovelas. Nevertheless, the creation phase of new contents following the original narrative keeps on being desert.

185 The corpus of analysis covers Chapters 141 to 146, last six emissions. Since 2006, Televisa has promoted that the telenovelas should finish on Sundays to generate higher levels of audience. The ends on Sundays are longer, stretching up to two hours, as it is the case of *Soy tu dueña*.

Perhaps the answer is shared, because the comments made in the Final Chapter tell the emotive extension that the fiction leaves in audiences, since many of them are related to the story that loses the notion in their comments, and they write thinking that their artists will follow what they write:

“Hello I love the novel I do not lose it any day. Lucero, what a body!” Jessica Estefani, 10/11/06, 01:13

Comments that are reinforced by the possibility that Tvolucion gives them the chance of repeating over and over these sensations:

“Thanks Tvolucion by looking out for our needs, if not for you I could have not followed the telenovela, since because of my work I sometimes went to bed early (...) but in the evenings I could see the chapters that I had missed. The novel is so good that I did not care staying awake”. Mode, 10/11/04, 18:54.

The 751 comments registered in Tvolucion cover a variety of topics that audiences notice and comment, many of them emphasize “standing out or exalting” the characteristics of the fiction, that might be related to the story, the characters, the actors who personify them and their physical characteristics, the clothes or the locations.

“A novel with many values and respect, which is hardly seen today. Whether it’s a re-adaptation or not, the important thing is to teach people that true love is faithful, and does not yield to temptation; nowadays, it is not seen, because unfortunately people do not have values anymore.” Mayte Lara, 10/11/08, 19:18.

But also there are indications of questioning the contents of the telenovela, despite still liking it:

“I’ve been watching the telenovela with a great interest, I think the story is good as well as the actors, but more than a LOVE story it seems EVIL because the majority of the performances are like that (...) more space should be given to LOVE situations so that it turns into a oasis of peace for the public in times in which the television news are full of the same stuff” JR, 10/11/04, 20:20.

There are also those who go from the constructive comments to the entire criticism of the television content or of the expressions of approval made by other users. This, in the majority of the occasions, makes the “fans of the telenovela” group “to attack the user” or demand to be left in peace with their likes.

“The end is super useless! I do not know how you can like something so useless. Thanks God it ended already. I hope Televisa writes new stories, we are sick and tired of such things”. Rossy, 10/11/08, 14:03.

Response to Rossy

“Do not be such a bitter person, if you do not like it do not see it ... it is very dumb and stupid to watch something that you do not like. Do not become bitter and it’s better to see things that you like to avoid these annoyances” Andres Conde, 10/11/08 | 14:47.

Nevertheless, the majority of the comments of the Tvolucion users concentrate in “exalting” the contents, and those who construct some criticism with regard to what they have watched are a few. Part of the explanation would be in that this is a site especially to “watch”, not to interact beyond that. The other part would be that it is hard for the receiving audience to be a proactive audience, even when having the appropriate technology platform (Orozco, 2011). The following table quantifies the type of comments the users wrote down.

Chart 2. Division by types of comments

Comments	Chapters						Total
	141	142	143	144	145	146	
CF	38	47	43	53	57	302	540
CU	5	16	14	14	23	88	160
CP	5	5	12	1	10	5	38
CD	0	1	3	1	2	6	13
Total	48	69	72	69	92	401	751

Table: OBITEL Mexico with data on Tvolucion.

Note:

Comments on the fiction and its contents (CF) include the opinions on the story, topics, characters, actors, costumes, locations and outcome, and so on.
 Comments on other users (CU), both positive and negative responses.
 Comments on the platform (CP), complaints, notices on the platform.
 Unrelated comments (UC), containing all those not related to fiction.

The comments that emphasize the “kindness” of the telenovela head the interactive approach that the *fans* have, with both the platform and with the transmediatic reception. It is also significant that the interaction between users represent 21% of such comments, the most recurrent: 1) clarification on what happened in a chapter or situation, the name of an actor or song and 2) the responses to comments that criticize the content of *Soy tu dueña*.

1.7% of comments that were addressed focused on some discomfort for not watching or listening to a chapter, or simply because it was not loaded in the site. Tvolucion in none of the cases answered the comments of the users.

The following table fragments – in a general way – the type of comments that prevailed on the contents of the telenovela. Accepting that what is presented here is an *ad hoc* methodological decision, the division is made according to the positive/negative nature of the different contents that stood out in the timely review of comments in each of the chapters that make up this analysis.

Chart 3: Types of comments on the fiction

Comments	Chapters						Total
	141	142	143	144	145	146	
H+	16	24	28	28	28	173	297
H-	1	5	3	8	5	80	102
P+	6	2	0	6	3	2	19
P-	4	6	3	4	8	4	29
A+	6	8	9	2	4	19	48
A-	0	2	0	3	4	10	19
T+	4	0	0	0	0	2	6
T-	1	0	0	2	5	12	20
Total	38	47	43	53	57	302	540

Table: OBITEL Mexico with data on Tvolucion.

Note:

Positive (H+) and negative story (H-), Characters (P+)and (P-), Actors (A+) and (A-) and Television station (T+) and (T-).

The majority of the comments – as expected – were made on chapter 146, which is why many of them focused on expressing views on the “beautiful end” and how much they would miss the story and characters. It is remarkable that 18% of those who left a message on Tvolucion expressed some type of critical comment towards the telenovela or its actors; either detailing a lack of coherence or credibility, its pink tone or the bad performances.

Another important fact is that the majority of the audience/user does not distinguish between the roll of the characters of the story and the actors who personify them, since the positive and negative comments are expressed equally, which speaks about the degree of cultural penetration that the telenovelas have in the audiences, or it is an indication of a new way of appropriating the media product.

4. Highlights of the year

Together with the proliferation of violence in fiction, which is already becoming a kind of “enveloping *sensorium*” in the Mexican television, something unpublished so far, we highlight three important events.

First of all, what was presented as the **Mexico Initiative** in Sunday evening/night hours, driven by the two major TV stations, Televisa and TV Azteca, but really “led” by the first one. This Initiative convened and showed on screen, during its launch, the representatives or owners of the majority of the media companies (audiovisual and written) and of the rectors of the main universities of the country. This spectacular and strange conglomeration of public and private actors endorsed what became a *reality show*, of the *Academy* type where creative Mexicans proposed, exposed, competed, and the majority was eliminated with all their valuable and worthwhile initiatives.

The Mexico Initiative also sought to show the unity of those best “living forces” of the country (hence the media system, political, educational and cultural system gave it their support), send a positive message to audiences troubled by violence and increasing insecurity in the context of internal war suffered by Mexico, in which that great initiative typical of the Mexicans would be recognized and those persons whose proposals were considered

as winning would be rewarded, almost as heroes. Nevertheless, synthetically, but very wisely, according to the *Zócalo* magazine, specialized in analysis of the mass media, it turned into: the fallacy! (num.125). According to its columnists Raúl Trejo (2010b) and Jenaro Villamil (2010b) Mexico Initiative was “a business with a conservative speech” that was announced as a “philanthropic campaign” but constituted a great political and financial business for its real characters, not those displayed on screen, but those behind it, and especially Televisa, that with this Initiative thought to clean up its image by making use of a national situation and getting the support of various sectors of Mexican institutions. A support that the President himself would like to have from his own trenches for “his war”.

Secondly, it is very important historically and culturally for Mexico the fact that the **public television**, finally, has been involved seriously in the production of fiction, and together with it, other smaller commercial channels and independent producers, as Cadenatres This means both a political and an economic breakdown in the traditional media model of the country and it means a real competition (still emerging for the time being) in a system just characterized by a permanent “abolition of the competition” (Hernández and Orozco, 2007).

During 2010 we saw how OnceTV Mexico decided to go ahead with the production of series, a risky decision that began on September 9, 2009 when it broadcast *XY*, its first series for adults. In 2010 it released two more series: *Bienes raíces* and *Los Minondo*. The first addressed the issue of various relationships between couples from the female point of view; and the second made an incursion from a **cross-breeding perspective** that sought to balance the Spanish and aboriginal looks and cultures in the war of Independence. Even leaving unsolved mysteries about other legal issues and change of allegiance from the Ministry of Education, to that of Interior, which is a step backwards in the democratic conduction of the public-state television in Mexico, this television takes a step forward and enters the door of the thematic quality and innovation. The prospect of reaching half the population, 49 million viewers, is to be achieved in 2011, when the television infrastructure crystallize in different regions of the country in which the open signal of OnceTV México is not reached yet.

Finally we emphasize another **“battle” between television networks** that resulted in the displacement in rating of TV Azteca by Telemundo, In spite of Globo, Telemundo, a Latin television station in the United States, pulled out of the *Top Ten* of 2010 the telenovelas of TV Azteca. It meant that the telenovelas of Telemundo, transmitted by Televisa through Channel 9 (Galavisión)¹⁸⁶, registered *ratings* higher than some telenovelas of TV Azteca. For example, its main bet *Entre el amor y el deseo*, produced together with Rede Globo, achieved scarcely 8.4 *rating* point, while productions of Telemundo Like *El Clon* (a script of Brazilian origin)¹⁸⁷ and: *¿Dónde está Elisa?* obtained 13.1 and 10.5 points, respectively.

TV Azteca and Rede Globo in 2009 signed an agreement for the Brazilian telenovelas to be broadcast on the Mexican screen and for both companies to make several co-productions, but it was not until 2010 that this agreement materialized, first with the transmission in Mexico of the telenovela *La favorita*, the most watched telenovela in Brasil in 2009, and then in the co-production of the aforementioned *Entre el amor y el deseo*. This, together with what happened to *La favorita*, as Hernández and Huízar have already indicated (2010), reveals once again the problematic model of fiction co-production in Mexico (particularly in the case of Azteca) and positioning the adaptation or the franchise as a tendency of the successful models of production.

5. Topic of the Year: Quality in Fiction

In Mexico, speaking of television programming and production quality is speaking about the struggle of the private Mexican television in its attempt to reconcile its profit motive, characteristic of any commercial company, with the responsibility of offering a service of *public interest*, to which this industry is forced in Mexico by the fact of using the air space that is a property of the nation. The meaning of *public interest*, and therefore of quality television, has changed throughout more than 60 years of history. The different interpretations of quality have been made both by private business and the state. This last one acts as a watchdog for the common good at the same time that it keeps its role of producer and exhibitor of contents through public television.

¹⁸⁶ Televisa and Telemundo, from 2008 on, have an agreement in which the first company distributes in Mexico the programming of the second one. With a gradual growth the Latin-American fictions occupy in the Mexican channel besides its *prime time* an important part of its programmatic strip (17-20 hours).

¹⁸⁷ *El Clon* has been a great telenovela hit in the Hispanic world. However, when exhibited in Mexico in its original version, it has not gone well. Now, co-produced by Telemundo / Globo and spoken in Spanish (overriding the traditional rejection of the films dubbed in Mexico), it could provide a more natural appeal, with its own script and also using the marketing of its career. The result is that it ranked 9th among the Top Ten of the year in the country.

5.1 Quality in the early years of Mexican television (1950-1955)

President Miguel Alemán Valdés (1948-1954) authorized the commercial television in Mexico. The formal beginning of this means of communication was in September, 1950 when the signal of Channel 4 went on the air. In March, 1951, Emilio Azcárraga Vidaurreta, businessman of the radio and cinematographic industry, started Channel 2. Fourteen months later Channel 5 started.

We can say that in its first stage television depends on film, sports and current events in popular entertainment. Television *turns* movies and sports events into content and, on having incorporated them into its programming, establishes a relation of dependence (as a parasite) with the industries that produce them. Mejía Barquera (1999: 169-170) documented that for its first year of life (1950-1951) Channel 4 broadcast only “from 3 p.m to 7 p.m.; it had a very small production output and the sports transmissions, which lasted two hours on average, allowed it to fill the airtime and even to lengthen its hours until 9 or 10 p.m”. Kalb, a foreign journalist who analyzed the emergence of television in Mexico, wrote that television was “so novel and experimental, that has not let its restricted audience to create a *star* [...] what resembles it the most are the bulls” (Kalb 1950:37). The journalist continued his note by saying that at the end of 1950 the television in Mexico was “a single channel (Channel 4) waiting for the Sunday bullfight that started at 4 p.m.” (Idem). The same can be said about Channel 2: its inaugural program in March, 1951, was a baseball match and, for months, “the only thing that we programmed was baseball and some movies” (Herrán interviewed by Castellot 1993: 74).

The chronicles mention that, in this early period of television in Mexico, the National University organized a TV show that consisted of round tables where outstanding academicians took part. The offer was completed with television dramas, opera functions and classical music concerts. The idea of a quality television was identified with programming high culture. Paradoxically the quality of the programs did not depend on television, but on the show (sports, movies, music) that was transmitted live.

5.2 Quality programming between 1955 and 1968

The increasing losses of the three private channels due to low advertisement incomes forced the concessionaires to join in a single company and to create in 1955 the first television monopoly: *Telesistema Mexicano*. The priority of business under this new form of ownership was the recovery of investments in their businesses. And to do that had they gradually forgot the promise to exhibit and produce quality content (*the public interest*) and instead promoted profitability. If there is not competition in a private TV system, the motivation for creating an innovative programming disappears and the market logic prevails. When there is a captive audience, the monopolistic criterium of producing more with less is imposed. Production and exhibition of fiction goes, in the best of the cases, to a background.

In the 1960s the Mexican television industry was advancing but it did not reach yet levels of quality and professionalism like those in the United States or Great Britain. By 1961, the preferences of the audiences were as follows:

“Bullfighting events monopolize 80%, and sometimes more, of the whole of TV watchers [...] After the bulls, what interests the public the most is the boxing transmission; normally it has more than 60% of the TV watchers, in the Saturday functions in which generally appear fights of higher category and with 40% on Wednesday function. Another event that is considered among the favorite ones is football; most of the devices that run on Sunday morning are tuned to Channel 2 to see the sports. Then comes the list that our readers already know: music shows, sitcoms, telenovelas etc. This is the current preference of the TV watchers, *which has not changed as for the first items referred to, since there is TV in Mexico*” (Press supplement: *Usted, Novedades y la TV*, August 7-13, 1961).

5.3 The intervention of the state and the repercussions on the programming quality

The dependence on the commercial television of the parasite contents was evident. Displaying bullfights,

boxing and football was very cheap, and had – and still has – an excellent response from the audience. The production of own contents in the first decade of the Mexican television was poor and of bad production. Although the production of telenovelas had already been tried (as with *Senda Prohibida*, 1957), there was not a proper language yet. There was discomfort among audiences, and the state intervened. First, granting a permit in 1958 so that the National Polytechnic School created Channel 11 (OnceTV Mexico). This educational channel was conceived as a television system that would serve as a complement of the polytechnic education and that would also render services to the community through a cultural channel that did not exist in Mexico or in Latin America.

In 1966 the Ministry of Public Education started a *Literacy* plan. This ambitious project comprised the establishment of a network of TV stations, connected by microwaves to Channel 11, which would have the mission of transmitting programs of educational and cultural character destined to the children. By 1968 the state took a step further and announced the start of *Telesecundaria*, through which one could complete the three years of secondary education.

This brief inventory of actions serves to document that, for the Mexican state, **a quality programming was equivalent to an educational programming**. It was intended as a programmatic bar opposing the entertainment that predominated in the commercial television. Under this paradigm, the public television “resigns” de facto, due to an illustrated but rigid and old-fashioned conception of education and culture, to the production of fiction, leaving it in the hands of private television.

In 1968 the Mexican government granted two new concessions, and this measure ended the monopoly of TV broadcasting that existed since 1955. The powerful Monterrey Group invested more than 20 million dollars in the Independent Television (Televisión Independiente) company that would operate on Channel 8. (That’s why the “Chavo belonged to channel 8”). Since its test emission in September, 1968, Independent Television showed innovative proposals, produced “programs-railroads” – a concept in search for “increasing successfully the weekend audience, tying up a series of programs, as wagons after a locomotive, and designating a facilitator to lead the ‘train’. Every program would include light entertainment topics: varieties for children, music, games, contests, and so on” (Fernández and Paxman 2000:150). Under this formula, the program *Siempre en domingo* (Always on Sundays) was conceived, one of the most successful programs of the Mexican television, in spite of its 5 hours of duration every Sunday evening/night. It corresponds to the Independent Television having produced the programs *El Chavo del 8* and *El Chapulín Colorado*, two of the most popular programs in Latin America.

Breaking the monopoly and the resulting competition between private companies showed their profits. Mexican Telesistema premiered in 1968 *La Tormenta*, the first historical telenovela that reported the Reform War (1857-1972) and the Mexican Revolution (1910-1920). In the same year it exhibited the telenovela *Los caudillos* that covered the period that goes from the Independence of Mexico up to shortly before 1860. The third telenovela was *La Constitución*, and the fourth *El Carruaje*, which narrates the struggle headed by president Benito Juárez in the mid-19th century. As pointed out by Gutierrez Espindola (1988: 97), although these telenovelas were transmitted very late at night, “practically all of them constituted great successes of audience and even became material for export”.

Televisa Company stopped producing historical telenovelas and decided to explore making telenovelas of social content or the so-called pro-development telenovelas. The first one was *Ven conmigo*, telenovela that showed the kindness of the education for adults and tried to motivate a big audience to keep on studying. The telenovela was transmitted between December, 1975 and December, 1976 by Channel 2. The second telenovela with a structured social message was *Acompáñame*, transmitted between August, 1977 and April, 1978. The main value of this production was showing the importance of family planning in achieving family harmony. The third telenovela with this characteristic was *Vamos juntos*, transmitted between July, 1979 and April, 1980, which addressed the whole child development through responsible parenthood. There were two more series, *El Combate*, again aiming at adult education. And the fifth telenovela, *Caminemos*, directed to promote the values of sexual education for adolescents and family planning. Because of this series, Televisa was granted in New York City the Annual Award for Excellency in the category of best international program. (Gutiérrez Espíndola 1988: 102-103).

Innovations in terms of programming and content production have been proposed in the periods of “free” competition. Periods that have been rather very short, for example from 1968 to 1972 and from 1993 to 1997, but nevertheless show that innovation and creativity have a place where there is no monopoly on them.

State intervention in television has also been a key factor changing what is understood by quality. In the “history of the television” in Mexico, the new companies that timely competed against the monopolies, for example channels 8 and 13, versus Telesistema Mexicano did it with different programmatic proposals. The difference in

programs was the only way of participating in the television business.

Only recently (2009), the historical belief that quality is related to educational programming rather than entertainment ended. Once television successfully begins to produce thematic fiction and alternative treatments of the increasingly commodified commercial fiction, with a very good quality (Ortega, 2010). It is in this context that it must be understood, and that is why we emphasized it previously, that the public Mexican television should produce and transmit fiction on its screen.

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Portugal: New Challenges¹⁸⁸

Isabel Ferin Cunha, Catarina Duff Burnay, Fernanda Castilho

1. Audio visual context of the country

Table 1: National broadcast television channels in Portugal

Private channels (2)	Public channels (2)
	RTP1
	RTP2
SIC	
TVI	
Total = 4	

Chart 1: program genres offered by TV

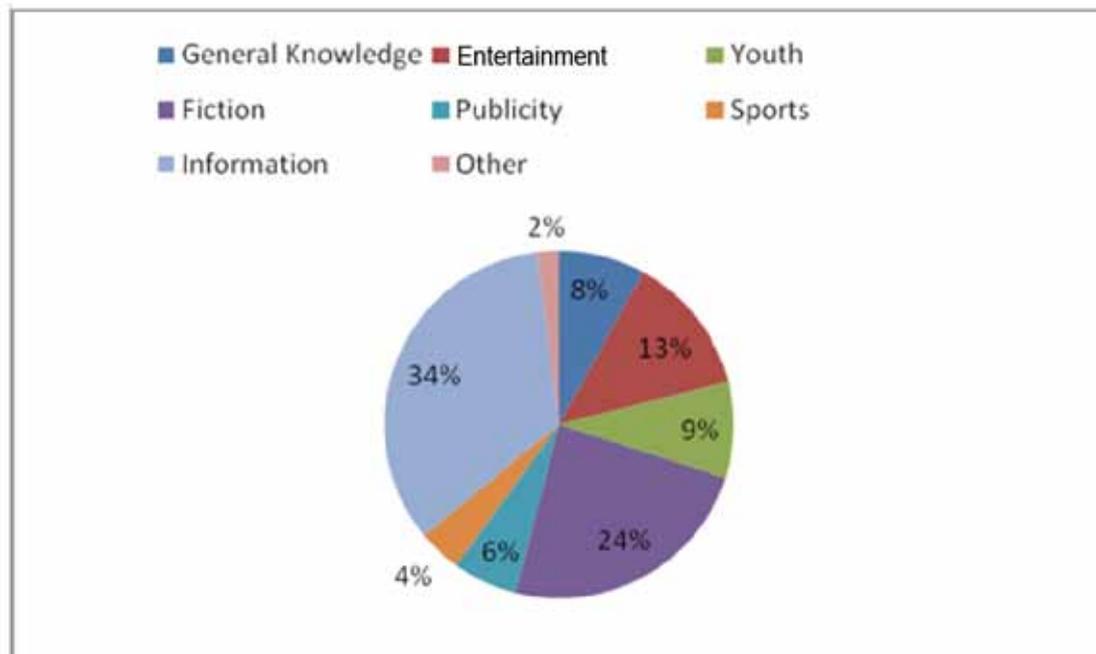
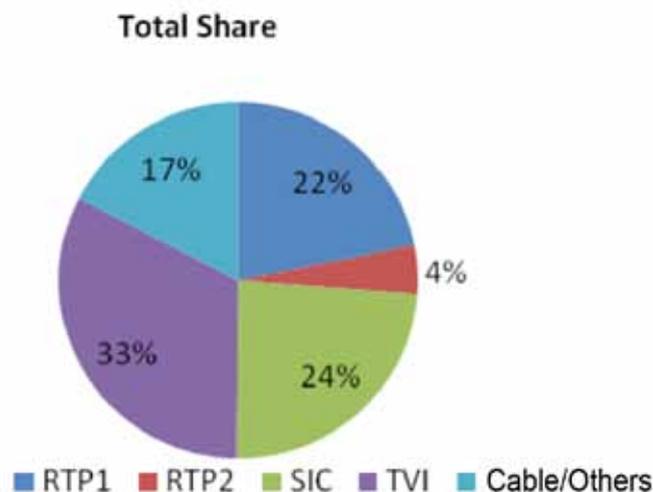


Chart 2: Audiences per channel

188 The Portuguese team would like to thank MediaMonitor/ Markttest, represented by Dr. Pedro Lourenço, for their cooperation in data sharing since 2006.



In Portugal, the four television stations ended the first decade of the millennium maintaining the same programming strategies of recent years, i.e. with emphasis on fiction, information and sport (football). Among the private channels, TVI (Televisão Independente) remains in the first place, leading the audience, while SIC (Sociedade Independente de Comunicação) and the public broadcaster RTP1 (Rádio e Televisão de Portugal) vie, month after month, for the second place. RTP2 comes last place in ratings, given the nature of its programming, which is dedicated to a selected niche.

According to the Marktest Audimetria studies, on average each Portuguese saw per day 3 hours and 29 minutes of television (at home). The profile of the largest consumers of this medium remained similar to that of 2009: they live in the South, have low income, women, housewives, over 64 years of age. Data collected by other organizations, such as the Observatório de Comunicação (OBERCOM) confirms that citizens aged between 15 and 34, with high income, are those who watch less television.

Media ownership

In light of legislation passed by the Entidade Reguladora para a Comunicação (ERC), in 2010 the media groups had to provide information on the ownership structure, name of media outlets with the aim of ensuring transparency of media ownership in the country. This information became available when the website of the ERC was reformulated, in the item “Transparency”, allowing the clarification of the successive changes of media ownership in Portugal. The site contains the organizational charts for each group, identifying the ownership structures, the names of the managers and functions of the administration, as the managers of the media groups. Currently, the main media groups in Portugal are: *Adriano Lucas Ltd, Cofina, SGPS, SA, Controlinveste, SGPS, SA, Grupo Media Capital, SGPS, SA, PRESS - Sociedade de Participações Sociais, SA, Lena Communication, SGPS, SA, Medioeste - Multimedia Publishing, Ltd., Portugal Telecom, SGPS, SA, Rádio Renascença, Inc., Sonaecom, SGPS, SA, ZON Multimédia - Serviços de Telecomunicações e Multimédia, SGPS, SA.*

In relation to the four free to air channels, SIC, with share capital of € 30 million, is still the property of Impresa. In television, Impresa holds SIC, SIC Internacional, SIC K, SIC Mulher, SIC Notícias, SIC Radical and SIC Online (<http://sic.sapo.pt/online/>) as well as the Lisbon TV, with Francisco Pinto Balsemão as President. TVI belongs to the Media Capital Group, with social capital of € 65.8 million. On TV, Media Capital owns TVI, TVI and TVI 24 online (www.tvi.iol.pt/), with Manuel Polanco Moreno as President.

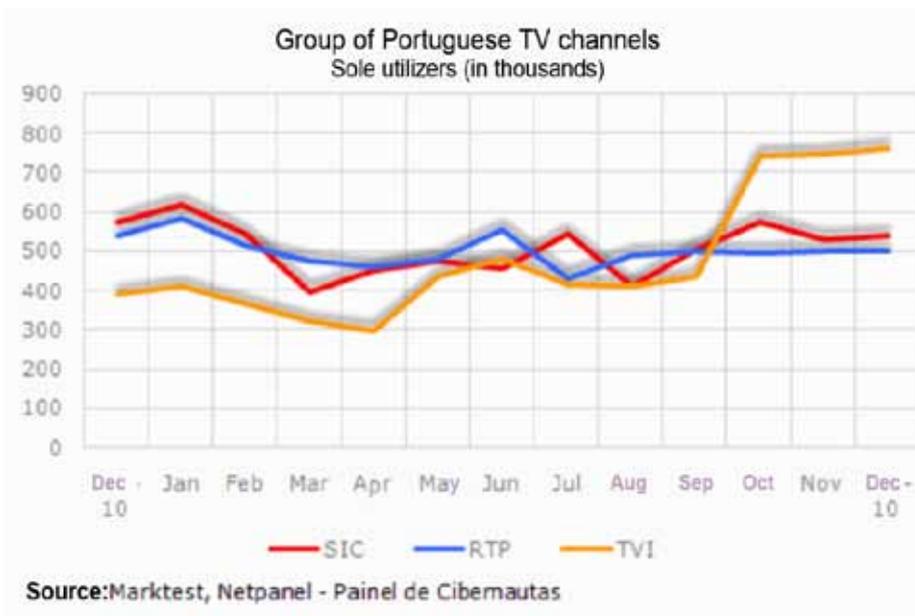
RTP1 and RTP2 belong to the Radio Televisão Portugal SA (RTP). As consequence of the financial restructuring agreement signed with the state in 2003, RTP had a positive net result in 2010, according to company’s president Guilherme Costa. In October 2010, Costa announced that the company would reach an operating profit of € 18 million in 2010, which would occur for the first time in 20 years.

Also to be noted, due to the BBC divestment in the Portuguese-speaking African countries (PALOP), media groups SIC, TVI and RTP, through their encoded international channels, intensified their emissions for these countries, namely Angola, Cape Verde and Mozambique.

The implementation of DTT (Digital Terrestrial Television) continued to be one of the most discussed topics, taking into account the proposed dates for the switch-off of analogue TV broadcasts. The year began with the announcement of the request for revocation of the title distribution by PT Comunicações, which means the withdrawal of paid DTT, even after the concerning of the title of distribution operator, which was attributed within the framework of the open public tender by Executive Order no. 207-A/2008 of February 25. In March, however, the Regulatory Body of ERC rejected the PT Comunicações SA request.

The draft regulation on the public tender for allocation of rights for the use of frequencies nationwide, partial service for digital terrestrial television broadcasting, and licensing of distribution, started in 2007 and only in 2010 PT Comunicações has decided to ask for the cancellation of the certificate. ERC’s decision to deny the request for PT’s withdrawal, according to its public statement, was intended to safeguard the independence of the implementation of DTT in Portugal, a project considered of strategic importance to the national interest. The migration from analogue to digital television in Portugal is scheduled to start from the beginning of 2011, with the subsequent decommissioning of analog repeaters, as recommended by the European Commission. This process will culminate in early 2012 with a total closure of analogue transmissions. In order to enjoy the digital broadcast system the Portuguese which are not subscribers of pay-TV will have to buy a decoder and an adapted antenna.

According to the report “A transição para a Televisão Digital Terrestre na Europa” an output of “ADOPT-DTV: Barreiras à adopção da televisão digital no contexto da transição da televisão analógica para a digital”, produced by the Universidade Lusófona, Obercom and the Anacom, Portugal is one of the last Western European countries to launch DTT effectively, and begin the transition to digital. The study shows that 92% of the Portuguese over 18 years of age don’t know when the analog television signal will be discontinued; 45.3% of respondents said not to have pay TV at home and, of these, 96.7% responded that they have analogue television. The study has also shown that 60.6% of respondents are concerned about the future costs of this change¹⁸⁹.



Portuguese groups of TV channels
Sole utilizers (in 000)

The news programming for the country still has a great emphasis on Portuguese generalist television, followed by football. A highlight of 2010 was the return of the reality show format, with the premiere of *Secret Story: Casa dos Segredos* (TVI). The ten Sunday galas had a rating of 14.5% and 45.7% share, and were watched by 7.6 million Portuguese. 84% of the sampled people watched at least one gala. The program has had great repercussion in the “pink press”, occupying the space of celebrities from telenovelas. The *Casa dos Segredos* also became the main competitor to television dramas, competing for the top spots with *Espírito Indomável* (TVI) during the last three months of the year.

¹⁸⁹ In accordance with the switch-off plan, ANACOM decided that the repeaters of Alenquer, Cacém and Nazaré will be part of a pilot phase for the cessation of terrestrial analogic emissions (May 12, June 16 and 13 October 2011).

In 2010, the Portuguese spent more time on the websites of television channels. According to the Netpanel study of Marktest, during the month of December, 1,601,000 persons resident in mainland Portugal over four years of age have accessed TV websites from home, 2.9% above the previous month, and 14.3% above the same period in 2009. Access to the sites of SIC, TVI and RTP fluctuated throughout the year. The behavior of Internet users varied in relation to television audiences. The SIC and RTP sites had more hits from January to September. The TVI site showed higher number of entries from October to December.

It is also important to mention the movement of public enterprises and private television broadcasters, and telecommunications companies, around the production of platforms and contents for tablets and smartphones, and experimentation with fictional videogames.

2. Year analysis: The national and Ibero-American fiction

Table 1: Broadcast productions in 2010 and their respective stations

RTP1: 12 national titles
<i>Conta-me como Foi</i> (series)
<i>Liberdade 21</i> (series)
<i>O que se passou foi isto</i> (series)
<i>Pai à Força</i> (series)
<i>Cidade Despida</i> (series)
<i>A minha Família</i> (sitcom)
<i>A noite do fim do mundo</i> (mini-series)
<i>Noite sangrenta</i> (mini-series)
<i>O segredo de Miguel Zuzarte</i> (mini-series)
<i>República</i> (mini-series)
<i>Voo directo</i> (series)*
<i>Regresso a Sicalinda</i> (series)**
RTP1: 5 imported titles (Brazil)
<i>Chamas da Vida</i> (telenovela)
<i>Sangue do meu sangue</i> (telenovela)
<i>Ribeirão do Tempo</i> (series)
<i>Poder Paralelo</i> (telenovela)
<i>Carga Pesada</i> (series)
SIC: 5 national titles
<i>Lua Vermelha</i> (series)
<i>Perfeito Coração</i> (telenovela)
<i>Camilo, o Presidente</i> (sitcom)
<i>Cenas de um Casamento</i> (sitcom)
<i>Laços de Sangue</i> (telenovela)***
SIC: 11 imported titles – Brazil/Argentina
<i>Ciranda de Pedra</i> (telenovela)
<i>Paraíso</i> (telenovela)
<i>Armadilha</i> (telenovela)
<i>Viver a Vida</i> (telenovela)
<i>Passione</i> (telenovela)
<i>Caras e Bocas</i> (telenovela)
<i>Toma lá</i> (series)
<i>Negócio da China</i> (telenovela)

<i>Escrito nas Estrelas</i> (telenovela)
<i>Ti, ti, ti</i> (telenovela)
<i>O Mundo de Patty</i> (series)
TVI: 14 national titles
<i>Deixa que te leve</i> (telenovela)
<i>Destino Imortal</i> (miniseries)
<i>Ele é Ela</i> (sitcom)
<i>Meu Amor</i> (telenovela)
<i>Morangos com Açúcar: VII</i> (series)
<i>Sentimentos</i> (telenovela)
<i>37</i> (mini-series)
<i>Mar da Paixão</i> (telenovela)
<i>Dias Felizes</i> (mini-series)
<i>Espírito Indomável</i> (telenovela)
<i>Morangos com Açúcar: Vive o teu Verão</i> (series)
<i>Campeões e Detectives</i> (series)
<i>Morangos com Açúcar VIII: agarra o teu futuro</i> (series)
<i>Sedução</i> (telenovela)

* co-production with Angolan producer company Semba (transmission in both countries).

** co-production with the TPA – Public Television of Angola.

*** co-production with TV Globo (Brazil).

Table 2. Total premieres, fictional programming in 2010

Fiction	Titles	%	Chapters/Episodes	%	Hours	%
National	31	65,9	1741	56,8	1351:00	56,7
Ibero-American	-	-	-	-	-	-
Latin-American (Obitel field)	16	34,1	1322	43,2	1032:56	43,3
Latin-American (Obitel field)	-	-	-	-	-	-
USA (Hispanic production)	-	-	-	-	-	-
Iberian	-	-	-	-	-	-
Others (coproducciones)	-	-	-	-	-	-
Total	47	100	3063	100	2383:56	100

Source: Obitel Portugal, *MediaMonitor/Marktest Audimetria*

Table 3. Premieres, fictional programming broadcasted in each country

Country	Titles	%	Chapters/Episodes	%	Hours	%
Brazil	15	31,9	1204	39,3	941:18	39,5
Argentina	1	2,2	118	3,9	91:38	3,8
Chile	-	-	-	-	-	-
Colombia	-	-	-	-	-	-
Ecuador	-	-	-	-	-	-
Spain	-	-	-	-	-	-
USA (Hispanic production)	-	-	-	-	-	-
Mexico	-	-	-	-	-	-
Portugal	31	65,9	1741	56,8	1351:00	56,7
Uruguay	-	-	-	-	-	-
Venezuela	-	-	-	-	-	-
Others (productions by and co-produced with other Latin-American countries / Ibero-Am)	-	-	-	-	-	-
Total	47	100	3063	100	2383:56	100

Source: Obitel Portugal, *MediaMonitor/Marktest Audimetria*

In 2010 there is an increased supply of fictional production on 7 titles (three national and four Latin-American). The increase in production volume is more significant in the public service channel, with an increment of 50% (from 8 to 12 titles). For the commercial channels, there is an uneven trend, with SIC offering less two titles than in 2009 (from 7 to 5), and TVI offering one title more (from 13 to 14). Congruently with the general offers of previous years, TVI continues to be the channel which includes more fiction programs in its grids, followed by RTP1 and SIC. With respect to Latin-American contents, there is the permanence of a standard offering, with RTP1 transmitting Record telenovelas, SIC transmitting telenovelas of TV Globo, while TVI does not include any productions of this kind. In this sense, Brazil maintains its leadership as the country of origin of Latin-American fiction. There is only the presentation of an Argentinian production – *O Mundo de Patty* (SIC) – dubbed into Portuguese.

Table 4. Chapters/broadcast hours by time strip

Time slots	National				Ibero-American				Total			
	C/E	%	H	%	C/E	%	H	%	C/E	%	H	%
Morning (07:00-13:00)*	16	0,9	6:17	0,4	118	8,9	91:38	8,9	134	4,4	97:55	4,2
Afternoon (13:00-20:00)	297	17,1	273:55	20,3	710	53,7	697:27	67,5	1007	32,9	971:22	40,7
Prime time (20:00-24:00)	1428	82,0	1070:48	79,3	494	37,4	243:51	23,6	1922	62,7	1314:39	55,1
Night (24:00-07:00)	-	-	-	-	-	-	-	-	-	-	-	-
Total	1741	100,0	1351:00	100,0	1322	100	1032:56	100	3063	100	2383:56	100

Source: Obitel Portugal, MediaMonitor/Markttest Audimetria

* In 2011 we adjusted the division of 24-hour time slots, based on the directives of public service station, RTP.

Despite this increase in production, there is a decrease in the number of chapters/episodes and number of hours of national titles (7% and 4% respectively). Concerning the Latin-American contents, there is an increase in the number of titles, expressed in a higher amount of chapters/episodes (13%), as well as a greater number of hours (7%). This contradiction is due, often, to programming strategies that lead to crop or extend the expected duration of a chapter/episode.

Prime time remains the period of greatest concentration of fictional contents produced in Portugal, followed by the afternoon period with the transmission of three titles anchored in the juvenile series *Morangos com Açúcar* premiere in 2003 (*Morangos com Açúcar VII: Vive o teu talento*; *Morangos com Açúcar VII: Vive o teu Verão* e *Morangos com Açúcar VIII: Agarra o teu futuro*) and juvenile miniseries about vampires, *Destino Imortal*, broadcast by TVI. In the morning period there is just one adventure program for children and youth – *Campeões & Detectives* (TVI).

The Latin-American programs have a different transmission pattern, since the afternoon period is the time for the largest number of chapters/episodes. This is due to the integration in the grids of telenovelas by RTP1 (5 titles), and by SIC (8 titles), in a continuous and systematic way throughout the years. With 494 chapters, the prime time of the private channel SIC is occupied during 2010 with two telenovelas from TV Globo: *Viver a Vida* of Manoel Carlos and *Passione* of Silvio de Abreu. The morning hours are for the presentation of the juvenile series *O Mundo de Patty* (Argentina).

Table 5. Formats of national and Latin-American fictional programming

Formats	National						Ibero-American					
	Titles	%	C/E	%	Hours	%	Titles	%	C/E	%	Hours	%
Telenovela	8	25,8	1182	67,9	883:17	65,5	13	81,2	1176	89,0	923:55	89,5
Series	12	38,7	501	28,8	410:42	30,4	3	18,8	146	11,0	109:01	10,5
Miniseries	7	22,6	19	1,1	22:52	1,6	-	-	-	-	-	-
TV movie	-	-	-	-	-	-	-	-	-	-	-	-
Other (SITCOM)	4	12,9	39	2,2	34:09	2,5	-	-	-	-	-	-
TOTAL	31	100	1741	100	1351:00	100	16	100	1322	100	1032:56	100

Source: Obitel Portugal, MediaMonitor/Markttest Audimetria

As in 2009, there is a diversity of formats, with variations in the total offer. There is, then, the decrease of supply of telenovelas by one title, the increase of series by four titles, and the reduced supply of sitcom by 3 titles.

The most significant change is focused on increasing the supply of miniseries by four titles. These programas have between 2 and 6 episodes, and they were offered by RTP1 and TVI, featuring different themes from channel to channel. RTP1, on the occasion of the centennial celebrations of the establishment of the Republic (1910-2010) explored four specific moments in that historical period: *A noite do fim do mundo*, *Noite sangrenta*, *O segredo de Miguel Zuzarte e República*. In turn, TVI, which presented three titles, took up different genres of RTP1: in the wake of the American series, the station presented a crime thriller – *37*; the love story between a vampire and a human in *Destino Imortal*, and with *Dias Felizes*, TVI, against the backdrop of the Island of Madeira, presented a fictional story of betrayal and double lives.

In general, it can be said that the trend that begun in 2009 continues to hold the series format and derivatives with a slight slowdown in the production of telenovela and sitcom formats, which are usually identified as the most significant. Latin-American contents continue to verify the presence of the telenovela format, noting only the presence of three series.

Table 6. Formats of national fictional programming by time slot

Formats	Morning	%	Afternoon	%	Prime time	%	Night	%	Total	%
Telenovela	-	-	-		8	32,0	-	-	8	25,8
Series	1	100	4	80,0	7		-	-	12	
Miniseries	-	-	1	20,0	6	24,0	-	-	7	22,6
TV movie	-		-		-	-	-	-	-	-
Other (sitcom)	-	-	-		4		-	-	4	
Total	1	100	5	100,0	25	100,0	-	-	31	100

Source: Obitel Portugal, *MediaMonitor/Marktest Audimetria*

It appears that the supply of fiction, although scattered throughout the first three time periods, is especially relevant in prime time, with a total of 80%. The telenovela goes back to being the most prominent format, followed *ex aequo* by series and miniseries, finishing with the sitcom, with a difference of just one title.

Table 7. Length of Chapters/Episodes (without commercial interruption)

Duration	Chapters/Episodes	%
Short (30')	45	2,6
Medium (30'- 60')	1667	96,3
Long (60'+)	19	1,1
Total	1731	100

Source: Obitel Portugal, *MediaMonitor/Marktest Audimetria*

Although the medium duration remains the most offered (24 titles/1,664 chapters/episodes), in 2010 we found four short titles (sitcom) expressed in 45 chapters/episodes in the three free to air channels, three long duration titles (miniseries), in RTP1 and in SIC, presented in 19 chapters/episodes.

Table 8. Time period of fictional programming

Period	Titles	%
Present	25	80,7
Vintage	2	6,4
Historical	4	12,9
Other	-	-
Total	31	100

Source: Obitel Portugal, *MediaMonitor/Marktest Audimetria*

In line with previous years, the domestic products of fiction focus their narratives in the present. In 2010 there is the production of four historical fiction titles by the RTP1, following the celebrations of the establishment of the Republic.

The Portuguese television also explored vintage themes in the series *O Regresso de Sixelinda* (the action takes place between Portugal and Angola from the 1960s to the present) and *Conta-me como Foi* (the action takes place in Portugal from 1968 to present).

Table 9. Top Ten programs: origin, format, rating and share

	Country of origin of the original idea or script	Production House	Private or public TV	Format	Name of writer or author of the original idea	% Rating	% Share
1º. <i>Deixa que te leve</i>	Portugal	TVI / Plural Entertainment	Private	Telenovela	Patrícia Müller	15,1	43,6
2º. <i>..Espírito Indomável</i>	Portugal	TVI / Plural Entertainment	Private	Telenovela	Sandra Santos	13,1	36,9
3º. <i>Meu Amor</i>	Portugal	TVI / Plural Entertainment	Private	Telenovela	António Barreira	12,4	39,6
4º. <i>Destino Imortal</i>	Portugal	TVI / Plural Entertainment	Private	Miniseries	Artur Ribeiro/ Cristina Silva	11,5	33,0
5º. <i>Sedução</i>	Portugal	TVI / Plural Entertainment	Private	Telenovela	Rui Vilhena	10,4	32,1
6º. <i>Mar de Paixão</i>	Portugal	TVI / Plural Entertainment	Private	Telenovela	Patrícia Müller	9,7	36,5
7º. <i>Perfeito Coração</i>	Portugal	SIC/ SP Televisão	Private	Telenovela	Pedro Lopes	9,1	25,1
8º. <i>Dias Felizes</i>	Portugal	TVI / Plural Entertainment	Private	Miniseries	Maria João Mira	8,6	31,0
9º. <i>Laços de Sangue</i>	Portugal/Brasil	SIC/SP Televisão / TV Globo	Private	Telenovela	Pedro Lopes/ Aguinaldo Silva	8,4	23,9
10º. <i>República</i>	Portugal	RTP/Ukbar Filmes	Public	Miniseries	Jorge Paixão da Costa	8,4	21,2
Total productions: 10		National original scripts			Foreign scripts		
100%		95%			5%		

In 2010 the number of domestic products in the Top Ten list increased compared to 2009. Portugal produced 95% of the original scripts, a 5% increase over the previous year. The only exception was the telenovela *Laços de Sangue*, produced in partnership with TV Globo (Brazil). In relation to the production houses, 70% are owned by Plural Entertainment (founded in 2009, which resulted from the merger of NPB and Plural, which is responsible for most fiction programs of TVI), and 20% correspond to SP Television (the producers of some fiction programs for SIC and RTP, created in 2007). The remaining 10% belong to the producer *Ukbar Filmes*, responsible for *República* (RTP1).

90% of the titles were issued in private channels, 70% by TVI and 20% by SIC. The public channel RTP1 appeared on the list only once with the miniseries *República*. The most successful format remains the telenovela – 7 of 10 titles from the table – but, as pointed out in 2009, there is the appearance of the miniseries in three places in the listing.

By comparison, ratings per minute decreased from 2009. Calculating the media rating among the Top Ten, we will have 10.67% in 2010. The same calculation, using 2009 data, points to a score of 12.17%, i.e., there is a decline of almost 2% of rating per minute of fiction national titles.

Table 10. Ten most-viewed titles

Title	Format	Genre	Production year	Chapters/episodes	Duration of chapter/episode	Date of the first issue	Date of the last issue	Time strip
1°. <i>Deixa que te leve</i>	Telenovela	Romance, comedy	2009/2010	279	45 min	11.05.2009	21.03.2010	Prime time
2°. <i>Espírito Indomável</i>	Telenovela	Drama	2010	*	50 min	31.05.2010	*	Prime time
3°. <i>Meu Amor</i>	Telenovela	Drama, romance	2009/2010	319	55 min	19.10.2009	23.10.2010	Prime time
4°. <i>Destino Imortal</i>	Miniseries	Drama, juvenil, fantasy	2010	6	110 min	24.01.2010	07.02.2010	Morning
5°. <i>Sedução</i>	Telenovela	Drama, romance	2010	*	45 min	25.10.2010	*	Prime time
6°. <i>Mar de Paixão</i>	Telenovela	Drama, romance	2010	*	40 min	15.03.2010	*	Prime time
7°. <i>Perfeito Coração</i>	Telenovela	Drama, tragedy	2009/2010	167	55 min	17.10.2009	11.06.2010	Prime time
8°. <i>Dias Felizes</i>	Miniseries	Drama, tragedy	2010	6	55 min	18.04.2010	16.05.2010	Prime time
9°. <i>Laços de Sangue</i>	Telenovela	Romance, comedy, suspense	2010	*	50 min	13.09.2010	*	Prime time
10°. <i>República</i>	Miniseries/TV movie	Historical	2010	2	60 min	04.10.2010	05.10.2010	Prime time

* The figures for the number of chapters and the later view are not available, given that telenovelas in Portugal are open works and therefore there is no provision for termination of transmissions.

Table 11. Subject matter in the ten most viewed titles

Titles	Dominant themes	Social themes
1°. <i>Deixa que te leve</i>	Love triangle, inheritance, family relationships	Environmental protection of the Iberian wolf, preservation of customs
2°. <i>Espírito Indomável</i>	Revenge, crime, disclosure of identity, rival families	Economic crisis, adoption, women's quest for freedom
3°. <i>Meu Amor</i>	Forbidden love, family conflict, bastardy, revelations of secrets, greed	Moral values, disease, the reality of peasant families in the Alentejo
4°. <i>Destino Imortal</i>	Adolescence, vampires, crimes	Juvenile conflicts
5°. <i>Sedução</i>	Family relationships, adultery, bigamy, revenge, crime	Moral values, women searching for financial independence
6°. <i>Mar de Paixão</i>	Fishing village	Donation and transplantation of organs
7°. <i>Perfeito Coração</i>	Forbidden love, betrayal	Economic crisis, accident / coma
8°. <i>Dias Felizes</i>	Betrayal, revelations of identity, clandestine love, adultery	Romance between middle-aged couples, tourism in Madeira Island
9°. <i>Laços de Sangue</i>	Disputes between sisters, love triangle, revenge, jealousy, crime	Vices of gambling, family separations for tragic reasons, moral values
10°. <i>República</i>	Forbidden love, national history, politics	Revolution and political-historical changes

The telenovela *Deixa que te leve* (TVI) ranked first as the most viewed title in 2010 with 15.1% rating and 43.6% share. The plot is stitched up by a female character who returns from Italy to revive its origins within Portugal and change people's daily lives in a village in the Minho region (north). The main theme is sentimental, resulting in a love triangle. The protagonist is rich and the heiress of the rural region's largest hotel. The plot develops usually outdoors, with pastoral landscapes. The narrative is linear, but with recourse to flashbacks, with scenes of the couple's childhood. During the telenovela, the main character moves to Lisbon, where the sets change to the city and focus less on the country.

Espírito Indomável (TVI) ranks second in the table with 13.1% rating and a 36.9% share. The main character is also a woman, and the plot is set in a village in the country. However, the main theme is the rivalry between two families of Alentejo. The nature and rural areas are used as the main locations. The cores are split between these two families who were immigrants in Uruguay, returned to the country and continue to be enemies. In addition to matters of love story, as the link among the children of opponent families, some social issues are addressed, as the financial crisis affecting some landowners.

Meu Amor (TVI) was third in the ranking of the most viewed with 12.4% rating and 39.6% share. Scenes take place predominantly indoors. The plot has multiple cores of characters, divided between men and women. A wealthy businessman is the protagonist of the story, along with his daughters and daughter-in-law. The plot is sentimental, but the professional field is valued as the stories evolve, with focus on the professions of the characters.

TVI's response to the tendency to produce fantasy titles – with vampire tales – was the miniseries of six chapters *Destino Imortal*. The fourth in the table, with 11.5% rating and 33% share, it explores the theme with dark indoors and outdoors locations. The plot is Manichean, with two main centers, the clans of good and evil. The two protagonists are young and are college students.

The plot of *Sedução* (TVI) is part of the list of telenovelas whose central character is a woman, a housewife who is betrayed by her husband and dreams of opening her own business. The story is divided into multiple plots, scenes are mainly indoors, and the story is developed in the capital. During 2010, *Sedução* won 10.4% rating and 32.1% share.

Mar de Paixão (TVI) ranks sixth in the table with 9.7% rating and 36.5% share. The coast is the main location that divides the nuclei between mainland Portugal and the Azores Islands. The social theme of organ's donation and transplantation is the thread of the plot. The nuclei are numerous, and the main characters are the young person who receives a new heart and the donor's family.

The plot of *Perfeito Coração* (SCI) centers around a young couple, separated by a tragic accident. The cores are divided among family members. This telenovela is divided into two phases, before and after the accident with the protagonist, who stays for years in a coma, but is presumed dead. Scenes are usually indoors, except for the first phase of the story, with issues like the country's economic crisis. *Perfeito Coração* in 2010 averaged 9.1% rating and a 25.1% share.

Dias Felizes (TVI) is another example of the success of the miniseries (8.6% rating and 31% share). *Dias Felizes* prioritizes the use of outdoor scenery, located on the island of Madeira, with seascapes. The plot of the story is multiple, with couples of different age groups.

A co-production between TV Globo and SIC, *Laços de Sangue*, is composed of a love triangle formed by two sisters and a boy. The plot is sentimental and involves topics such as romance, jealousy and revenge. The sceneries are mixed, outdoor for the economically deprived and indoors for the economically advantaged. The story is set in Lisbon. Audiences recorded 8.4% rating and 23.9% share.

República (RTP) is part of a cycle of miniseries/TVmovies produced by RTP and Ukbar Filmes to celebrate the centenary of the establishment of the Portuguese Republic. With only two episodes, this miniseries has achieved an average rating of 8.4% and 21.2% share.

Table 12. Audience profiles of the 10 most viewed shows: gender, age, socioeconomic status

	Program	Canal	Gender %		Age%						Socioeconomic status%				
			Women	Men	4-14	15-24	25-34	35-44	45-54	55-64	64+	A/B	C1	C2	D
1	<i>Deixa que te leve</i>	TVI	64,0	36,0	9,4	11,1	7,6	13,0	14,9	17,3	26,7	9,8	17,9	34,5	37,8
2	<i>Espírito Indomável</i>	TVI	63,8	36,2	9,0	10,5	8,8	11,9	14,3	15,9	29,7	8,8	18,5	31,2	41,6
3	<i>Meu Amor</i>	TVI	65,6	34,4	9,0	10,3	8,3	11,7	15,1	16,5	29,1	9,2	19,5	32,2	39,1
4	<i>Destino Imortal</i>	TVI	60,2	39,9	18,0	22,7	8,5	18,4	11,9	9,5	11,2	8,0	26,0	38,9	27,1
5	<i>Sedução</i>	TVI	61,3	38,7	8,8	11,9	9,4	11,9	14,9	15,7	27,4	9,0	20,8	31,1	39,1
6	<i>Mar de Paixão</i>	TVI	64,2	35,8	8,4	10,4	8,4	11,1	15,5	16,0	30,2	8,7	19,1	31,5	40,6
7	<i>Perfeito Coração</i>	SIC	63,5	36,5	9,1	11,3	12,3	15,2	15,2	15,7	21,1	15,5	22,9	29,6	32,0
8	<i>Dias Felizes</i>	TVI	65,7	34,3	5,9	11,6	6,3	11,8	15,9	18,3	30,3	9,9	22,2	31,2	36,0
9	<i>Laços de Sangue</i>	SIC	63,9	36,1	13,9	14,9	11,9	16,5	15,3	9,9	17,5	15,7	29,2	28,3	26,8

10	República	RTP1	54,6	45,4	6,2	8,1	7,4	14,1	12,1	17,6	34,5	21,5	22,1	24,3	32,1
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The profile of the audiences in 2010 showed a slight change compared to previous years. The data in Table 12 suggest a shift in socioeconomic status of the audience of some titles. Most people who watched, e. g., *Laços de Sangue* (SIC), belong to C1 (29.2%), unlike other titles as *Espírito Indomável* (TVI), which is the dominant social level D (41, 6%). *Perfeito Coração* (SIC) also showed more balance between social levels; within the level C2 (29.6%) most viewers followed this telenovela. These numbers indicate that there was a slight increase in the socioeconomic level of those who watch telenovelas of SIC, for the production of TVI.

Women continue to be the preferred audience of telenovelas. According to the indicators, a greater gender equilibrium was noted only in *República* (RTP1), with 54.6% women and 45.4% men.

The age bracket of people who watch telenovelas continues to be the audience of 64 year-olders. However, *Laços de Sangue* (SIC) also noted a slight change in this profile, because there is an equilibrium across all age groups. It is also worth noting that the youngsters (22.7%) were the ones watching the vampire-themed series *Destino Imortal* (TVI).

3. Transmedia audiences' interaction with fiction

In Portugal the national fiction is still experiencing a slow period of adjustment to transmedia. If on one hand the majority of producers invest in the launch of content for digital platforms, on the other, audiences do not always respond to these stimuli. However, some proposals for association of electronic addresses of sites to social networks like Facebook (social network with greater success in Portugal) and Twitter encourage the public to navigate through the virtual world of fiction with greater ease.

Due to the strategies adopted by the channels to attract audiences, it becomes very difficult to understand when a fiction title is about to end. The inability to observe the last week of exhibition titles led to the decision to observe the Web pages of *Espírito Indomável* (TVI)¹⁹⁰ during the last months of the year, between 20 and 26 December 2010. By observing the activity of the public on the official site, on Facebook pages, Twitter and blogs, it was noted that the fans have shown a lower interest in fiction affairs in digital platform. Interestingly, despite the number of pages found, and unlike the high audiences of this title, the number of people interacting in some form in electronic addresses is reduced.

The analysis of *Espírito Indomável* on the Internet showed the existence of an official website (institutional), four group pages and a profile – all on Facebook, a profile on Twitter and three fan blogs. The institutional site makes available to the visitor a menu of options: week (textual summary of events), history (summary), who is who (characters), gallery (pictures and videos of the episodes), wallpapers (available for download) and the soundtrack (track list of the telenovela's CD). However, due to the lack of a forum or space for comments, the visitor is unable to engage in active interaction. There is also no direct link between the website and social networks, which interferes with the process of expansion of the transmedia experience.

In numerical terms, on Facebook, 1,245 people “liked” the first page of this telenovela, 877 people “liked” the second page, 57 people “liked” the third page, 293 people were members of the group, and 2,078 people were friendly of the *Espírito Indomável* profile until December 26, 2010¹⁹¹. All pages, group and profile had the name of the telenovela. Twitter profile had 23 followers in the same date.

By comparison, we also decided to examine the movement in the pages of another title in the Top Ten, *Laços de Sangue* (SIC, 21st to 27th February 2011). Of all the titles in the Top Ten, it was noted that the pages of this telenovela are the ones with greater movement of Internet users. As the following tables show, we note that the institutional site of *Laços de Sangue* has a menu with options: episodes, characters, backstages, videos, photos, do not miss (news), pastimes, forum, network (links) on (synopsis). Unlike the sites of TVI's productions, including

¹⁹⁰ In the table of the Top 10, the telenovela *Espírito Indomável* is the second title of fiction and highest rated first title as premiered in 2010. The first place was repeated in 2009, due to the fact that in Portugal fiction products are usually launched in the second half of the year, i.e., the titles stay in view for the last months of a year until the middle of next year.

¹⁹¹ Facebook has had three different forms of disclosure: the profile (must represent an individual, but this is not always used just for this purpose), the page (designed to present an organization) and group (created as a space for sharing opinions and interest in a subject).

Espírito Indomável, the site of the telenovela of SIC has tools to promote active and interactive space for comments and forum discussions.

Laços de Sangue has a corporate website and two blogs. However, Facebook is the tool used by the fans for putting into practice the participatory experience (14 pages, 8 groups and 3 profiles, only one of them created by the producers of the title). The others are examples of the creativity of consumers and the need to communicate, seek and produce content on the web. On the Facebook page linked to the official website you can see that, just for the weekend (26 and 27), the number of people who “like” jumped from 33,822 to 34,289 people. This means that, in less than 48 hours, nearly 500 people accessed the page at least once and adhered to click on “taste”.

The comparative analysis also showed that the audiences who attend the Facebook pages of *Espírito Indomável* and *Laços de Sangue* are different. In terms of age, one realizes that the internet fans of *Espírito Indomável* are much younger (4-14 and 15-24), both by the profile indicated and the language used in comments – usually filled with slang and virtual codes. Fans of *Laços de Sangue* are usually adults. This public articulate better the ideas and write the messages in a more formal and grammatically correct Portuguese.

In general, the profile of television audiences in Portugal corresponds to over 64 years, residents in the interior and of C2 and D socioeconomic levels. Young people who watch telenovelas – and have some access to the Internet – are usually children and adolescents under 14 years accompanying their grandparents during the television service in the interior, where there aren’t so many entertainment options as in big cities. Thus, we conclude that *Espírito Indomável* fans are younger and belonging to C2 and D levels. In contrast, we can ascertain that followers of *Laços de Sangue* participate actively on the Internet, are adults and belong to the middle and upper-middle classes.

1. Overview of the portal web page or social network (Facebook, Twitter)

Page name, <i>website</i> or social network: http://sic.sapo.pt/lacosdesangue		
Observation period: 21.02.2011 to 27.02.2011		
General	Description	Purpose
1. Origin: Portal Sapo (http://www.sapo.pt/)	Portal’s creator: Sapo.pt - PTC (Portugal Telecom SA), Abílio Martins (direction)	Official website of the telenovela <i>Laços de Sangue</i> , institutional, with the aim of disseminating and making available tools for interacting with the audience
2. Site tools that enable interaction between the audiences	1) Shows the chapters of the telenovela (excerpts) 2) Allows to place comments on videos, photos, characters 3) Counts the number of visitors, and comments are not visible 4) Allows users to place links to other sites’ forum 5) Does not allow to download site content (video, audio, photos, etc.) 6) It has a discussion forum Provides link to the page of the telenovela in the social network Facebook	The interactivity of audiences on the site can be found on the forum and the comments are visible to all, available options in the start menu (episodes, characters, scenes, videos, photos, do not miss, hobbies, forum, network links)
3. Average number of visitors during the observation period	The number of visitors is not available on site	The number of visitors is not available on site

4. Average number of published comments (posts) over the period of observation	During the observation period, 154 comments were posted on the different menu options of the site	In the comments of the site we find various forms of interactivity, particularly active and creative. The interaction is relational and critical. There is also purposeful interaction
5. Percentage of male and female participants	The page does not allow access to data on the number of men and women who visit the site	By the profile of the comments, women visitors predominate

2. Types of comments published (posted)

Page name, website or social network: http://sic.sapo.pt/lacosdesangue	
Observation Period: 21.02.2011 a 27.02.2011	
Total number of comments	Description
Number of comments on the fiction and its contents: 154	- A total of 154 Internet users have commented on the following: on (6), forum (36), do not miss, (35) pictures (16), videos (10), characters (18), episodes (33); - Of the 154 comments, 114 talk about the characters, 38 only talk about the story and 1 talks about the theme; - Of the total, 25 were comments about the broadcast. No comments mentioned timetables nor the commercial breaks; - 112 comments had a positive tone and 42 had a negative tone.
Number of comments directed at other users: 22	- 22 netizens commented on other users.
Number of links left on the page: 0	- No link was left in the comments during the review period.
Levels of interactivity through the use of platform: 154	- All 154 comments were active, i.e., users responded to the stimulus given in the conditions offered by the site. No comments were creative, because they didn't produce content. Passive interactivity in this case could not be accounted for, considering that the site does not have a user visible counting device; - On interaction, 56 were in relational tone, 40 of positive tone; 58 made some purposeful criticism.

Location of comments		
Menu	Nº of comments	%
About	6	3,9
Forum	36	23,4
Don't miss	35	22,7
Photos	16	10,4
Videos	10	6,5
Characters	18	11,7
Episodes	33	21,4
Total	154	100,0

Comments to other users		
Comments	N.º of comments	%
Addressed to other users	22	14,3
Not addressed to other users	132	85,7
Total	154	100,0

Targeting comments		
Comments	N.º of comments	%
Commented on broadcaster	25	16,2
Not commented on broadcaster	129	83,8
Total	154	100,0

Audience positioning		
Tone	N.º of comments	%
Positive	112	72,7
Negative	42	27,3
Total	154	100,0

Indicator of levels of interactivity		
Interactivity	N.º of comments	%
Active	154	100,0
Criative	0	0,0
Passive	0	0,0
Total	154	100,0

Type of interaction		
Interaction	N.º of Comments	%
Relational	56	36,4
Propositional	40	26,0
Critical	58	37,7
Total	154	100,0

4. Highlights of the year

2010 was a year for solidifying the presence of the fictional contents on the viewing schedules. The interest and investment on the segment were extended to the three free to air channels and, if in the prior years of observation TVI was leading in number of titles and audiences, above all, for lack of competition, SIC and TVI are committed to those objectives. The common objectives, however, reflect specific guidelines, which contributed to a tripartite TOP10, which did not happen in 2009.

The public service channel (RTP1), motivated by the principles set out in the Concession of Public Television Service, designed a proposal where the historical and vintage fiction in miniseries and series formats are relevant. With the intent of enhancing the Portuguese culture and identity, and to mark the 100th anniversary of the establishment of the Republic, 4 of 12 titles were RTP's own productions in partnership with producers from outside the station (*Ukbar Filmes*, *HOP*, *David and Goliath*). Major developments of the early 20th century until 1910 were narrated under the miniseries format of two episodes, in accordance with European standards for the historical productions, and were broadcast on several channels (RTP RTP1, HD RTP1, RTP Africa and RTP Internacional). *A Noite do Fim do Mundo*, *Noite Sangrenta*, *O Segredo de Miguel Zuzarte* and *República* were recognized by the station as “cultural events”, given the nature of “happening”, that was the result of production teams involved, as well as the financial support by public institutions.

One should emphasize that *República*, the fictional story of a woman, married to a monarchist, who falls in love for a Republican, who lives in a limbo between comfort and uncertainty, integrates the Top Ten 2010, with 8.4% rating and 21.2% share.

Although produced in 2007, the series *O Regresso a Sicalinda*, based on *Fala de África* (Carlos Ferraz Vaz), was

produced in partnership with TPA – Televisão Pública de Angola. Aired in the two public service channels, it tells a story of the unknown past of one of the characters, an inspiration from the Portuguese colonial experience and a time line between the 1960s and the present. The partnership with Angola returned in 2010 with the series *Voo Directo*. Although it does not have an historical or vintage content, it explores the (historical) relationship of the two countries through the lives of four friends who are flight attendants. In a joint production of *SP Televisão*, a Portuguese producer with Angolan *Semba*, filming took place in both countries and, for the first time, there was a simulcast.

Apart from these moments of prominence, RTP1 incorporated in its viewing slots other six fiction programs. *Cidade Despida*, a crime series starred by a successful actress/presenter, Catarina Furtado, highlights the four nominations for the 50th edition of Film Festival of Monte Carlo (International Producer, Producer Committee, Best Actress and Best Actor), in direct competition with American series such as *Lost* and *Dexter*.

In a continuous line of action, RTP does not transmit, nationally, the telenovela format, opting for series and miniseries. The main themes are based primarily on national historic moments, and the production teams are seeking new and diverse authors, and producing alternatives, focusing on joint productions.

SIC, after repeatedly failed attempts to cope with TVI in the “domestic fiction” segment, has emerged in 2010 with new projects and climbed two places in the Top Ten. *Perfeito Coração* (9.1% rating and 25.1% share) and *Laços de Sangue* (8.4% rating and 23.9% share) are two telenovelas produced by *SP Televisão*. Situated in the seventh and ninth places, respectively, they stand out for the ability to stir the market. Through a focused analysis of the two titles, there are four valences that seem distinctive: a) co-production, b) marketing strategies; c) transmediation d) evaluation processes.

a) Co-production

Laços de Sangue (SIC, SP Televisão and TV Globo), presents itself as a “polished” and alternative product. The cast had a period of coaching with a Brazilian professional before the start of the recordings to compose the characters, in addition to supervision in other areas of production. In parallel, the station provided the necessary conditions for developing a coherent narrative, to convey the episodes on fixed days and hours, allowing the creation of hooks, and its implementation to the public.

b) Marketing strategies

In the process of writing the telenovela *Laços de Sangue*, and at the request of the station, it was created an opportunity of product placement. Based on the story, the director of argument selected olive oil production, a Portuguese business with impact abroad. It was developed a partnership with the brand *Oliveira da Serra*, having been created the olive oil “Oliveira da Serra-Lagar do Marmelo”, the name of the fictional family farm Caldas Ribeiro, located in the Alentejo plains, and largely focused on the plot. The process of creating the new olive oil is explored in the telenovela, through dialogues and images. In addition, the brand announced the product between the end credits and the beginning of the program and on its website, induces the viewer to be the first to take home the “best ingredient of this telenovela”.

c) Transmediation

The multi-platform exploitation has become a widespread practice by the media. In Portugal, regarding the fictional contents, despite high ratings, there is no tradition of people visiting other links nor to offer practical interaction with the audience. Apart from one page allocated to the sites of broadcasting stations with content information, only blogs are found with inconsistent information and open pages on social network Facebook, with few “friends” and almost without comment. *Perfeito Coração* and *Laços de Sangue* make the difference, since they both have an interactive site, Facebook pages with followers and comments and an official blog. On this last point, and in the first title, the son of Leonor, the main female character, is kidnapped at the maternity, and the mother builds a blog not only to share the pain, but also to try to find the child. Through the site, the public had the opportunity to enter that blog and make comments. Due to some irregularities in the transmission, the blog was not always updated, which was not repeated in *Laços de Sangue*.

In this latest telenovela (which is still being broadcast) the blog of *M* restaurant also offers the possibility of interactivity. Constantly updated, it describes events that happen in the plot and the public is invited to submit recipes that are read later by the characters throughout the story.

d) Evaluation processes

To complement the knowledge about the public of its telenovelas, SIC develops assessment processes. By applying the focus group method they have the possibility of, in four different moments, noticing if the course of the stories and characters fit the expectations of recipients. These analyses lead to the creation of moments of change or continuity, contributing to increased empathy with consumers.

Within the panoply of offers in 2010 it is also important to highlight *Lua Vermelha*, a youth series about vampires. Within this international trend SIC followed the attempt of competing channel TVI, with a mini series of similar themes and audience. Its transmission has been uneven, both in terms of number of episodes per week and schedule, configuring it as a not so accomplished experience.

However, the station, with nearly 20 years of existence and with little experience in the production of domestic fiction, is becoming a catalyst for change in the paradigm of production, and a content delivery force for 11 years. It's the fruit of the exploration of different stories, lesser known casts, refined visual and aesthetic techniques and level of commitment among all elements involved, so that different future possibilities are open.

In this line of thought, and while no one undertakes an actual shift of the current standard, TVI has seven titles in the Top 10, six of them ranked first on the table. This fact reflects the high number of offers by the station (14 titles), with diversifying presentation formats – telenovela (6), series (4), miniseries (3) and sitcom (1) – and by introducing topics little or not exposed in a Portuguese television fiction, like the love between vampires and humans (*Destino Imortal*) and the crime thriller *37*, with the slogan “find the killer or die of curiosity”. Although it was not recorded for Obitel analysis, the theater was a recurrent offer by TVI. Plays staged on Portuguese theatres, with the sponsorship of the station, were filmed and broadcast, which reveals the strategy of diversification.

But 2010 is of particular importance to the commercial channel due to its winning an Emmy in the category “Best International Telenovela”. At dawn on November 22, Portugal and the Portuguese fiction defeated Argentina and the Philippines with *Meu Amor* by António Barreira, already considered the “newest” writer of telenovelas. With a star-studded cast, the story of a forbidden love between a peasant girl and the son of a wealthy estate owner, it ranks third in the Top Ten, which, according to data from MediaMonitor/Markttest audience measurement, the last episode (broadcast on the 23rd October) was seen by 1.7 million people, getting 18.8% rating and 55.1% share.

After the consolidation (2008) and the absence of crisis (2009), 2010 turns out to be the year of continuity, but also disruptions, achievements, ultimately, new challenges that continue to put the television fiction as the pillar of programming of generalist free to air channels.

5. This year theme: Quality in TV fiction¹⁹²

When it comes to quality television, there is a tendency to explore the principles of public service. Usually identified with the BBC (British Broadcasting Corporation) and the UK, this way of making television was born with the aim of providing the same service to all citizens through a generalist programming based on the classic trilogy “inform, form and entertain”. Since the 1980s and 90s the definition and implementation of a public television is the focus of debates about the lack of established guidelines, especially on their economic viability, and on the best form of management, always based on the identity factor (Raboy, 1995).

All over the world, that period is marked by the opening of the market to private initiatives. In Portugal, the most turbulent period was between 1987 and 1995, when the need for change and reform was real, within the spectrum of European and national levels, with demands for decentralization of radio and television. In 1989, the Constitutional Review and the Decree-Law No. 58/90 of 7 September, will be the year of turnaround, the change to the status where the was denied any private initiative of audiovisual media. FRASE SEM SUJEITO, SEM ARTICULAÇÃO E SEM SENTIDO.

Due to the country's small market, Portugal's television public service had to deal with the weakening of its structures, confronting the sharing of publicity market (narrow), with the need for payment of the transmission signal (as RTP had sold the network of transmitters) and with the abolition of the license fee paid for possession of TV sets. In parallel, the 35-year monopoly did not allow the creation of habits and methods of streamlining

¹⁹² Raboy, Marc (1995) “The world situation of public service broadcasting: overview and analysis” International Roundtable on Cultural and Educational Functions of Public Service Broadcasting, Paris, UNESCO (photocopied).

operations, leading to confrontation with the lack of strategies for limiting competition and scheduling rules, calling into question the “quality” of the available programs.

In this sense, the new market began to be ruled by the laws of supply and demand, in a contest of stars, with demand for the exclusive and direct, with the opening of space to the anonymous citizen, with the encouragement of a programming oriented by talk shows, reality shows, quiz shows, football and a low percentage of national production.

Over the years, and throughout Europe, initiatives are being taken by committees to reflect on the subject in a clear attempt to reform public service stations, as well as an attempt to (re)define its basic principles. Because of the lack of consensus, both at the macro level and internally, the idea of providing a public service takes on new meanings, given that the satisfaction of those on the other side of the screen is the common mission of free to air broadcasters (public and private). Thus, they all want a commitment with the public and to act as a reference, taking into account the necessary pluralism and impartiality, through a wide offer to varied audiences.

In 2002, with the arrival of a new government to power, there was a loss of influence of the station in the market, as well as technical and financial bankruptcy. This reality was wrapped in a progressive loss of identity and an inconsistency of decisions, the result of the instability of management, leading to a concrete action on the ground. Thus, a new line of programming was adopted on the classic array of public service: international antennas (RTP África and RTP Internacional) were encouraged to have their own production, and the second open channel was restructured through a partnership with civil society.

In the medium term, these initiatives have promoted the creation of an RTP distinct from commercial channels, highlighted by the qualitative level of information programs, and the decision not to include in their time slots the telenovela format. Traditionally less rich, the telenovela is embodied in Portugal, first in 1977 with the transmission of *Gabriela* (TV Globo) and in 1982 with the first Portuguese experience, *Vila Faia*. As in the Ibero-American space, the audience measurement levels of this format are very impressive and have led the commercial channel TVI – who was at a disadvantage since its birth – to lead in the first instance prime time (2000) and, shortly thereafter, television market, where still stands.

SIC – known channel for exclusive transmission of content from TV Globo, family entertainment programs, and a strong emphasis on information – was confronted, on the one hand, with the strategies of RTP1 and, on the other one, with a TVI anchored in dialectical reality shows/national fiction.

As we can see, from this troubled time starts the encouragement of home fictional production, as a differentiating mainstream offering. Viewing now, only in that segment of content there is a general trend towards openness to new themes, new formats, new authors, new casts and new producers. 2010 is a paradigmatic year in this sense:

- a) The diversity of supply takes into account the elements that make up the audience, leading to adjustment of targets and schedules;
- b) the attribution of production to new producers, whose goal is to win a place in the market, allows the development of a more carefully finished script, characters’ development, aesthetic and technical apparatus;
- c) The contents, once based on transnational proposals, are built to think about the recipients, leading to the spreading locations and to dealing with issues of public interest. This criterion is indicative of the intention of informing and educating the public about the Portuguese idiosyncrasies;
- d) The operation of other formats proved to be an attempt to tell stories in a different way, leading, first, to attract new audiences and, second, to the raising of quality standards.
- e) Stands out, thus increasing the number of miniseries format, considered the most “finished” FRASE SEM SUJEITO. The miniseries is not always subject to the audience, so it is usually broadcast in prime time and is intended to an audience with a wider range of leisure options. In many cases it is a format used on festive occasions, working as a creation or adaptation of emblematic national works. Its size is smaller (between 2

to 6 episodes) than the series or telenovelas, designed to be viewed as a special time and recovering the spirituality of the outing to the theater or cinema.

- f) The regulation and self-regulation through the action of the proper authorities allow for a regular (non) compliance with the materials required for the proper functioning of the television market (FRASE SEM SENTIDO);

In this sequence, the quality of Portuguese fictional products gained consistency in viewing figures and earned recognition among peers with a nomination for national and international awards, up to winning an Emmy for “Best International Telenovela” by TVI (*Meu Amor*).

At present, we are witnessing a new turnover in the marketplace with RTP1 distinguishing itself by its programming, particularly in the field of information and fiction alternative to telenovelas. This revelation of compliance with the principles inherent in the public service is unleashing a flurry in the market, which has led to TVI, commercial station known for attracting more popular audiences, to announce the release of information shows closer to the quality standards of RTP1. Along these lines, 2010 is presented as a year of strategic redefinition, as a year of more and **new challenges**.

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Uruguay: continuity and change in fiction¹⁹³

Rosario Sánchez Vilela¹⁹⁴

1. The audiovisual context in Uruguay

1.1 The national open television channels and their audience

In 2010, the open television system composition remained unchanged compared to previous years¹⁹⁵, that is to say, composed of three private television stations and a public one. In relation to their audience, private channels share and ratings continue to be higher than those of public television. As in 2009, *Teledoce* (Channel 12) leads the list.

National broadcast television channels in Uruguay

Name	Type of channel	rat%	shr%
Channel 12, <i>Teledoce</i>	Private	3,7	23,5
Channel 4, <i>Montercarlo</i>	Private	3,2	20,5
Channel 10, <i>Saeta</i>	Private	2,9	18,0
Channel 5, <i>Televisión Nancional del Uruguay</i> TNU	Public	0,5	5,1

Source: Ibope Uruguay

With regard to cable television subscribers, there are nine companies operating in the country. The total number of subscribers to the services is 473,000 in the whole national territory, 44% of which refers to Montevideo, the capital. The penetration of television subscribers nationwide is 34.99% and 35.07% in Montevideo¹⁹⁶.

1.2 Fiction in the television screen

Television programming this year consisted of a total of 542 programs. Within this context, the total fiction (movies, cartoons and TV fiction) in open television amounted to 168 programs, representing 30.9% of total offer. Fiction produced for television, including all origins, repetitions and premieres, represented 61.3% of the total fiction.

Graph 1

TOTAL TITLES	
542	
FICTION	NON FICTION
168	374
30,9%	69,1%

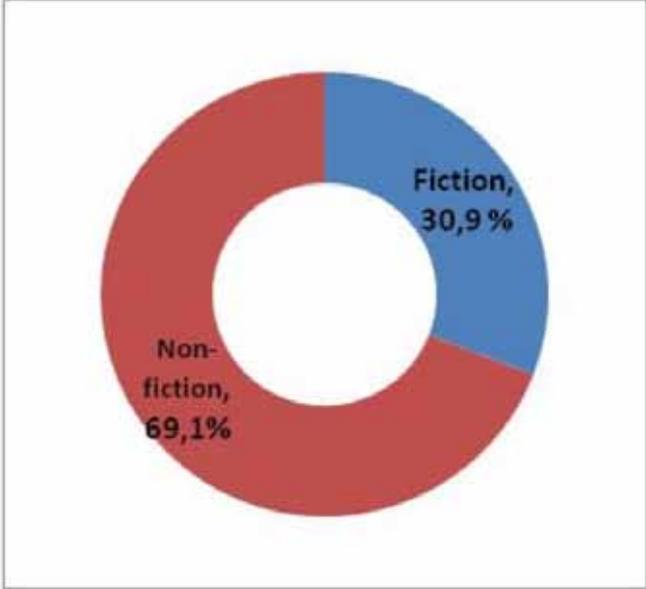
193 The baseline data for the elaboration of tables and charts contained in this study was provided by IBOPE Uruguay, to whom we thank for the constant support. Information processing for the elaboration of said tables and charts was undertaken by Mrs Paula Santos Vizcaíno. Without her dedication, this work would not have been possible.

194 With collaboration of Paula Santos Vizcaíno and Agustina Fazzio, Ángela Reyes.

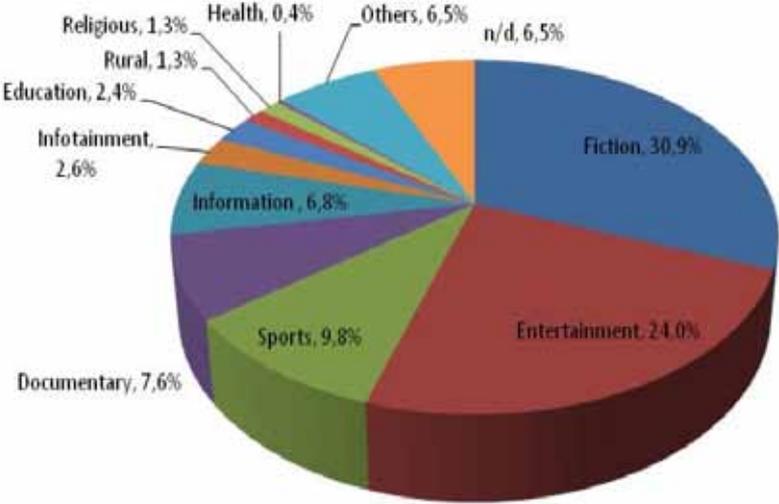
195 See Obitel 2009 y 2010.

196 Source: *Informe de la Unidad Reguladora de Servicios de Comunicaciones (URSEC). Evolución del sector Telecomunicaciones en el Uruguay. Datos estadísticos a junio 2010* www.ursec.gub.uy/scripts/templates/portada.asp?nota=Contenidos/Info%20Mercados/Telecomunicaciones/*&COLUMNAS=1&ORDEN=, checked on the 17th February 2011.

FICTION		
168		
Cartoons	Movies	TV fiction
31	34	103
18,5%	20,2%	61,3%



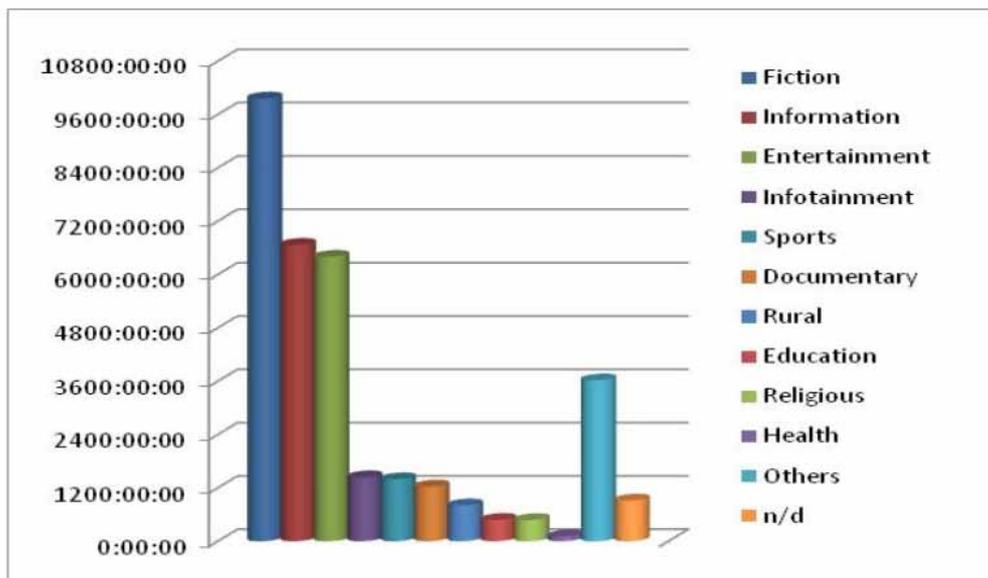
Graph 2. Composition of open TV broadcasting by gender and number of titles



Gender	Titles	%
Fiction	168	30,9%
Entertainment	130	24,0%
Sports	53	9,8%
Documentary	41	7,6%
Information	37	6,8%
Infotainment	14	2,6%
Education	13	2,4%
Rural	7	1,3%
Religious	7	1,3%
Health	2	0,4%
Others	35	6,5%
n/d	35	6,5%
Totals	542	100,0%

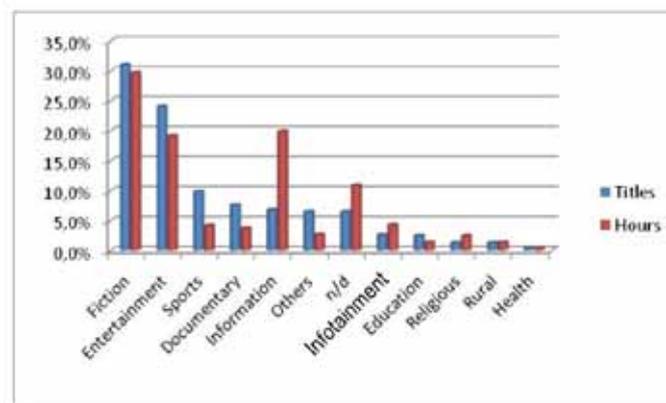
As regards the number of titles, when analyzing the composition of programming by gender, it can be observed that fiction ranks first in the offer, while Entertainment and Sports come in second and third places respectively (Graph 2). However, the significance of each gender on the screen is different if one takes into account the number of broadcast hours (Graph 3). This perspective confirms the first place for fiction, that accounts for 29.7% of airtime, but leaves information as the second most frequent gender in the television offer with 19.9%. The hierarchy of genders in terms of visibility in the screen arises from the number of hours devoted to each. Thus the new ranking places entertainment (19.1%) in the third position, far from infotainment and sports. The comparison of the number of titles and screen time (Graph 4) allows for better measuring the weight of each gender in programming: Fiction confirms its predominance in the offer both in number of titles and broadcasting hours, while information programs remain dominant in the time screen. The Documentary category falls down to the sixth place.

Graph 3. Open TV broadcasting in 2010. Distribution by hours of transmission



Gender	Hours	%
Fiction	9962:17:00	29,7
Information	6671:59:00	19,9
Entertainment	6402:09:00	19,1
Infotainment	1440:40:00	4,3
Sports	1397:02:00	4,2
Documentary	1231:13:00	3,7
Rural	808:54:00	2,4
Education	482:55:00	1,4
Religious	478:20:00	1,4
Health	111:31:00	0,3
Others	3621:47:00	10,8
n/d	917:14:37	2,7
Totals	33526:01:37	100,0

Graph 4. Open TV broadcasting in 2010. Comparative distribution (%)

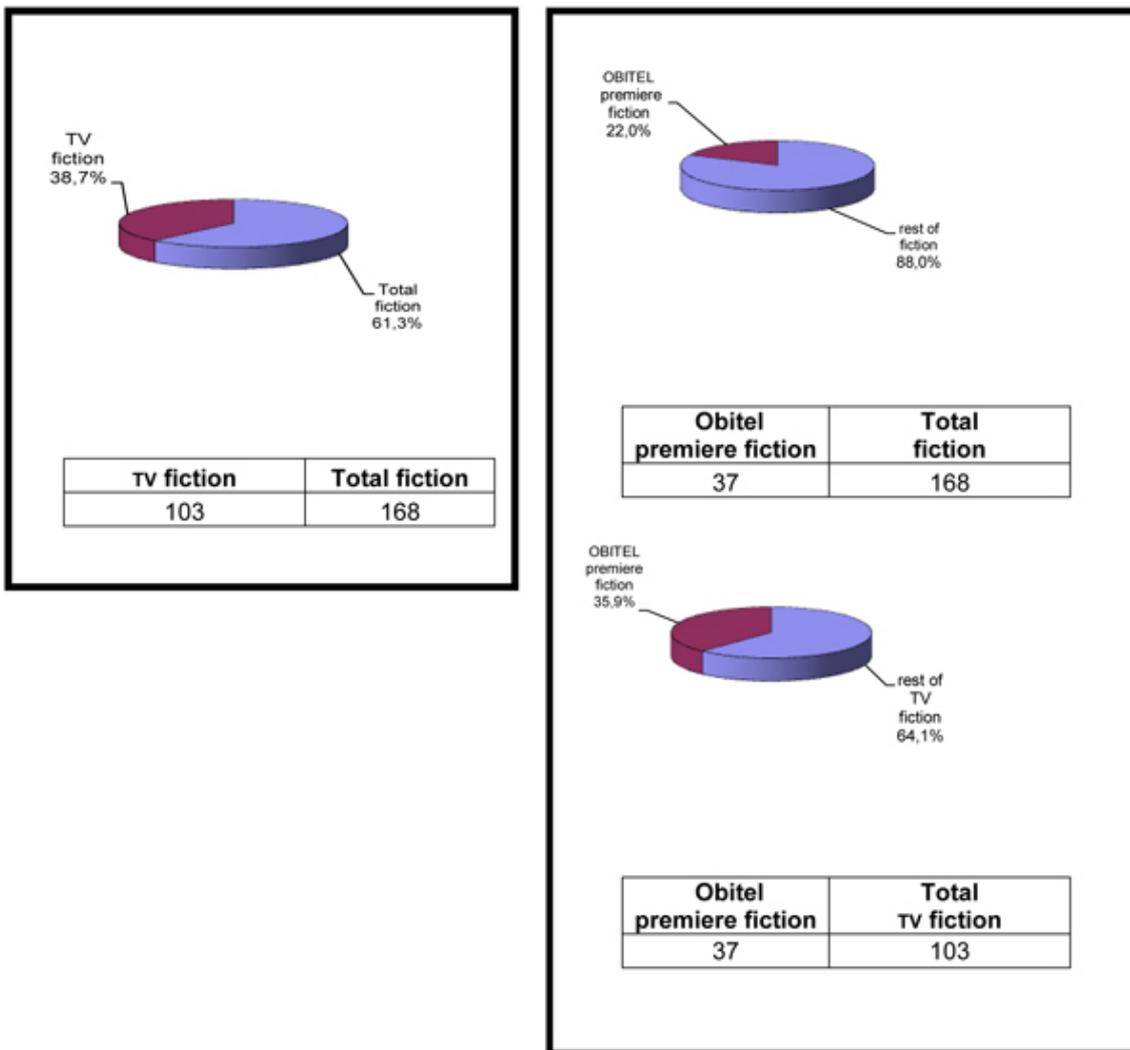


Gender	%	
	Titles	Hours
Fiction	31,0%	29,7%
Entertainment	24,0%	19,1%
Sports	9,8%	4,2%
Documentary	7,6%	3,7%
Information	6,8%	19,9%
Others	6,5%	2,7%
n/d	6,5%	10,8%
Infotainment	2,6%	4,3%
Education	2,4%	1,4%
Religious	1,3%	2,4%
Rural	1,3%	1,4%
Health	0,4%	0,3%
Totals	100,0%	100,0%

The significance of the new Latin-American fiction in the total fiction offer and television fiction can be

seen in Graph 5. The 37 new Obitel fiction titles accounted for 22% of the total fiction in the screen and 35.9% of the total television fiction in the year (64.1%).

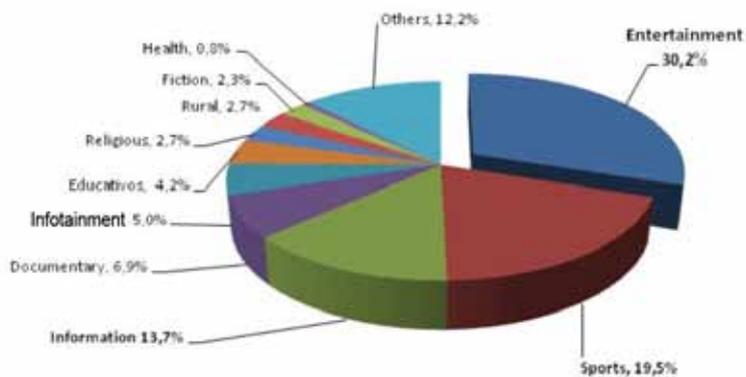
Graph 5. Percentages of premiere Obitel fiction in the total of fiction broadcast (by titles)



1.3 National broadcasting trends

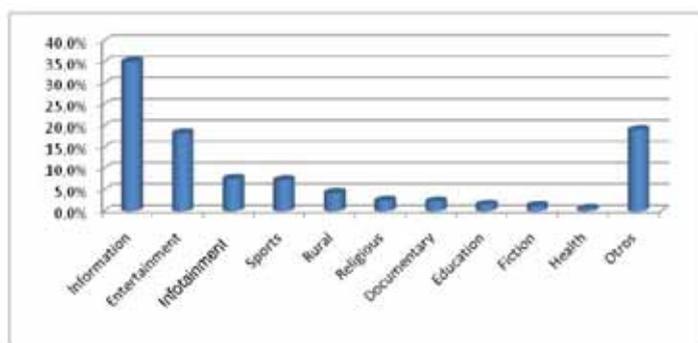
The national television production consisted of 262 programs that accounted for 48.33% of the total of titles programmed. The gender composition (Graph 6) highlights the trends of domestic production: entertainment programs, sports, and information concentrate the highest production rates, while the national fiction accounts for 2.3% of the titles offered. The place of entertainment in the national production (30.2%) is intensified if a set of programs produced in Argentina that are recognized as infotainment (5%) is added. National production in terms of screen hours reveals that Information has the highest number of broadcasting hours: 6,625:32:00, 35.1% of total hours spent on domestic products, nearly 50% more than entertainment (Graph 7). Documentary goes in the eighth place, with 440:31:00 hours, and fiction in the ninth, with 243:25:00 hours, which reveals the place it occupies on emerging trends in production.

Graph 6. Composition of the total national production by gender and by titles



Gender	%
Entertainment	30,2%
Sports	19,5%
Information	13,7%
Documentary	6,9%
Infotainment	5,0%
Education	4,2%
Religious	2,7%
Rural	2,7%
Fiction	2,3%
Health	0,8%
Others	12,2%

Graph 7. Composition of the total national production by gender and by screen hours



Gender	Hours	%
Information	6625:32:00	35,1
Entertainment	3458:03:00	18,3
Infotainment	1439:36:00	7,6
Sports	1373:02:00	7,3
Rural	808:54:00	4,3
Religious	478:20:00	2,5
Documentary	440:31:00	2,3
Education	299:51:00	1,6
Fiction	243:25:00	1,3
Health	111:31:00	0,6
Others	3611:36:00	19,1
Totals	18890:21:00	100,0

Finally, to complete the context of Ibero-American premiere fiction, we present an approximation to the behavior of the total audience in relation to the total open television programming during 2010. The ranking of the ten most watched programs emphasizes that television fiction continues to have a prominent place with four titles, even if the first place in the ranking is occupied by Show Match. As for the origin of the programs, four are from Argentina and three national. Moreover, the titles are distributed only among two television channels.

Top Ten of titles of more than 10 hours of transmission and more than ten chapters with the highest ratings in 2010

Title	Origin	Gender	Duration	Episodes	Channel	Rat%	Shr%
<i>Show Match</i>	Argentina	Entertainment	304:11:00	126	<i>Teledoce</i>	11,2	46,8
<i>¿Dónde está Elisa?</i>	Chile	Premiere Obitel fiction	79:26:00	75	<i>Saeta canal 10</i>	9,9	29,9
<i>Valientes</i>	Argentina	Premiere, Obitel non-fiction	41:58:00	34	<i>Teledoce</i>	9,6	32,5
<i>Porque te quiero así</i>	Uruguay	Premiere Obitel fiction	21:34:00	17	<i>Saeta canal 10</i>	9,0	25,2
<i>Planeta Disney</i>	Generic	Cartoons	29:45:00	15	<i>Teledoce</i>	8,0	27,8
<i>Telemundo 12</i>	Uruguay	Information	423:54:00	261	<i>Teledoce</i>	8,0	29,0
<i>Bendita tv</i>	Uruguay	Entertainment	69:20:00	40	<i>Saeta canal 10</i>	8,0	26,7
<i>Minuto para ganar</i>	Argentina	Entertainment	24:30:00	17	<i>Teledoce</i>	7,9	28,9
<i>Malparida</i>	Argentina	Premiere Obitel fiction	179:07:00	152	<i>Teledoce</i>	7,9	27,6
<i>Sábados de cine 2a. Función</i>	Generic	Movies	106:17:00	51	<i>Teledoce</i>	7,7	28,4

1.4 Internet

According to the latest report of *Latinobarómetro*, Uruguay connectivity has tripled in seven years. The country is located in the fourth place of internet use among Latin-American countries, with 47% who report having ever connected. Moreover, in everyday use of Internet Uruguay ranks third after Chile and Argentina: 21% of people say they connect on a daily basis¹⁹⁷.

In this report, we tried to update the information on connectivity; however, it was only possible to advance

¹⁹⁷ Source: *Latinobarómetro* Report 2010, pages. 100-101.

information for only one semester or a little more with respect to that included in Obitel Yearbook 2010. In terms of total broadband, connections totaled 330,327 in December 2009¹⁹⁸, and 30% of households were connected. In August 2010, fixed broadband connections were 365,000 and 184,000¹⁹⁹ mobile broadband, which shows continuous growth in connectivity. Moreover, according to other sources, the number of users in 2010 amounted to 1,855,000, with 52% penetration²⁰⁰.

As regards mobile telephone services they get to 4,262 in June 2010²⁰¹ and the mobile teledensity (mobile services per 100 inhabitants) is 126, 97²⁰².

1.5 Investment in advertising

Between January and December 2010, advertising investment in open television added up to 13,093,966 seconds, ranked in descending order in the following categories: normal, event, pre-event, political, program presentation. The highest concentration was recorded for the “normal” category, with over 12,000,000 seconds.²⁰³

Advertising seconds by television channels were distributed as follows: 30.4% for *Teledoce*; 29.8% *Saeta*, *Montercarlo* 25.4% and *Television Nacional* 14.4%. While the number of commercial seconds is greater compared to 2009, the distribution among channels did not change substantially.

1.6 Communications policy debate

Digital television and media legislation have been two themes present in 2010. Digital TV generated some news; it was not in itself a debate, but a discussion on a change in the decision regarding the standard to adopt. The new government that took office in 2010 resolved to adopt the Japanese ISDB-T standard rather than the European standard chosen by the previous government. Thus, Uruguay will have the same standard as the rest of the countries of Mercosur. It was announced that the first tests will be conducted in September 2011, the replacement of analogue television in 2012, and the analog switch in 2014 and 2015.²⁰⁴

The media law has been one of the most important subjects of debates during the year. In our previous report we presented the central ideas of a bill under elaboration²⁰⁵. During 2010, the first year of a new government of the *Frente Amplio*, the debate did not refer to the project, but took other forms. The National Telecommunications ministerial body (Dinatel) communicated the need for launching a process of public consultation on the contents of a future law, for further elaboration of a draft. Therefore, a Technical Advisory Committee (CTC) was conformed whose members belong to business areas, academic and professional organizations, among others. CTC members were involved in a personal capacity, and not as representatives of their institutions. The Committee worked for several months, public meetings, and culminated with the presentation of a final report that shows some consensus was reached but there was also disagreement. From there Dinatel announced that it will be drafting the bill.

It is not possible in this space to address all the issues that concerns the final report of CTC, but it is worth noting some aspects. The first noticeable element is referring to the change in the name: no longer talks about “media law” (probably to take away from the conflicts that are generated around this kind of law in the region), but proposes a designation encompassing the area, Law on Audiovisual Communication Services. Among some issues of particular interest for the Observatory stands the proposition of the need for a regulatory framework that addresses the rights of the audience through different mechanisms, preventing discriminatory content and promoting the diversification of supply. The encouragement of domestic production, especially

198 Source: J. P. Estévez, from *Barómetro Cisco de Banda Ancha Uruguay 2008-2010*, published by the National Direction of Telecommunications (*Dirección Nacional de Telecomunicaciones y Servicios de Comunicación Audiovisual* (DINATEL) www.miem.gub.uy No official data published for 2010 was found. Information included in our previous report was up to mid 2009.

199 Excerpt from presentation of Gustavo Gómez *Universalización del acceso a Banda Ancha en Uruguay*, available at: www.miem.gub.uy

200 www.internetworldstats.com/stats10.htm, checked on the 17th February 2011.

201 Data extracted from report on the evolution of telecommunications in Uruguay. Statistical data up to June 2010 published by URSEC, p. 14 [http://www.ursec.gub.uy/scripts/templates/portada.asp?nota=Contenidos/Info%20Mercados/Telecomunicaciones/050%20Evoluci%F3n%20de%20los%20mercados%20de%20las%20telecomunicaciones%20en%20Uruguay%20\(junio%202010\)&Despliegue=DATOS_big.asp](http://www.ursec.gub.uy/scripts/templates/portada.asp?nota=Contenidos/Info%20Mercados/Telecomunicaciones/050%20Evoluci%F3n%20de%20los%20mercados%20de%20las%20telecomunicaciones%20en%20Uruguay%20(junio%202010)&Despliegue=DATOS_big.asp)

202 *Idem*, page 16.

203 This approximation to investment in publicity has been possible thanks to data provided by IBOPE Uruguay.

204 Source: *Dirección Nacional de Telecomunicaciones y Servicios de Comunicación Audiovisual* (DINATEL), www.miem.gub.uy

205 See Obitel 2010, pages. 389-392.

independent production, is proposed as a relevant topic to the forthcoming legislation, but there is discussion on the appropriateness of adopting a quota system or a system of incentives²⁰⁶. On the other hand, it emphasizes the nature of public interest concerning audiovisual content and devotes a large section of the document to the relationship between education and media. In this regard, there is a favorable position to incorporate “education for the media” to curricula.

Besides the work of the Committee and the announcement of the drafting of the law, it is important to record the statement of President José Mujica when the final document of CTC was about to be presented, which showed ambiguity and created confusion in official circles²⁰⁷.

Table 1. Productions displayed in 2010 and respective broadcasters

Channel 4, Montercarlo Television (2 titles)
1 <i>Charly en el aire 2</i>
2 <i>Correr el riesgo</i>
Saeta Canal 10 (1 title)
3 <i>Porque te quiero así</i>
Obitel 2010 premiere imported titles and co-productions in same open television channels
Channel 4, Montercarlo Televisión (14 titles)
4 <i>Bella calamidades</i>
5 <i>Botíneras</i>
6 <i>Catalina</i>
7 <i>Corazón salvaje</i>
8 <i>El señor de la querencia</i>
9 <i>Llena de amor</i>
10 <i>Más sabe el diablo</i>
11 <i>Mujeres asesinas</i>
12 <i>Nini</i>
13 <i>Nuevo rico nuevo pobre</i>
14 <i>S.O.S. Sexo y otros secretos</i>
15 <i>Soy tu dueña</i>
16 <i>Teresa</i>
17 <i>Toda una dama</i>
Saeta Channel 10 (11 titles)
18 <i>Águila roja</i>
19 <i>Aida</i>
20 <i>¿Dónde está Elisa?</i>
21 <i>Guardián de tu amor</i>
22 <i>Juan Querendón</i>
23 <i>Juro que te amo</i>
24 <i>La niñera</i>
25 <i>La Traición</i>
26 <i>Mujeres de lujo</i>
27 <i>Pecadora</i>
28 <i>Salvador de mujeres</i>

206 Final report of the *Comité Técnico Consultivo*. Sessions reports of the Committee also available. Source: <http://www.miem.gub.uy/portal/hgxp001?5,11,549,O,S,0,PA G;CONC;485;3;D;6209;1;PAG;MNU;E;30;9;MNU>,

207 *Portal 180*, published on the 10th of December 2010 http://www.180.com.uy/articulo/15668_Mujica-paro-el-proceso-para-una-ley-de-medios. *La Nación*, 27/09/2010 <http://www.lanacion.com.ar/1308894-mujica-la-mejor-ley-de-prensa-es-la-que-no-existe> Beyond its anecdotic aspect and further rectifications by nearby areas of the Presidency, the fact is that uncertainty took over regarding the direction of a debate that had been posed by the government itself.

Chanel 12, Teledoce (9 titles)
29 <i>Acuarela de amor</i>
30 <i>Alguien que me quiera</i>
31 <i>Ciudad paraíso</i>
32 <i>El clon</i>
33 <i>El profeta</i>
34 <i>En nombre del amor</i>
35 <i>India, una historia de amor</i>
36 <i>Malparida</i>
37 <i>Mar de amor</i>

2. Year Analysis: the national and Ibero-American fiction

The supply of premiere television fiction in open television has been more abundant during 2010, surpassing previous years' levels. The analyses of the composition of the 37 titles show some of continuities and transformations. Latin America continues to predominate with 30 titles, which constitute 81.1% of Latin-American premieres and 82.2% of broadcast hours (2199:52:00 hours).

Regarding domestic production, it is relevant to note the presence of three titles: *Porque te quiero así*, *Charly en el aire* and *Correr el riesgo*. While the number of productions is less than expected, we had the same number of titles in 2009. This could be encouraging the consolidation of a trend and of a national audience for fiction. However, the visibility of national fiction is still incipient in comparative terms: 47:26:00 hours against a total of 2,676:55:00, i.e., 1.8% of total broadcasting time allocated to Ibero-American premiere fiction; 8.1% of titles offered; and, in terms of chapters, it represented 1.6% of chapters / episodes.

The rest of the offer is characterized by a variety of origins, with a growth of Mexican titles. Though there is a traditional presence of the Mexican *telenovela* in the national screen, in 2010 its growth has been impressive (10 titles), surpassing fiction from Argentina (5 titles). In terms of viewing time Argentina lost its traditional leadership, and more hours of screen were taken by Mexican fiction.

Table 2. Total of premiere fiction in 2010

Fiction	Title	%	Chapter/episodes	%	Hours	%
National *	3	8,1	43	1,6	47:26:00	1,8
Ibero-American	34	91,9	2691	98,4	2629:29:00	98,2
Latin-American (Obitel)	30	81,1	2217	81,1	2199:52:00	82,2
Latin-American (Obitel)	0	0,0	0	0,0	0:00:00	0,0
USA (Hispanic production)	2	5,4	271	9,9	244:13:00	9,1
Iberian	2	5,4	12	0,4	11:29:00	0,4
Other (Ibero-American co-productions)	3	8,1	234	8,6	221:21:00	8,3
Total	37	100,0	2734	100,0	2676:55:00	100,0

Source: Obitel-Uruguay. Data provided by IBOPE Uruguay.

Table 3. Premiere fiction exhibited from every country

Country	Title	%	Chapter/episodes	%	Hours	%
Brazil	4	10,8	368	13,5	344:38:00	12,9
Argentina	5	13,5	425	15,5	462:21:00	17,3
Chile	3	8,1	176	6,4	166:39:00	6,2
Colombia	3	8,1	219	8,0	214:19:00	8,0
Ecuador	0	0,0	0	0,0	0:00:00	0,0
Spain	2	5,4	12	0,4	11:29:00	0,4
USA (Hispanic production)	2	5,4	271	9,9	244:13:00	9,1
Mexico	10	27,0	762	27,9	728:15:00	27,2
Portugal	0	0,0	0	0,0	0:00:00	0,0
Uruguay	3	8,1	43	1,6	47:26:00	1,8
Venezuela	2	5,4	224	8,2	236:14:00	8,8
Other (Latin-American and Ibero-American productions and co-productions)	3	8,1	234	8,6	221:21:00	8,3
Total	37	100,0	2734	100,0	2676:55:00	100,0

Source: Obitel-Uruguay. Data provided by IBOPE Uruguay.

Retrospectively, taking as a reference point 2008, the year Uruguay joined Obitel, there is a trend to lower the supply of fiction from Argentina, a leading provider of Uruguayan television programs since its inception, as well as from Brazil²⁰⁸, a constant presence for three decades. In return, there is a strong diversification of supply: almost all Obitel country members are present in the fiction offer. We emphasize particularly the growth of Chile's presence, which has not been a regular supplier of fiction to Uruguay. Moreover, the case of *Telemundo* seems to be settling in the repertoire, either through its own productions or in co-productions with RTI, *Telemundo* aesthetics becomes visible in the television flow. This is evident in the five *Telemundo* titles that take 465:34:00 hours of transmission. The following table brings out the variation in the composition of supply over the past three years.

Country	2008	2009	2010
Brazil	7	5	4
Argentina	15	5	5
Chile	0	1	3
Colombia		2	3
Ecuador		0	0
Spain	3	1	2
USA	2	1	2
Mexico	4	6	10
Portugal	0	0	0
Uruguay	0	3	3
Venezuela	0	1	2
Others (prod/co-prod. other Ibero-American countries.)	4	4	3
Total	35	29	37

Table 4. Chapters / episodes and hours expressed by time strip

Time strip	National				Ibero-American				Total			
	C/E	%	H	%	C/E	%	H	%	C/E	%	H	%

²⁰⁸ The fourth title, *India, una historia de amor*, started in mid-December. Additionally, in the last years two titles were on the screen simultaneously throughout the year, whereas in 2010, during some months there was only one.

Morning (06:00-12:00)*	0	0,0	0:00:00	0,0	150	5,6	141:41:00	5,4	150	5,5	141:41:00	5,3
Afternoon (12:00-19:00)	0	0,0	0:00:00	0,0	1465	54,4	1398:14:00	53,2	1465	53,6	1398:14:00	52,2
Prime time (19:00-22:00)	13	30,2	13:01:00	27,4	478	17,8	419:10:00	15,9	491	18,0	432:11:00	16,1
Night (22:00-06:00)	30	69,8	34:25:00	72,6	598	22,2	670:24:00	25,5	628	23,0	704:49:00	26,3
Total	43	100,0	47:26:00	100	2691	100	2629:29:00	100	2734	100,0	2676:55:00	100,0

Source: Obitel-Uruguay. Data provided by IBOPE Uruguay.

Most of the chapters of the national fiction shows were released at night: 72.6% of hours devoted to national fiction. It is worth noting that, even when emissions began in prime time, indicating an intention to program it in prime time, most viewing of each chapter occurred at night time. Such was the case *Porque te quiero así*, but it also applies to fiction from other origins. This can be explained by the fact that open TV channels give a central role to news in prime time. Adding this to the growing screen time devoted to news²⁰⁹, resulting in the displacement of television fiction into the evening and night times.

The afternoon has the largest number of hours, 1,398:14:00, 52.2% of total broadcasting time of the premiere Ibero-American television fiction, and 1,465 chapters, 53.6% of the chapters. This space usually corresponds to Mexican *telenovelas*. The second time preferred for television fiction programming is the night, that represented 25.5% of the time devoted to premiere Ibero-American fiction. The offer of fiction during morning time is back, a time span left aside between 2008 and 2009, even though in previous years it did record some sporadic use.

Table 5. Formats of the national and Latin-American fiction

Formats	National						Ibero-American					
	Tit	%	Cap/Ep	%	Hours	%	Tit	%	Cap/Ep	%	Hours	%
<i>Telenovela</i>	0	0,0	0	0,0	0:00:00	0,0	29	85,3	2582	95,9	2543:11:00	96,7
<i>Series</i>	2	66,7	31	72,1	35:55:00	75,7	5	14,7	109	4,1	86:18:00	3,3
<i>Miniseries</i>	1	33,3	12	27,9	11:31:00	24,3	0	0,0	0	0	0:00:00	0
<i>Telefilm / TV movie</i>	0	0,0	0	0,0	0:00:00	0,0	0	0,0	0	0	0:00:00	0
<i>Others (docudrama, unitary etc.)</i>	0	0,0	0	0,0	0:00:00	0,0	0	0,0	0	0	0:00:00	0
TOTAL	3	100,0	43	100	47:26:00	100	34	100,0	2691	100	2629:29:00	100

Source: Obitel-Uruguay. Data provided by IBOPE Uruguay.

Table 6. Formats of national fiction by time strip

Formats	Morning	%	Afternoon	%	Prime time	%	Evening	%	Total	%
<i>Telenovela</i>	0	0,0	0	0,0	0	0,0	0	0,0	0	0
<i>Series</i>	0	0,0	0	0,0	1	100,0	1	50,0	0	0
<i>Miniseries</i>	0	0,0	0	0,0	0	0,0	1	50,0	0	0
<i>Telefilm / TV movie</i>	0	0,0	0	0,0	0	0,0	0	0,0	0	0
<i>Others (docudrama etc.)</i>	0	0,0	0	0,0	0	0,0	0	0,0	0	0
Total	0	0,0	0	0,0	1	100,0	2	100,0	0	0

Source: Obitel-Uruguay. Data provided by IBOPE Uruguay.

²⁰⁹ See graphs 6 and 7.

**Table 7. Duration of chapters/episodes
(with commercial breaks)**

Duration	Chapters/Episodes	%
Short (30')	56	2,0
Medium (30'- 60')	1974	72,2
Large (60'+)	704	25,7
Total	2734	100,0

Source: Obitel-Uruguay. Data provided by IBOPE Uruguay.

Table 8. Time of fiction

Period	Titles	%
Present	33	89,2
Vintage	4	10,8
Historical	0	0,0
Other	0	0,0
Total	37	100,0

Source: Obitel-Uruguay. Data provided by IBOPE Uruguay.

Most of the chapters and episodes have had medium duration in 2010. It should be noted that, due to the failure to obtain the net duration of each chapter, we have taken their full length, i.e., including the commercial breaks. Moreover, the duration of each one, especially in *telenovela*, is not regular: the first chapters are long to lure the audience; the latter ones tend to be shorter, stretching towards the final chapter.

Regarding the time during which stories occur, the present continues to be predominant, but with an increase of fiction featured in a certain period of the past: *El profeta*, *El señor de la Querencia*, *Corazón Salvaje* y *La Traición*.

2.1 The ten most viewed titles

The Top Ten list shows some changes from previous years regarding the relationship between the supply of titles and the response of the audience in terms of rating points. The substantial new element for Uruguayan television is that a national fiction ranked second among the most viewed. In 2009 the national fiction entered the Top Ten with *Las novias de travolta*, but in 10th place. Then the presence of national fiction remains, while preference increases.

The composition of the ten most viewed titles also has the novelty of a Chilean fiction leading the ranking: *¿Dónde está Elisa*. The plot develops first around the search for Elisa and after that for her murderer. The similarity with an event occurred locally and widely broadcast in the news, and a strong product campaign, could probably explain to a certain extent the good reception of the title. The novelty is reinforced by the inclusion of another Chilean title in the Top 10: *Mujeres de lujo*, in 9th place. As already said, Chile is a recent and sporadic fiction provider in Uruguay; and at previous instances its titles had never reached these positions. Traditionally, the ten most-watched television fiction titles had been formed by Argentine and Brazilian productions, but in 2010 they did not exceed 50%, and audiences' preferences showed a wider variety. On the other hand, *Teledoce* managed to stay in the Top 10, but with a single title, while in 2009 it had three Top Ten titles.

Regarding broadcasting channels, *Teledoce*, Channel 12, lost the lead in fiction rating: the two titles heading the table were issued by *Saeta*, Channel 10, but in addition to this there are five titles of the ten most viewed that correspond to this channel. *Montercarlo*, Channel 4, with the highest number of premiere television fiction titles (14), only managed to place only one in the Top 10.

Some constants remain: the predominance of the *telenovela* format, an increase in the presence of series, and producers with a strong presence over these three years have been *Pol-Ka* and *TV Globo*.

Table 10: Most viewed titles: source, format, share

Title	Country of origin of the original idea or script	Private TV/or public	Format	Name of the writer or author of the original idea	Rating	Share
<i>¿Dónde está Elisa?</i>	Chile	Public	<i>Telenovela</i>	Pablo Llanes, Nona Fernández, Hugo Morales, Josefina Fernández	9,9	29,7
<i>Porque te quiero así</i>	Uruguay	Private	Series	Adriana Lorenzón	9,0	27,0
<i>Malparida</i>	Argentina	Private	<i>Telenovela</i>	Lily Ann Martin, Pablo Junovich, Cecilia Guerty	7,9	25,1
<i>Acuarela de amor</i>	Brazil	Private	<i>Telenovela</i>	Walcyr Carrasco	7,5	29,3
<i>La niñera</i>	USA	Telefé/Sony	Series	Original idea: Fran Drescher y Peter Marc Jacobson Adaptación: Diego Alarcón-Axel Kuschevatzky.	6,8	32,4
<i>Ciudad paraíso</i>	Brazil	Private	<i>Telenovela</i>	Benedito Ruy Barbosa	6,8	32,4
<i>Águila Roja</i>	Spain	Public	Series	Carmen O. Carbonero	6,5	20,1
<i>Alguien que me quiera</i>	Argentina	Private	<i>Telenovela</i>	Alejandro Ocón, Solange Keolegían, Sebastián Parrotta	6,3	20,2
<i>Mujeres de lujo</i>	Chile	Private	<i>Telenovela</i>	Coca Gómez, Josefina Fernández, Malú Urriola, Pablo Riquelme	6,3	20,0
<i>Más sabe el diablo</i>	Colombia	Private	<i>Telenovela</i>	Jimena Romero y Lina Uribe	6,2	19,1
Total productions: 10			Foreign scripts			
100%			90%			

Source: Obitel-Uruguay. Data provided by IBOPE Uruguay.

Table 11. Ten Most viewed titles

Title	Format	Gender	Year of production	Number of chapters	Duration of chapters/ Episodes	Date of the first issue	Date of the last issue	Time strip
<i>¿Dónde está Elisa?</i>	<i>Telenovela</i>	Drama	2008	112	25'	03/03/2010	30/07/2010	Night
<i>Porque te quiero así</i>	Series	Comedia	2010	16	30'	20/07/2010	09/11/2010	Night
<i>Malparida</i>	<i>Telenovela</i>	Melodrama	2010	175	60	03/05/2010	30/12/2010	Night
<i>Acuarela de amor</i>	<i>Telenovela</i>	Romance	2009	145	60'	31/05/2010	22/12/2010	Prime time
<i>La niñera</i>	Series	Sitcom	2004-2005	175	30'	03/11/2010	30/12/2011	Night
<i>Ciudad paraíso</i>	<i>Telenovela</i>	Romance	2009	100	45'	22/07/2010	10/12/2010	Afternoon
<i>Águila Roja</i>	Series	Drama	2009	33	80'	28/05/2010	13/06/2010	Night
<i>Alguien que me quiera</i>	<i>Telenovela</i>	Comedia	2010	185	40'	08/02/2010	07/04/2010	Night
<i>Mujeres de lujo</i>	<i>Telenovela</i>	Drama	2010	78	30'	14/07/2010	26/11/2010	Night
<i>Más sabe el diablo</i>	<i>Telenovela</i>	Melodrama	2009	182	40'	22/03/2010	05/11/2010	Prime time

Source: Obitel-Uruguay. Data provided by IBOPE Uruguay.

Table 12. Subject -matters in the ten most viewed titles

Titles	Key themes	Social themes
1°. <i>¿Dónde está Elisa?</i>	Crime Family relations Infidelity Secret	Sexual abuse Homosexuality Lack of communication and family
2°. <i>Porque te quiero así</i>	Love relations: rupture, love triangle	Corruption. Migration and youth
3°. <i>Malparida</i>	Challenge. Love life, hidden identity	
4°. <i>Acuarela de amor</i>	Love, identity, social differences	Incapacity and animals
5°. <i>La niñera</i>	Family matters. Love triangle, social differences, and family misunderstandings	
6°. <i>Ciudad Paraíso</i>	Love, confrontation, religious life. Traditions and rural life	Political corruption, communication means
7°. <i>Águila Roja</i>	Adventure. Heroes. Love. Identity	Domination, political corruption
8°. <i>Alguien que me quiera</i>	Love relations. Identity change	Incapacity. Corruption
9°. <i>Mujeres de lujo</i>	Love relations. Domination. Identity change	Prostitution. Addictions
10°. <i>Más sabe el diablo</i>	Revenge. Love	Life in the streets, immigration, crime networks

Source: Obitel-Uruguay. Data provided by IBOPE Uruguay.

Table 13. Audience profile of the ten most viewed titles: gender, age, socioeconomic status

	Program	Channel	Gender %		Age						Socioeconomic level					
			Women	Men	4 to 11	12 to 17	18 to 24	25 to 34	35 a 49	50 a 59	60 y más	AA AM	MA	MM	MB	BM BB
1	<i>¿Dónde está Elisa?</i>	Saeta Channel 10	68,1	31,9	6,9	5,9	7,7	11,5	28,6	13,3	26,2	6,0	6,1	29,8	17,9	40,2
2	<i>Porque te quiero así</i>	Saeta Channel 10	62,7	37,4	6,5	6,5	4,9	11,6	27,0	15,8	27,8	7,6	8,0	24,7	24,1	35,6
3	<i>Malparida</i>	Teledoce Channel 12	69,8	30,2	7,1	10,3	7,6	14,1	18,3	12,0	30,7	7,7	8,1	21,8	19,4	43,0
4	<i>Acuarela de amor</i>	Teledoce Channel 12	75,6	24,4	6,5	6,4	5,6	6,5	16,9	9,3	48,8	2,8	6,3	19,2	19,6	52,2
5	<i>La niñera</i>	Saeta Channel 10	62,0	38,0	8,3	8,1	6,4	13,0	20,6	16,2	27,4	6,3	8,2	16,1	26,6	42,9
6	<i>Ciudad paraíso</i>	Teledoce Channel 12	76,5	23,5	6,9	6,4	5,6	6,7	14,6	9,5	50,4	1,4	4,6	16,1	19,2	58,8
7	<i>Águila Roja</i>	Saeta Channel 10	65,5	34,5	7,5	7,4	8,6	15,0	20,5	12,4	28,6	1,7	5,2	14,9	25,9	52,2
8	<i>Alguien que me quiera</i>	Teledoce Channel 12	65,0	35,0	8,3	8,0	5,9	13,2	18,1	17,4	29,1	7,6	6,4	22,2	18,1	45,7
9	<i>Mujeres de lujo</i>	Saeta Channel 10	63,5	36,5	4,3	5,3	7,7	11,0	24,0	17,3	30,4	5,5	5,2	24,4	22,2	42,7
10	<i>Más sabe el diablo</i>	Montercarlo Channel 4	71,0	29,0	5,3	6,4	6,3	12,0	21,7	18,0	30,4	2,6	7,2	13,7	28,4	48,2

Source: Obitel-Uruguay. Data provided by IBOPE Uruguay.

As for the audience profile, it is composed mainly of women, as it has been constantly in recent years. The female audience represents between 62% and 76% of the audience for these ten titles, while the male audience does not exceed 38%, and the highest figures are recorded for two fictions characterized by humor, *Porque te quiero así* and *La niñera*²¹⁰, and a third one framed with erotic components and criminal intrigue, *Mujeres de lujo*.

From the point of view of the age composition, we see that the child age between 4 and 11 years is less attracted by Ibero-American television fiction and did not exceed 8% in any of the titles. Something similar

²¹⁰ Both starred by the same actress: Florencia Peña.

happens with the audience of teens and young adults. The highest percentage of the audience continues to be concentrated in the age group of 60 years and more. Regarding the ten titles, between 26% and 50% of the audience belong to that age range. The second concentration of audience occurs between 35 and 49. Depending on the titles, the audience share for these ages goes from 14% to 28%.

3. Transmedia audiences' interaction with fiction

The processes of television reception have undergone a transformation through transmedia programs. The time of reception is no longer subject to the same spatial and temporal parameters; in addition to this, fiction itself can undergo transformations: websites sometimes offer full chapters, but other times fragment the narrative in a different way from the original production and are linked with other data available on the same page, cast interviews, information on them, scenes from backstage, past chapters, story previews, consumer feedback. A kind of multidirectional view is stimulated from the web, and audiences can build a new text with the paths they choose. Reception theories have explained different dimensions of the productivity of the audience in relation to media texts, from the interpretation and the various levels of reading to their use. In media reception, transmedia interactivity is an expression of productivity, but its intensity varies from the expression of a comment to the production of a new narrative by which the consumer is a prosumer, as in the fanfiction. In national fiction, as seen in the case chosen, interactivity, although present, has had limited development.

The fiction that we chose to study for this pilot research on transmedia reception proposed by Obitel is *Porque te quiero así*. The choice was based on which was the most watched of the three national fictions in the year and ranked second in the Top Ten.

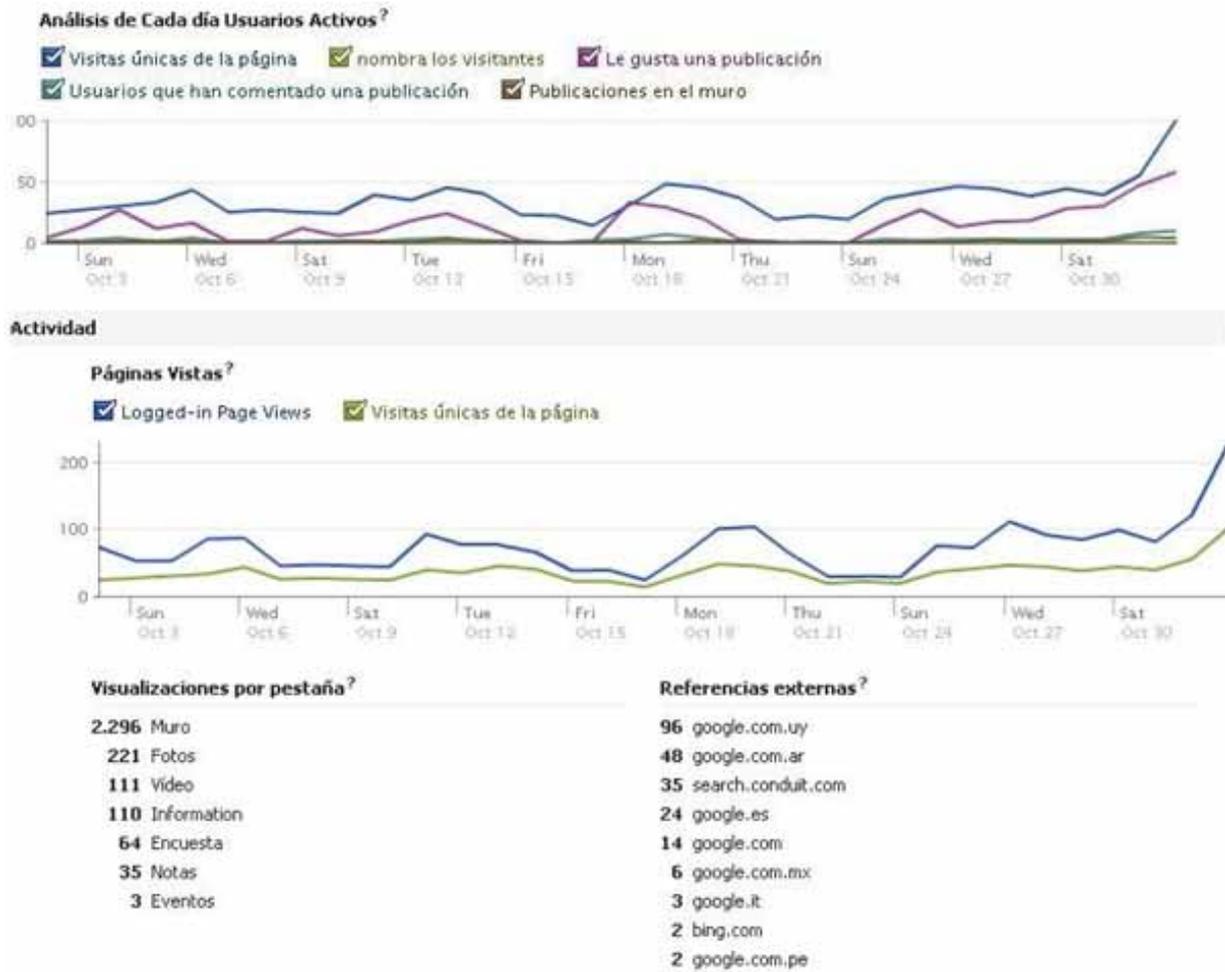
In this case, the producer channel created a website: <http://www.canal10.com.uy/porque-te-quiero-asi> which offers videos featuring the character actors, episodes of the series, behind the cameras scenes. This site offers limited interactivity: users can watch online or download videos, but cannot write their comments and interact with other users. Also the channel created a Facebook account for *Porque te quiero así*. It does not link, though, to the official website of the series.

The observation period defined for this pilot study was the last month of emission of the series. We chose this approach instead of watching the last week as indicated by the general methodology of Obitel because national fictions are weekly. It was understood that taking only the last week of issue would not offer substantial approximation to the transmedia reception of the series.

During this period, users of Facebook visiting the site were 4,524, of whom 614 correspond to the last month. The total number of users in Facebook was 5,020 from inception to February 2011, the month in which it continued tracking activity.

The analysis of user activity on Facebook during the last month of issue reveals an increase in the last chapter as expressed in the following charts.

Last month: from 2/10/2010 to 2/11/2010.



Source: *Saeta, Canal 10.*

Given the interactive audience composition on Facebook, it is interesting to note some constants and differences in the composition of the television audience. As for the gender variable, there is also female predominance: 72% of those who connected to this Facebook are women, and 27% are men, which shows a greater gender gap (45 points) than the figures recorded by the title listed in Table 12. Regarding the age variable, on the other hand there is greater concentration of users in the younger ages, especially between 18 and 24, while these were inferior in television audience measurement (see Table 12). This feature of the composition of users could be explained by the combination of two factors: the insight that the use of social networking is having among adolescents and youth, and the expansion of the practice of consuming television online instead of using the TV set.

The comments recorded during the period are mostly expressions of approval, encouragement for networks to continue doing fiction and valuation of any of the actors. Humor in the story is well received, but no specific comments on other aspects of it can be found. The characteristics of the users' feedback and the limited interactivity of the official site of the series does not allow for further exploration of transmediatic reception beyond what has been exposed.

4. Highlights of the year

The most notable aspects of the year are linked to domestic production. The most relevant fact was that a national fiction managed to be in 2nd place among the ten most watched premiere titles in 2010. *Porque te quiero así*, a comedy, had high ratings from the first day, in which it obtained 14.8 points. It was the most watched on the day

of its release. The loyalty of its public during the sixteen chapters and the promise of a second season are new in the history of national fiction. The participation of Argentine professionals in central roles (the leading actress, the author of the screenplay and director) was a feature of this production. However, fictional characters were also embodied by Uruguayan actors that could generate strong product recognition as national.

The second remarkable fact is that for the first time in Uruguayan television a national fiction has a second season. It was *Charly en el aire* 2²¹¹, who earned an average rating of 2.7 points. According to statements by the filmmakers, this second season was encouraged by the interactivity of its followers in the social networking sites. The narrative of this second season is based on a flashback through which one year in the life of Charly runs for 13 chapters, five more than last season.

Finally, the third novelty was the presence of a new gender in the short history of national TV fiction production. *Correr el riesgo*²¹² was a miniseries that could be classified as a thriller in 13 chapters. The story begins with the murder of the wife of the Minister of Internal Affairs, and from there the plot unfolds, ambitioning to address political, judicial and police corruption and activities, as well as crossed love and clandestine relationships. Kidnappings, explosions, murders occur through the history, while the narrative gets lost in an offset pattern, in which the tension of the own gender is diluted. The technical quality of the images and the presence of a couple of good actors fail to dissimulate the weaknesses of the script. Average rating was 2.6.

Unlike before, this year in the three cases of national television fiction the expectations of the audience were taken into account, considering product installation and time allocation. Greater attention to these aspects can be observed; the choice of the broadcasting date is also another element: *Porque te quiero así* was on Tuesday after the news, *Correr el riesgo* on Thursday at night and *Charly en el aire* was perhaps the least favored because, although it was on prime time, it went on Saturdays. The three national fictions were weekly rather than daily, and this highlights two persistent characteristics of national fiction production so far: on the one hand, the limited number of chapters produced and, on the other, weekly fiction is a major challenge when it comes to achieving the loyalty of the public. Nevertheless, in the case of *Porque te quiero así*, it manages to gain steady followers.

2010 was initially thought as a good year for national television fiction, announcing the presence of five titles on the screen, in the three private television channels. Finally, the titles in the air were three. However, the two fiction shows missing, foreseen by *Teledoce*, *Adicciones* and *Maltratadas* 2¹³, are in the process of marketing abroad and probably will integrate the premieres next year.

5. This year theme: quality in tv fiction, tendencies in Obitel countries.

The quality of television is a topic of discussion, opposing views and different starting points. By the late eighties Kim Schroder expressed the concern that the issue caused at a conference, then published these views through the title *Quality culture: the pursuit of a ghost?*²¹⁴ Aware that this is a controversial field, we decided to inquire about the meanings acquired by the term quality in the field when applied to Uruguayan television and television fiction. In other words, what are we talking about in Uruguay when discussing the quality of a national television program, and specifically of fiction, what criteria we value? In the current state of the national audiovisual industry in relation to television fiction we considered that this inquiry is essential to the discussion of incentive policies and cultural policies in general.

Therefore, newspaper articles from major national media referred to the Uruguayan television fiction shows released this year were analyzed, and informants from different areas related to the audiovisual industry interviewed: government agencies officers, independent producers, television channels writers and professionals. The objective was to set up a provisional map of the notions of quality regarding domestic fiction as a tool for the dialogue between the actors involved in a possible development of the audiovisual industry. In the Uruguayan press it is not usual to find columns on television fiction as it happens with films. Spaces dedicated to television fiction adopt the form of reviews and tend to focus on rating figures. National fiction has some presence in the

211 Produced by 2:22 Films. Written by Oscar Estévez y Federico Rocca, transmitted by *Montercarlo*, Channel 4.

212 Produced by 4K Visual Company. Script and direction by Mario Banchero, transmitted by *Montercarlo*, Channel 4.

213 Two fiction shows were announced by *Teledoce*, Channel 12: *Adicciones* produced by *tv Contenidos* and another fiction, *Maltratadas*, produced by the same channel and Flor Latina Entertainment Group.

214 Schroder, Kim, in Dayan, D. *En busca del público*, Gedisa, Barcelona, 1997.

press when rating measurements are good. This seems to be taken as an indicator. When rating is low the theme is left aside. Fiction reviews surveyed for this report generally contain no explicit reflection on the quality of products. However, there is an identification and prioritization of those elements that are considered necessary for offering a good product.

The first one is human capital. The professional background of actors and the production team is the first aspect that is considered when talking about the quality of fiction shows. Therefore, those that have famous actors have a first positive assessment, especially when these have experience in television; or, coming from the theater, have shown versatility by moving from one area to another. In second place comes the script: reviews emphasize how the story told is told and how the plot unfolds. Technical features are, however, left behind. Usually the only aspect that is mentioned is if the fiction shows were filmed in High Definition (HD), and brief references are made to the care of the technical and aesthetic aspects. Fiction shows are not considered in terms of budget spent either; the figures are generally not mentioned.

Finally, innovations of any kind proposed by fiction shows are seen as positive. Journalists often mention the presence of Uruguayan features presented “as it had never been done before”, and in doing so positively value them. But, if the script does exactly the opposite and universalizes the story, its characters and even the language “as it had never been done before”, this is valued as “good”, also. The quality indicators related to innovation include a diversity of aspects: the use of aerial photography in a fiction²¹⁵, emphasis on touristic urban areas, and the relationship with the public. In the specific case of *Charly en el aire*, the use of social networks should be underlined and, as its producers expressed, the second season was fostered by them.

The analysis of interviews with informants enabled to identify the conceptual repertoire associated to fictional quality from two perspectives: the views of people directly linked to production; and of those with political responsibilities in sector-related agencies, Ministry of Education and Culture (MEC), *Instituto del Cine y el Audiovisual del Uruguay* (ICAU).

Respondents linked to the production of national fiction outlined two central dimensions: technical and artistic. On the one hand, quality fiction is one that takes technical standards into account, that is to say, visual and sound standards, as well as aesthetic treatment according to international requirements. In general, this dimension of quality is not perceived as a difficult target for national fiction, although it is connected with the need for significant economic investment. On the other hand, we find convergence at a point seen as central to the quality of fiction which is the strength of the script. This is considered the “weak point” of national fiction. In the same line, quality is associated with the idea that the product must meet two main objectives: to provide entertainment and allow the viewer to identify himself with other human dimensions. The strength of the story and its characters, rather than the components and references to local or national features, shall sustain the relationship with the audience.

During the interviews, one concept also emerged: a quality fiction show has to have its own identity and must respect the viewer.

From the perspective of the respondents linked to government agencies, emphasis was put on the need for respect to the viewers as citizens as a central quality criterion. The need to establish a “code of ethics” and foster the diversity of media companies were aspects identified as relevant to the question of fictional quality. The quality from the official perspective is linked to the effort of ensuring accessibility to the cultural goods, and of creating conditions for the professionalization of the various levels involved in fiction production.

Quality as a result of learning by doing

The discussion of quality criteria revealed the relationship of quality with “learning” and “business”. The first aspect points to the need for a continuity in fiction production that ends up in a learning process in itself.

“It is the way we can all exercise, the training we all need to make this kind of products (...) the craft of being an actor, a producer, a scriptwriter”²¹⁶.

For these professionals, achieving quality in television drama requires continuity. Also, it needs to be combined with business viability. In this sense, sharing risk, a business attitude in order to attain return in the

215 A noticeable aspect, for instance in the case of *Correr el riesgo*, but it is not the only case.

216 Luis Castro, Production Manager at *Saeta*, Channel 10

medium term, the search for international alliances (learning from others) and export projection are designated as dimensions that result in quality.

To address the topic of the year we worked in two directions: first, trying to establish notions of quality present in our context, and second, by applying some quality parameters to one of the most viewed national fiction shows issued this year. We adopted as selection criteria the highest ratings. We are not proposing here that rating is the only indicator of audience assessment of a product. People choose a program as a result of different interpretations and uses that not always act as a quality award. However, rating is indeed an important indicator of the public's choice in a spectrum of supply, and in this case the chosen fiction show was second in the Top 10 table.

The selected fiction show, *Porque te quiero así*, was done in HD and, from the technical perspective, the picture quality, the sound, the physical background, the music composition were in line with international quality standards. It is a national fiction, but with the participation of an experienced Argentine writer and a director of the same nationality. From the standpoint of narrative it is structured around the development of two action items: the development of relationships in the main love triangle (Susana-Lito-Washington) and the fate of a small soccer club, the *Club Olímpico*, tied to the election of its president. This double line of plot explores different areas and proposes a wide range of characters, developed with varying effectiveness. In general, this fiction show achieves the illusion of wholeness or “whole world”, typical in the novel.

Beyond the use of a number of local references (the name of one of the characters, the soccer club, the *murga*²¹⁷ incorporated into social life), the effectiveness of this offer is based on the comic situations and acting performances. Some of the actors are pillars of the story and support it. The cast has an attractive Argentine comedy actress, Florencia Peña, well known in Uruguay, combined with national actors of different generations that go from Cristina Moran and Rubbo Adhemar to Jorge Esmoris and Gustaf. The fiction show also appealed to different national experiences of the audience at the local level, for instance the tradition of *murga*, which can be associated with the figure of Esmoris, incorporated into the plot in the character played by Cardozo, to the music of Ruben Rada. There is also the fact of his being a fan of a small local soccer club in the neighborhood. In sum, this fiction show calls for a broad national audience. Besides meeting the comedy gender expectations, it has the purpose of providing entertainment for a family audience.

The performance of domestic fiction in the last two years shows some facts: two domestic products fully integrate the ranking of most viewed titles (*Las novias de Travolta*, and very near, but outside the Top 10, *Hogar dulce Hogar* in 2009, and *Porque te quiero así* in 2010). The persistence in the amount of titles released, the broadcasting of a second season of *Charly en el Aire* and the projection of a second season of *Porque te quiero así* are additional signs in the current scenario of domestic production of television fiction. Are we witnessing the emergence of an audiovisual industry of television fiction? Is it another isolated impulse as it occurred between 1999 and 2004? Signs require interpretation, and in this field more signs are required to be able to make a diagnosis, or even to make projections. There are more questions than certainties, but perhaps we are assisting to some confluences (technological, business, cultural policy-making) that could generate continuity in the conditions of production.

217 *Murga* is a popular signing manifestation within the context of Carnival

Venezuela: New rules, old prohibitions²¹⁸

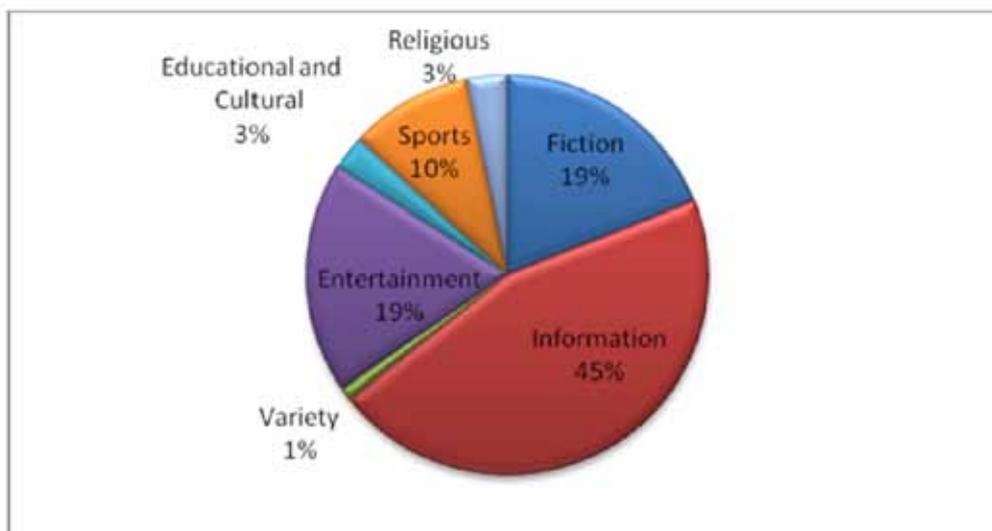
Morella Alvarado Miquilena and Luisa Elena Torrealba Mesa²¹⁹

1. Audiovisual context of the country

FREE BROADCAST NATIONAL TELEVISION NETWORKS IN VENEZUELA²²⁰

Private broadcasters (8)	Public broadcasters (6)
Canal I	Fundación Televisora de la Asamblea Nacional de Venezuela ANTV (Network Foundation of the National Venezuelan Assembly)
Globovisión	La Nueva Televisión del Sur C.A. Tele Sur (The New South Television)
La Tele	Fundación Televisora Venezolana Social – Tves (Social Venezuelan Network Foundation)
Meridiano Televisión	Compañía Anónima Venezolana de Televisión. VTV (Anonymous Company Venezuelan of Television)
Telegen	COVETEL – Vive TV
TV Familia (Family TV)	Colombeia – The Educational TV of Venezuela
Vale TV	Ávila TV
Venevisión	
TOTAL NETWORKS: 15	

Graphic 1: Genres offered on TV.



Graphic 2: TV audience by Network.

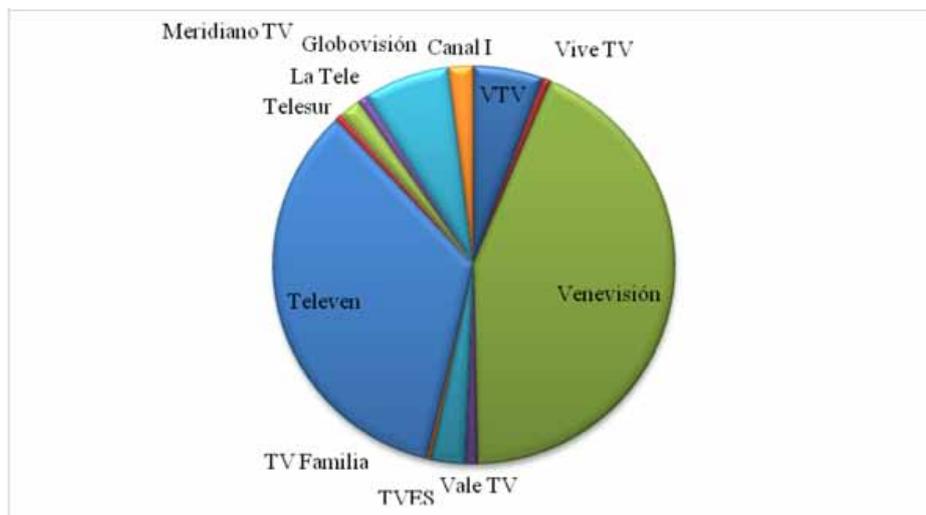
Canal I	0.17%
Globovisión	0.58%
La Tele	0.07%
Meridiano TV	0.14%
Telesur	0.05%

²¹⁸ Translated by: Déborah Corona

²¹⁹ Morella Alvarado and Luisa Torrealba, are investigators appointed to the Institute of Investigations in Communications (Instituto de Investigaciones de la Comunicación – ININCO), Humanities and Education's Faculty (Facultad de Humanidades y Educación – FHE), Central University of Venezuela (Universidad Central de Venezuela – UCV). They had the greatly appreciated support of Ysrael Serrano (Universidad Central de Venezuela – Facultad de Humanidades y Educación, Maestría en Gestión de Políticas Culturales – Masters in Management of Cultural Policies) and Massimo Dotta Botto (Movie and TV Director, and Producer), as cooperative researchers. Especial thanks to our research assistant Leidy Diana Rivas (Sociology student in Social and Economic Sciences Faculty – Facultad de Ciencias Económicas y Sociales– FACES – UCV) and to AGB Nielsen Media Research, for their voluntary cooperation.

²²⁰ It is important to clarify that, even though we reviewed the existence of fifteen free over-the-air TV networks, in Venezuela's case the quantity of spaces for TV broadcast is superior, especially if we take into consideration the local and regional stations, and the so-called community television stations, university TV stations, the national and international paid TV networks, which were mentioned in the OBITEL Yearbook 2010.

Televen	2.88%
TV Familia	0.03%
TVES	0.23%
Vale TV	0.08%
Venevisión	3.65%
Vive TV	0.06%
VTV	0.47%



Censorship covered Venezuelan TV

The year 2010 was a crisis period for the fiction production, which was marked by the activation of a group of laws that contemplated restrictions for the TV companies and by some actions that restricted the national broadcasting of some international drama productions that were popular with audiences; all this due to petitions done by the National Commission of Telecommunications (Comisión Nacional de Telecomunicaciones – CONATEL), subordinated to the Republic’s Vice-Presidency.

The censure actions – which became self-censorship – took off the air two Colombian telenovelas²²¹. On October 28, 2010, the CONATEL sent a dispatch to the networks Venevisión and Televen, urging them to take off the air the Colombian telenovelas *Rosario Tijeras* (Venevisión) and *El Capo* (Televen), for considering that both of them broadcast violent contents related to the drug trafficking activity, which were also in violation of the Law of Social Responsibility in Radio and Television (Ley de Responsabilidad Social en Radio y Televisión)²²². Both shows were taken off the air by the networks, after being on the air for less than a month. According to the consulted sources, this action was taken due to the release of a communiqué signed by the Center of Studies on Venezuelan Population’s Expansion and Development (Centro de Estudios Sobre el Crecimiento y Desarrollo de la Población Venezolana – Fundacredesa) – Foundation ascribed to the Ministry of the Popular Power for the Communes and Social Protection –, called “Nark-novels, Drugs and Sex” (published on September 27, 2010); and to the complaint presented by the Committee of Radio and Television Users of Miranda, before the National Assembly on Thursday, September 28, 2010. One of the key arguments had to do with the broadcasting of inadequate contents for children and teenage audiences through promotions during the timetable destined to all audiences. Based in such claims and under the dispositions of the Law of Social Responsibility in Radio and Television, the National Commission of Telecommunications ordered the network to take those telenovelas off the air. In the *Blog* of the Foundation Movement for a Needed Journalism (Fundación Movimiento para un

²²¹ A similar incident occurred in January, 2011. This time the telenovela taken off the air was *Chepe Fortuna* (2010), a tale that took place in the Colombian shores and that used humor as an important element of the plot. The CONATEL, through an official notice addressed to the network Televen – 01/13/2011 – exhorted it to suspend immediately the broadcast of the telenovela for considering that it had contents that resulted degrading and offensive to the nation, contents that promoted the political and racial intolerance and praised crime. In the telenovela the character “Venezuela” was personified by an obese and brown actress, whose performance was “related to criminal activity, imperialist interference and ordinariness”, which, according to the CONATEL, implied a “manipulation of the script to demoralize the Venezuelan population” (CONATEL 2011a).

²²² Since December 20, 2010, the name changed, when the National Assembly (Legislation Authority) approved a reform that transformed it into the *Law of Social Responsibility in Radio, Television and Electronic Media* (Ley de Responsabilidad Social en Radio, Televisión y Medios Electrónicos – RESORTEME), published in the official gazette N° 39.579 of December 22, 2010. As a part of the reform it incorporated restrictions for the publication of contents by TV networks, radio broadcasters and Internet.

Periodismo Necesario – FMPN), Heida Salcedo, chief of the Information Channel of the National Radio System of Venezuela, published a text called *Nark-novels: acceptance of cartel bosses as presidents and the culture of drug trafficking via media*, through which she intended to do a semiotic and content analysis of both telenovelas. The report, which was inaccurate, served as supporting evidence for the request issued by the CONATEL to the TV networks. As a consequence to this action, a strong debate was generated regarding freedom of speech and the implications of staging on TV social topics and issues such as violence and drug trafficking, due to the lack of answers from the National Government to these tribulations in real life²²³. We want to emphasize that the last day *Rosario Tijeras* and *El Capo* were broadcast, they reached 5.87% and 6.12% in ratings, in that order. According to the Venezuelan newspaper *El Universal*, the taking off the air of both telenovelas signified losses of approximately a million dollars for each network regarding broadcasting permits and advertising investments. Besides these two cases, on December 23, 2010, the CONATEL urged the same two networks, Televen and Venevisión, to immediately suspend the broadcasting of the shows *Caso Cerrado* (*Closed Case*) and *¿Quién tiene la razón?* (*Who is right?*). Both were talk shows that presented cases related to family, love or work-related conflicts where two parts were against each other and the moderators tried to find a solution. The organization considered that these shows televised content that was not appropriate for children and teenagers, because they included “topics of elevated sexual, gender intolerance, infidelity, domestic violence and even zoophile content, which, without a doubt, are not suitable to be transmitted during the all audiences timetable, during which children and teenagers do not count with their parents’ or representatives’ supervision” (CONATEL, 2010a). In this case, as in the last one we reviewed, there’s a common element, there was no administrative procedure that allowed the networks to argue a defense. Moreover, the policy of secrecy upheld by the Commission continues, in regards to the number of free over-the-air and paid TV networks that operate nowadays in the country, as to the number of community TVs that are currently awaiting the licenses that will allow them to broadcast legally.

Regarding communication policies, on December 22, 2009, it was published in the official gazette of the Bolivarian Republic of Venezuela N° 39,333, the *Technical Normative of the National Audiovisual Production Services*, issued by the Directory of Social Responsibility, ascribed to the CONATEL²²⁴. This normative catalogues the networks and stations that broadcast through paid TV services and belong to Venezuelan companies enabled by CONATEL, and have more than 30% of their programming qualifying as national production (CONATEL, 2009). With it, the programming of such networks comes to be regulated by the Law of Social Responsibility in Radio, Television and Electronic Media (RESORTEME), and additionally they must broadcast the official speeches²²⁵, free of charge and mandatory, for radio and television, which are broadcast frequently in Venezuela and in some cases have reached eight hours of continuous transmission. This fact compels the networks to modify their programming and implies damage to their revenues, due to the advertising spots they stop transmitting during the allocations.

According to this normative, RCTV International (RCTVI), network that broadcasts through paid TV services, complies with the requirements to be considered a National Audiovisual Producer, which obliged it to fulfill a notification and registry process before the CONATEL²²⁶. The normative establishes that the companies that offer paid TV services cannot include in their programming schedule those channels that according to the CONATEL do not comply with the characteristics of a National Audiovisual Producer and are not registered with the organization. It also commands paid TV companies to exclude from their programming schedule those networks that do not present to CONATEL the required documentation to be classified or not as a National Audiovisual Producer.

On January 21, 2010, the CONATEL released the listing of networks that, according to its criteria, were National Audiovisual Producers and were therefore obliged to comply with the RESORTEME Law; this list included RCTVI. As a consequence, on January 24, 2010, many paid TV companies took this and other networks

223 According to the “National Poll of Victimization and Perception of Civilian Safety” (Encuesta Nacional de Victimización y Percepción de Seguridad Ciudadana – ENVPSC, 2009), completed by the National Institution of Statistics and released in May, 2010, during 2009 in Venezuela there were 19,113 murders, which is equivalent to one death every 27 minutes. Regarding the insecurity statistics in Venezuela, the debate televised by CNN stands out; it was between Dr. Rafael Briceno León (UCV) and the Director of Telesur and ex-Minister of Information and Communication, Andrés Izarra, who, to avoid the discussion, decided to mock the numbers presented by the social scientist, as data obtained by the Violence Observatory.

224 The Directory of Social Responsibility is the organization in charge of ensuring the execution of the Law of Social Responsibility in Radio, Television and Electronic Media.

225 Most of the messages broadcasted by radio and TV networks correspond to official speeches of the Republic’s President, the Republic’s Vice-President, ministers and directors of other public entities. In some occasions there has been registered more than one allocation per day.

226 Prior to the notification and registry process, the TV operators were obliged to present to CONATEL documents that proved their condition or not of National Audiovisual Producers on the base sample of four months of programming broadcast by those networks previous to the release of the normative (First Transitory Disposition of the *Technical Normative of the National Audiovisual Production Services*), in order to be classified by the organization.

out of their programming schedule, because of the alleged infringement of the RESORTEME Law by refusing to broadcast an official presidential speech in previous days.

RCTVI requested before the Supreme Court of Justice (Tribunal Supremo de Justicia – TSJ), the annulment of the decision that resulted in the taking off the air of their broadcasting through paid TV systems, and asked for a preventive action that would allow them to get back on the air, which was denied. The network pointed out that their legal figure was registered in the United States and that it began transmissions through paid TV systems in July 2009, after the Venezuelan state did not renew the concession that allowed them to broadcast as a free over-the-air network.

Afterwards, RCTVI tried another approach to stay on the air on February 2010, by presenting to CONATEL their decision to register as a National Audiovisual Producer and launch the TV network RCTV Mundo, whose national production would be less than 29% and therefore would not have to comply with the *Technical Normative of the National Audiovisual Production Services*. This request was rejected by the CONATEL, who considered it was out of the time frame established by the normative and that, in the case of RCTV Mundo, the provided information was “inexact and incomplete”²²⁷. When the official investigation ended, RCTVI continued off the air through paid TV services in Venezuela (CONATEL, 2010a). This action generated a considerable loss in regards to the national fiction production broadcasting, since the telenovelas constituted an important fraction of the contents generated by RCTVI, network that substituted the extinct Radio Caracas Television (RCTV), which was once the production company of the most acclaimed Venezuelan telenovelas²²⁸.

In spite of the closure, we can see that the Venezuelan audience looks for other ways to access the show's contents. On one side, they appeal to Internet broadcasting, thanks to platforms like YouTube, or to one of the most common consumer practices in our country, the so-called “pirate videos” (“videos piratas”), related to piracy. Thanks to these practices, with the recording of episodes and comments through the social networks, the audience keeps up with the plot and with that it regulates and self-administers its consumption. This way the telenovelas' comprehension process is multiple, meaning it is done through various means and media. The possibility of locating and recovering episodes through the new technologies has inevitably modified our audience, giving it an active role that implies sceneries of cognition, emotionality and integration of daily activities. To this we add the propagation of Facebook in Venezuela, which has also been used as a reference mechanism, especially with telenovelas. During August 2010, this social network reached the number of 7,148,100 users, which represents 26.3% of the Venezuelan population, according to Internet World Stats (IWS) (IWS, 2010). This implies that the usage of Facebook has experienced a significant increase in relation to 2009, when it reached the number of 2.45 million users in Venezuela. Besides becoming an active mechanism for citizen involvement and for document, video, photograph and song sharing with friends, family and coworkers, the 2.0 web is an advertising mechanism for drama productions and an interactive environment between actors, scriptwriters, directors and their audiences.

Still, the propagation of Internet in Venezuela at the end of 2010 continued to be low in relation to the total Venezuelan population (less than half of the population has access to this service); nonetheless, there has been registered an increase of 4.43% of Internet's proliferation in relation to 2009, when it reached 31.20%. So, according to the CONATEL, for the year 2010 the number of Internet users ascended to 10,272,944²²⁹. This represents a 35.63% of Internet distribution in a country that counts with a population of 28,830,996. The Internet service is provided by 24 companies (CONATEL, 2011a). 49% of the Internet users access it through connection centers (infocenters²³⁰, cybercafes, working and studying centers, etc.). The percentage of people that access the Internet from their homes increased, during 2010, in an estimate of 48%. According to the company Tendencias Digitales (Digital Tendencies), specialized in studies related to the acquisition of new technologies, 2010 was the first year that Venezuela had more people connected from their houses than from cybercafes (Tendencias Digitales, 2010).

Many facts are vital in the increase of Internet's propagation, especially in the growth of its usage at home. One of them is that many companies, which originally offered paid TV services only, now offer land phone lines and Internet connection (like Supercable and Intercable). Another one is that companies that marketed mobile phone lines have now included in their list of services Internet connection and paid satellite TV (which would be

227 The CONATEL made this decision public through the Administrative Order N° 1,569 of March 4, 2010.

228 RCTV Internacional (RCTVI) is a network that belongs to the IBC corporate group, the same owner of Radio Caracas Televisión (RCTV). RCTVI began transmissions on July 17, 2007, through paid TV services, to partially fill in the void left by RCTV, which was the first free over-the-air network in the country that was taken off the air on May 28, 2007.

229 The CONATEL does not include in this number the users that access the Internet through mobile phones.

230 Infocenters (Infocentros) are public centers of Internet connection, built and financed by the Ministry of Science, Technology and Medium Industries.

the case of Telefónica). The next relevant fact is that the state's National Anonymous Company of Venezuelan Telephones (Compañía Anónima Nacional de Teléfonos de Venezuela – CANTV), sells computers that include Internet and can be paid in monthly fees included in the phone bill without interest.

During 2010, the growing propagation trend of mobile telephones continued, placing itself at 96.70%, with a total of 29,472,425 subscribers, more than the country's estimated population (CONATEL, 2011b), drawing attention to an increase in the acquisition of *Smartphones* that allow Internet connection and access to diverse applications. Still, the percentage of users that connect to the Internet through their phones is less than 5%, which is expected to grow in the next few years (Tendencias Digitales, 2010). Another significant trend that carried on during 2010 is that two thirds of Venezuelan Internet users (68% of users) belong to the D and E socio-economical stratus (Tendencias Digitales, 2010), which puts in evidence a growth that will keep increasing during the coming years. The growth of Internet's proliferation and of mobile phones with Internet connection is reflected in the significant augment of the number of Venezuelans that use the 2.0 web resources, as it is shown in the increased quantity of social network accounts, especially in Facebook and Twitter, which have the most number of accounts in Venezuela. For February, 2010 there were a total of 305,724 Twitter accounts opened by institutions or Venezuelan individuals (Twitter-Venezuela.com, 2011).

There has also been observed an augment in the use of other web 2.0 tools for the development of new audiovisual communication media *online* that share informative, entertainment (musical), and variety contents. For example, the online channel *Sin Cable TV* (*Without cable TV*) that can be watched through the website <http://sincable.tv>.

Similarly, other online stations are still active, like *Cool Channel TV*, that shares its contents through the website <http://www.coolchanneltv.com/>, which, besides sharing entertainment, has also informative spots and interviews with well known political and economical analysts. A third experience of online TV is *Planeta Urbe TV* (*Planet Urbe TV*) that can be accessed through the link: <http://www.planetaurbe.tv/page/home.html?as=177686>; it is a television station of juvenile design that transmits diverse entertainment shows. An innovation of this channel is that it works with a membership modality; the users can register and share their own videos. Many of the published productions are short films that narrate dramatic stories, including contents that could not be transmitted through free over-the-air TV because of the restrictions imposed by the Law of Social Responsibility in Radio, Television and Electronic Media. During 2010, the sites dedicated to political humor linked to fiction were still active, like *El Chigüire Bipolar* (*The Bipolar Chigüire* - www.elchiguirebipolar.com)²³¹ that is present in Facebook and Twitter; *Coronel Macario* (www.coronelmacario.com.ve) and Ratael, where an animated character offers parody speeches in reference to the sociopolitical context in Venezuela. In reference to the propagation of paid TV, in 2010 it reached 49.8%, while free over-the-air TV was in 91.9%. The programming scheme in free over-the-air TV was divided in these formats: Variety (Public Service) 1%; Cultural and Educative 3%; Religious (Specials and Services) 3%; Sports (Specials, Editorials and Games) 10%; Fiction (Unity, Films, Miniseries, Telenovelas and Series) 19%; Entertainment (Contests, Talk shows, Lottery, Comedy, Juvenile, Children's, Music, Show business, Magazine, Cooking, Home, Health, Astrology) 19%; Informative (Documentary, Journalist, News, Editorials) 45%. This division does not include the percentage related to Advertising, Propaganda (as the so-called "Cadenas", official speeches) and the network's promos.

During 2010 the advertising investment linked to television fictional spots was led by the beauty products and cosmetics industry, followed by the medicines industry. The third spot was occupied by the food industry, followed by the Bolivarian Government²³². A modification in the advertising investment map was proven, in relation to the year before, when the sodas industry led, followed by the food and beauty products and cosmetics industries.

We can observe a more complete composition of the advertising investment map in free over-the-air Venezuelan TV during 2010, from the data of the fifty leading advertising companies. The data shown below belong to a sample of only twelve days taken between January 1st and December 31st, 2010, which are illustrative of the year's tendencies.

231 *El Chigüire Bipolar* is still transmitting the animated comedy series *La Isla Presidencial* (*The Presidential Island*), which parodies an encounter between the presidents of Latin America; the first episode was aired in February 2010. A year later they had shared five chapters, becoming a hit with national and international audiences which motivated it to be subtitled in English.

232 Source: data processed by the research team from the information provided by AGB Nielsen Media Research. Nowadays the official dollar's value is 4.3 Bs per dollar and, due to the restrictions imposed by the exchange control, in the "parallel market" the dollar oscillates between 8.82 and 10.81 Bs per dollar.

Advertising investment on television by the 50 leading announcers during 2010			
Category	Quantity of announcers	Total amount in Bs	Total amount in US\$
Beauty products and cosmetics	8	796,550.00	185,244.19
Medicines	9	416,825.00	96,936.05
Food	8	314,560.00	73,153.49
Bolivarian government	1	215,954.00	50,221.86
Drinks	1	203,150.00	47,244.19
Shoes and clothing	5	158,490.00	36,858.14
Telephones, communication and Internet	2	138,150.00	32,127.91
Finance	3	119,245.00	27,731.40
Other	5	105,793.00	24,603.02
Home and electronics	2	45,300.00	10,534.88
Commercial chains	2	36,455.00	8,477.91
Toys	1	31,500.00	7,325.58
Cleaning products	1	31,200.00	7,255.81
Insurance	1	20,815.00	4,840.70
Electoral power	1	16,589.00	3,857.91
TOTAL	50	2,650,576.00	616,413.02

The beauty products' investment stands out, taking over the sodas that had traditionally led the advertising investment. It is worth mentioning some facts in the Venezuelan context that could have influenced this modification in the advertising map: first of all, the strike held for many weeks by the employees of a leading company in the worldwide soda market, which could have had an economical impact that resulted in a cutback of the advertising investment. Another interesting element was the recurrent expropriation threats from high officers of the government against one of the major food and beverages companies, which resulted in a cutback on their soft drinks advertisements, so they could focus in corporate messages that highlighted the connection of the Venezuelan population with the companies' values. In third place is the boost that had the beauty products and cosmetics' advertisement, which was related to the recognition of the Venezuelan woman's beauty nationally and internationally, right after two Venezuelan candidates won the Miss Universe crown two years in a row: 2008 and 2009. And in 2010's edition there was great expectation with the possibility of a third consecutive crown, which had a parallel story in TV spots and in advertising. In the case of fictional television, the Venezuelan woman's beauty phenomenon was mirrored in the production of the telenovela *La Mujer Perfecta* (*The perfect woman*), which professes a cult to the feminine beauty, offering a perfect space to advertise beauty products.

Regarding the convergence and trans-mediation sceneries, we can observe that the ten most viewed telenovelas had a section on the networks' websites. There, people could find some basic information about the telenovela like a synopsis; characters; summarizations of the episodes; photographs; and, in some cases, the last episodes on video. The most complete section was presented by *La Mujer Perfecta*, with a wide range of options like the downloading of episodes and a field labeled *The best moments* sorted out by comedy, drama and romance. They also included the links to follow them on Facebook and Twitter.

The videos uploaded to the site include not only the episodes, but also interviews, behind the scenes, and scenes of specific characters. The attention is drawn to a section called Google Announcement, where they offer dieting products, a list of the most outstanding women of the world, bikinis, and other products.

2. Analysis of the year: national and Latin-American television fiction (Premiere titles).

The selected universe for the current investigation is constituted solely by the networks that transmit through free over-the-air signal waves. Of these fourteen networks, the sample is composed by the six networks that comply with the requirement of transmitting fictional series in diverse formats, excluding the animated format, which is present in the public network Vive TV that, even though it includes national production in its programming

scheme, most of it was not produced during 2010²³³.

Table 1: PRODUCTIONS EXHIBITED IN 2010 AND CORRESPONDING BROADCASTING STATIONS

Canal I	Tves
1. <i>Abigail</i> (Telenovela)	46. <i>El colegio del agujero negro (1st season)</i> (Series)
2. <i>Casi Angeles</i> (Series)	47. <i>El Príncipe del Café</i> (Telenovela)
3. <i>Como una ola</i> (Telenovela)	48. <i>Juana de Arco</i> (Miniseries)
4. <i>El Cuerpo del deseo</i> (Telenovela)	49. <i>La Caja que cuenta cuentos</i> (Series)
5. <i>Pasión de Gavilanes</i> (Telenovela)	50. <i>La Esclava Isaura</i> (Telenovela)
6. <i>Señora</i> (Telenovela)	51. <i>Los Miserables</i> (Miniseries)
7. <i>La Ex</i> (Telenovela)	52. <i>Los Tres Villalobos</i> (Telenovela)
La Tele	Venevisión
8. <i>Doña Bella</i> (Telenovela)	53. <i>Mi árbol Naranja Lima</i> (Series)
9. <i>Los Roldán</i> (Telenovela)	54. <i>Miranda Regresa, la serie</i> (Series)
10. <i>Milagros de amor</i> (Telenovela)	55. <i>Tropico Amargo</i> (Series)
11. <i>Tropico</i> (Telenovela)	56. <i>Vals de Primavera</i> (Telenovela)
Televen	Vive TV
12. <i>Una Joya en Palacio</i> (Telenovela)	57. <i>A corazón abierto</i> (Telenovela)
13. <i>Vidas prestadas</i> (Telenovela)	58. <i>Alma indomable</i> (Telenovela)
14. <i>Xica Da Silva</i> (Telenovela)	59. <i>Amor en custodia</i> (Telenovela)
15. <i>¿Dónde está Elisa?</i> (Telenovela)	60. <i>Amor sincero</i> (Telenovela)
16. <i>Angélica (Mujer Comprada-La fuerza del destino)</i> (Telenovela)	61. <i>Amor Urbano (2nd season)</i>
17. <i>Aurora</i> (Telenovela)	62. <i>Camaleones</i> (Telenovela)
18. <i>Bella Calamidades</i> (Telenovela)	63. <i>Corazón Salvaje</i> (Telenovela)
19. <i>Betty La Fea</i> (Telenovela)	64. <i>Corazones Extremos</i> (Series)
20. <i>Cada quien su santo</i> (Series)	65. <i>Cuando me enamoro</i> (Telenovela)
21. <i>Chepe Fortuna</i> (Telenovela)	66. <i>El Charo</i> (Series)
22. <i>Cuando quiero llorar no lloro (Victorinos)</i> (Telenovela)	67. <i>Ellas son... La alegría del bogar 1st season</i> (Telenovela)
23. <i>Decisiones de mujeres</i> (Series)	68. <i>Gabriel, amor inmortal</i> (Telenovela)
24. <i>Doña Bárbara</i> (Telenovela)	69. <i>Harina de otro costal</i> (Telenovela)
25. <i>El Capo</i> (Telenovela)	70. <i>La Bella Ceci y el imprudente</i> (Telenovela)
26. <i>El Clon</i> (Telenovela)	71. <i>La mujer perfecta</i> (Telenovela)
27. <i>El Fantasma de Elena</i> (Telenovela)	72. <i>La quiero a morir</i> (Telenovela)
28. <i>Gabriela, Giros del Destino</i> (Telenovela)	73. <i>La rosa de Guadalupe</i> (Series)
29. <i>Juegos Prohibidos</i> (Telenovela)	74. <i>Las Detectivas y el Víctor</i> (Telenovela)
30. <i>La Favorita</i> (Telenovela)	75. <i>Los protegidos</i> (Telenovela)
31. <i>La Loba</i> (Telenovela)	76. <i>Mar de amor</i> (Telenovela)
32. <i>Las Aparicio</i> (Telenovela)	77. <i>Mariana y Scarlet (Hilos de amor)</i> (Telenovela)
33. <i>Las Muñecas de la mafia</i> (Telenovela)	78. <i>Mi pecado</i> (Telenovela)
34. <i>Lo que llamamos las mujeres</i> (Series)	79. <i>Mujer, casos de la vida real</i> (Series)
35. <i>Los Barriga</i> (Telenovela)	80. <i>Oye Bonita</i> (Telenovela)
36. <i>Más sabe el Diablo</i> (Telenovela)	81. <i>Pecadora</i> (Telenovela)
37. <i>Nadie es eterno en el mundo</i> (Telenovela)	82. <i>Pobre Diabla</i> (Telenovela)
38. <i>Niños ricos, pobres padres</i> (Series)	83. <i>Prófugas del destino</i> (Telenovela)
39. <i>Ojo por Ojo</i> (Telenovela)	84. <i>Rosario Tijeras, amar es mas difícil que matar</i> (Telenovela)
40. <i>Perro Amor</i> (Telenovela)	85. <i>Salvador de mujeres</i> (Telenovela)
41. <i>Por la plata baila el mono (hasta que el dinero nos separe)</i> (Telenovela)	86. <i>Sortilegio</i> (Telenovela)
42. <i>Tu voz estereo</i> (Series)	87. <i>Soy tu dueña</i> (Telenovela)
43. <i>Un gancho al corazón</i> (Telenovela)	88. <i>Teresa</i> (Telenovela)
44. <i>Vivir la vida</i> (Telenovela)	89. <i>Tomasa Tequero</i> (Telenovela)
45. <i>Vuéheme a querer</i> (Telenovela)	90. <i>Un esposo para Estela</i> (Telenovela)
	91. <i>Zacatillo, un lugar en tu corazón</i> (Telenovela)
	92. <i>Leyendas de mi pueblo</i> (Unity)

From a total of 92 productions (100%) that corresponds to the fictional series transmitted by free over-the-air TV networks, as it is seen in **Chart 1**, 75 (81.52%) are productions that were broadcast for the first time, and 17 (18.47%) are reruns. Between this last list, three “classics” of televised fiction series in Latin America stand out, *Betty la fea* (*Ugly Betty*), *La Esclava Isaura* (*Isaura the slave*) and *Xica Da Silva*. The first one had high ratings, placing itself in the Top 10 titles.

Table 2: Total premiere fiction in 2010

Fiction	Titles	%	Episodes	%	Hours	%
National*	9	13,44	380	6,55	379,42	6,78
Ibero-American	58	86,56	5429	93,45	5222,25	93,22
Latin-American (OBITEL area)	47	68,65	4743	81,64	4536,25	80,98
Latin-American (Not OBITEL area)	1	1,49	65	1,11	65	1,16
USA (Hispanic production)	10	16,41	621	19,69	621	11,08
Iberian						
Other (Ibero-American co-production)						
Total	67	100	5809	100	5602,07	100

Source: OBITEL – data obtained by the research team from different sources.

233 As an example, it is worth mentioning the *Bugo, la hormiga* (*Bugo, the ant*) series (2004) co-produced with Albatros Producciones C.A.; *Samuel y las cosas* (*Samuel and the things*) (2008) produced by Albatros Producciones C.A.; *Los Onqui Tonquis* (*The Onqui Tonquis*) (2005), in co-production with Cine Seisocho C.A.; *Kike y sus amigos* (*Kike and his friends*) (2006), produced by the Cooperativa Secuencia 8; *La caja que cuenta cuentos* (*The box that tells tales*) (2006), produced by La Villa del Cine; *La máquina de Chuito* (*Chuito's machine*) (2005), in co-production with R&TV Producciones; *Sala 404. Historias para niños pacientes* (*Room 404. Stories for patient kids*) (2006), in co-production with El Círculo de Investigaciones y Estudios con el Psicoanálisis (CIEP). We want to emphasize that in this analysis we do not include the fictional production attributed to non-Hispanic American production, such as cartoons and movies broadcast through TV.

Of the 75 productions broadcast in Venezuela for the first time, only nine were national productions, with an 85.7% decrease in relation to 2009. Although the number of broadcast fictional productions through free over-the-air TV during 2010 is 75, the range that we have used for Charts 2, 3²³⁴, 4, 5, 6, 7, 8 and 9 corresponds only to those productions made in Latin-America, USA (Hispanic production) and Ibero-American. So, the total of fictional series premiered in 2010 is 67. The only production considered in the non OBITEL sphere is *Los tres Villalobos* (*The three Villalobos*), from Cuba.

Table 3: Premier fiction exhibited from every country

Country	Titles	%	Episodes	%	Hours	%
Brazil	3	4.47	392	6.74	392	6.99
Argentina	2	2.98	281	4.83	281	5.01
Chile						
Colombia	19	28.35	1961	33.76	1889,25	33.76
Ecuador	1	1.49	120	2.06	120	2.14
Spain						
USA (Hispanic production)	9	14.43	621	10.70	621	11.08
Mexico	17	25.37	1519	26.16	1504	26.84
Portugal						
Uruguay						
Venezuela	9	13.44	380	6.54	379,42	6.77
Other (other Latin and Iberian countries' production and co-production)	7	10.44	535	9.20	416	7.42
Total	67	100	5809	100	5602,07	100

Source: OBITEL – data obtained by the research them from different sources.

Seven of the nine national premieres were produced by Venevisión, two of those had premiered in 2009 – *Tomasa, te quiero* (*Tomasa, I love you*) and *Un esposo para Estela* (*A husband for Estela*); one corresponds to the second season of the series – *Amor Urbano* (*Urban Love*); and another one – *Corazones Extremos* (*Extreme Hearts*) – broadcast only one episode of 42 minutes. This way, the national fictional series produced by private networks in 2010 was reduced to two telenovelas – *Harina de otro costal* (*Flour from another sac*) and *La mujer perfecta* (*The perfect woman*). Besides private networks' production, composed basically of telenovelas and series, the only two national productions premiered from the public sector were: the television version of the film *Miranda regresa* (*Miranda comes back* – 2007), called *Miranda regresa, la serie*²³⁵ (*Miranda comes back, the series*), produced by the Movie Film Vila Foundation, ascribed the Ministry of the Popular Power for the Culture; and what was offered as a series *Leyendas de mi pueblo* – *La comparsa de las ánimas* (*My people's legends – the animas' parade*) (Vive TV), but turned out to be only a short film, which is why we can catalogue it in the Unity category.

It is worth mentioning the effort made by the Televisora Venezolana Social (*Social Venezuelan TV* – Tves) to diversify their programming scheme, by including in it fiction as a format²³⁶. According to the consulted sources, the eleven fiction series titles shared during 2010 can be regrouped in: two reruns, *La Esclava Isaura* (*Isaura, the slave*), from Brazil, and *La caja que cuenta cuentos* (*The box that tells tales*), from Venezuela; and nine premieres, *El colegio del agujero negro* (*The black hole school*), from Canada, *El príncipe del café* (*The prince from the café*), from Korea, *Juana de Arco* (*Joan of Arc*), from Canada, *Los Miserables* (*Les Miserables*), from France, *Los Tres Villalobos* (*The three Villalobos*), from Cuba, *Mi árbol Naranja Lima* (*My Orange Lime tree*), from Brazil, *Miranda regresa, la serie* (*Miranda comes back, the series*), from Venezuela, *Tropico amargo* (*Sour tropic*), from France, *Vals de primavera* (*Spring waltz*) from Korea. Of these eleven productions, two are Venezuelan and nine are foreign. Of the Venezuelan productions, only one was a premiere, *Miranda regresa, la serie* (*Miranda comes back, the series*), which proves that the number of national fiction productions shared by Tves is minimum; in 2010 it did not surpass the seventy hours of transmission, that including the rerun of *La caja que cuenta cuentos* (*The box that tells tales*)²³⁷.

234 The "other" category of **Chart 3** includes the productions: *Los tres Villalobos* (*The three Villalobos* – Cuba); *Los Barriga* (Peru-Ecuador); and the co-productions: *El Clon* (*The Clone*), *Pasión de Gavilanes* (*Hawks passion*), *Doña Bárbara* (*Ms. Bárbara*) and *A corazón abierto* (*With open heart*) (Colombia-USA); *Salvador de mujeres* (*Women savior*) and *Pecadora* (*Sinner*) (Venezuela-USA).

235 *Miranda regresa, la serie* (2010) was also broadcast by Venezolana de Televisión (VTV), Televisora Venezolana Social (TVES), Vive TV, Asamblea Nacional Televisión (*National Assembly TV* – ANTV), Colombia, Catia TV y Caricua TV. These last two inscribed as community networks.

236 In the beginning, TVES tried to generate fiction series, and the examples are *Caramelo y chocolate* (*Chocolate Kandy* – 2008) and *Los muchachos de la acera de enfrente* (*The boys from across de street* – 2008), which did not have favorable results with the audience.

237 Faced with this bleak picture of Venezuelan fiction production, we see that there are other types of production that have strengthened themselves, specifically

Table 4: Chapters/ Episodes and hours expressed by time strip

Slots	National				Iberian				Total			
	Episode	%	Hours	%	Episode	%	Hours	%	Episode	%	Hours	%
Morning (06:00-12:00)*	30	7.89	15	3.45								
Afternoon (12:00-19:00)	45	11.85	45	11.86	2287	42.12	2222	42.55	2347	40.40	2282	40.74
Prime time (19:00-22:00)	240	63.16	254.42	67.55	1647	30.34	1623	31.07	1902	32.75	1877.42	33.51
Evening – Night (22:00-06:00)	65	17.10	65	17.14	1495	27.54	1377.25	26.38	1560	26.85	1442.25	25.75
Total	380	100	379.42	100	5429	100	5222.25	100	5809	100	5602.07	100

Source: OBITEL – data obtained by the research them from different sources.

In Venezuela the preferred slot for sequential fiction is the afternoon, followed by prime time. This happens due to the amount of restrictions established by the Resorte Law, which has resulted in a self-regulated broadcast by the networks and, considering the almost non-existent national fiction production, they resort to imported production to build the programming schedule.

Table 5. Formats of the national and Iberian fiction

Formats	National						Iberian					
	Titles	%	Episodes	%	Hours	%	Titles	%	Episodes	%	Hours	%
Telenovela	4	44.45	319	82.70	319	83.00	54	93.10	5004	92.18	4797.25	91.86
Series	3	33.33	56	14.70	55.42	14.40	2	3.44	401	7.38	401	7.68
Miniseries	1	11.11	5	1.30	5	1.30	2	3.45	24	0.44	24	0.46
TV movie												
Other (docudrama, unitary, etc.)	1	11.11		1.30		1.30						
TOTAL	9	100	380	100	379.42	100	58	100	5429	100	5222.25	100

Source: OBITEL – data obtained by the research them from different sources.

Table 6: Formats of national fiction by time strip

Formats	Morning	%	Afternoon	%	Prime time	%	Evening	%	Total	%
Telenovela			1	11.11	2	22.22	1	11.11	4	44.45
Series	1	11.11			2	22.22			3	33.33
Miniseries							1	11.11	1	11.11
TV movie										
Other (docudrama, etc.)					1	11.11			1	11.11
Total	1		1		5		2		9	100

Source: OBITEL – data obtained by the research them from different sources.

Table 7: Duration of Chapters/Episodes' length (without commercial intervals)

Length	Episodes	%
Short (30')	609	10.48
Medium (30'- 60')	5200	89.52
Long (60'+)		
Total	5809	100

Source: OBITEL – data obtained by the research them from different sources.

pornography. This can be inferred because, when we went to Google's searching engine and introduced the phrase "audiovisual Venezuelan production 2010", one of the results that caught our attention is related to the site Mundo Anuncio (Announcement World, located in: http://www.mundoanuncio.co.ve/categoria/encuentros_sexuales_17/buscar/casting.html), where in two days (Sunday May 16th and Monday August 2nd, 2010) there were published twenty ads soliciting talent for video production in Venezuela, tied to the porn topic. This happens even when from many educational spaces – formal or not –, the training for audiovisual production is promoted, where universities (UCV, ULA, LUZ), private institutes (National Film School, ESCINETV, COTRAIN), community and alternative channels (Catia TV and Ávila TV) and the government initiatives (Metropolitan Audiovisual Production School – Escuela Metropolitana de Producción Audiovisual – EMPA), stand out among others generated from the Ministry of the Popular Power for Communication and Information.

Table 8: Fiction period

Age	Titles	%
Present	62	92.52
Period	4	6.0
Historical	1	1.48
Other		
Total	67	100

Source: OBITEL – data obtained by the research them from different sources.

Table 9: Ten most viewed titles: source, format, and share.

Title	Country of origin of the idea or script	Producer	Private or public TV	Format	Name of the scriptwriter or creator of the original idea	Rating	Share
1° La mujer perfecta (<i>The perfect woman</i>)	Venezuela	Venevisión	Private	Telenovela	Leonardo Padrón	8.55	51.02
2° Soy tu dueña (<i>I own you</i>)	Mexico	Televisa	Private	Telenovela	Inés Rodena	8.30	47.00
3° El Clon (<i>The Clone</i>)	Brazil	RTI Television for Telemundo	Private	Telenovela	Gloria Pérez (Original idea)	8.12	52.2
4° ¿Dónde está Elisa? (<i>Where is Elisa?</i>)	USA	Telemundo	Private	Telenovela	Pablo Illanes	8.03	48.3
5° Más sabe el Diablo (<i>The Devil knows best</i>)	USA	Telemundo	Private	Telenovela	Jimena Romero y Lina Uribe	7.47	55.6
6° Chepe Fortuna	Colombia	RCN Television	Private	Telenovela	Miguel Ángel Vaquero y Eloísa Infante	7.41	37.5
7° Doña Barbara	Colombia-USA	RTI Television - Telemundo	Private	Telenovela	Rómulo Gallegos	7.38	49.50
8° El Capo	Colombia	FOX TeleColombia and RTI Television	Private	Series	Gustavo Bolívar	7.15	34.60
9° A corazón abierto (<i>With open heart</i>)	Colombia-USA	Disney Media Network Latin-America, Vista Productions Inc, RCN Television.	Private	Telenovela	Fernando Gaitán	6.94	47.70
10° Rosario Tijeras	Colombia	Teleset for RCN Television	Private	Series	Jorge Franco	6.91	44.80
Total Productions: 10		Original national scripts: 1			Foreign scripts: 90		
100%		10%			90%		

Source: OBITEL – data obtained from research on different sources.

In spite of the production crisis, Venevisión keeps favoring the sequential fiction production in the country; this can be explained by its subscription to the Cisneros Organization, one of the most powerful companies in Venezuela with international connections; by their long telenovelas' production tradition; and by the profitability of such a product.

Table 10: Ten most viewed titles

Title	Format	Gender	Year of production	Number of episodes	Episode length	Premiere date	Final transmission date	Slot
1° La mujer perfecta (<i>The perfect woman</i>)	Telenovela	Drama / Comedy	2010	95	1 hour	09/01/2010	On the air	Prime time

2° Soy tu dueña (<i>I own you</i>)	Telenovela	Melodrama	2010	146	1 hour	06/29/2010	12/08/2010	Prime time
3° El Clon (<i>The Clone</i>)	Telenovela	Drama	2010	184	1 hour	05/12/2010	On the air	Evening
4° ¿Dónde está Elisa? (<i>Where is Elisa?</i>)	Telenovela	Suspense	2010	105	1 hour	07/27/2010	11/26/2010	Prime time
5° Más sabe el Diablo (<i>The Devil knows best</i>)	Telenovela	Drama	2009	182	1 hour	12/14/2009	07/27/2010	Prime time
6° Chepe Fortuna	Telenovela	Comedy	2010	25	35 minutes	11/12/2010	On the air	Prime time
7° Doña Bárbara	Telenovela	Drama	2008	190	42 minutes	09/21/2009	05/20/2010	Evening
8° El Capo	Telenovela	Drama	2009	35	1 hour	09/13/2010	10/27/2010	Evening
9° A corazón abierto (<i>With open heart</i>)	Telenovela	Comedy – Drama	2010	89	46 minutes	05/19/2010	09/29/2010	Prime time
10° Rosario Tijeras	Series	Drama	2010	18	1 hour	10/06/2010	10/27/2010	Evening

Source: OBITEL – data obtained from research on different sources.

For the second year in a row we see that the national production leads the Top 10 of sequential fiction. This, from our point of view, evidences the fidelity of the audiences to the long tradition of content generation in our country, which has been broken in a drastic manner for the first time after many years of uninterrupted production.

Table 11: Subject-matters in the 10 most viewed titles (*)

Titles	Key themes	Social themes
1° La mujer perfecta (<i>The perfect woman</i>)	Competition; Love; Fame; Power; Ambition; Ego; Family union; Crossed relationships; Infidelity; Show business.	Transformation and body care; Obsession with beauty; Asperger syndrome; Beauty addiction; Prostitution; Anorexia; Breast cancer; Domestic violence; Sexual diversity.
2° Soy tu dueña (<i>I own you</i>)	Love and betrayal; Ambition; Relationships between different social groups; Family relationships.	Land cultivation.
3° El Clon (<i>The Clone</i>)	Impossible love; Relationships between different social groups; Family relationships.	Cultural diversity; Religion and Doctrines; Artificial insemination; Genetic manipulation; Drug addiction and alcoholism in teenagers.
4° ¿Dónde está Elisa? (<i>Where is Elisa?</i>)	Solving a crime; Family relationships; Ambition, Intrigue and Suspense.	Family isolation; Kidnapping; Fears.
5° Más sabe el Diablo (<i>The Devil knows best</i>)	Love and betrayal; Ambition; Relationships between different social groups; Family relationships.	Illegal Immigration; Life on the streets; Criminal organizations; Corruption of the judicial system.
6° Chepe Fortuna	Love; Political leadership.	Environmental protection; Political climate; Justice and social equity.
7° Doña Bárbara	Revenge; Greed; Crossed relationships.	Sexual abuse; Corruption; Alcoholism.
8° El Capo	Love; Revenge; Greed; Crossed relationships; Bravery; Fidelity; Show business.	Violence; Drug trafficking; Drug culture; Prison issues; Networks; Judicial administration; Corruption.
9° A corazón abierto (<i>With open heart</i>)	Love; Medical stories; Crossed relationships; Infidelity; Envy.	Sick body and sicknesses; Cancer; Alzheimer; Sexual freedom.

10° Rosario Tijeras	Love; Revenge; Crossed relationships; Relationships between different social groups; Lives at risk.	Sexual abuse; Violence; Drug trafficking; Drug culture; Hired assassins.
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Source: OBITEL – data obtained from research on different sources.

Two aspects that we want to highlight in regard to the detected topics are: an inclusion of the body as a subject, displayed directly in one production (*La mujer perfecta*) and indirectly in other two (*El Clon* and *A corazón abierto*), evidencing that this is one of the so-called “hypermodern obsessions” that have stopped being a study object of the academy to be placed next to audience and invite them to think about it. An important predecessor can be found in the American series *Nip/Tuck* (2003 – 2010) and in the miniseries *Sin tetas no hay paraíso* (*Without breast there’s no heaven* – 2006). The second aspect is related to the *Drug Culture*²³⁸, socio-cultural component of unavoidable reference in the Latin-American context, especially in Colombia, Mexico and Venezuela.

Table 12: Audience profile on the 10 most viewed titles: gender, age and socioeconomic status

	Show	Network	Gender %		Age range %					Socioeconomic status %			
			Women	Men	4-11	12-17	18-34	35-44	45+	AB	C	D	E
1	1° La mujer perfecta (<i>The perfect woman</i>)	Venevisión	14.22	9.23	10.47	18.57	19.23	19.37	27.32	6.53	8.59	15.08	16.05
2	2° Soy tu dueña (<i>I own you</i>)	Venevisión	12.55	8.21	13.32	19.63	18.24	9.86	26.02	5.95	7.10	11.30	11.88
3	3° El Clon (<i>The Clone</i>)	Televen	11.57	8.62	14.73	9.82	18.19	9.72	21.86	2.87	6.01	8.52	11.14
4	4° ¿Dónde está Elisa? (<i>Where is Elisa?</i>)	Televen	9.67	6.07	10.01	11.88	5.77	7.38	19.72	4.87	5.53	7.98	9.25
5	5° Más sabe el Diablo (<i>The Devil knows best</i>)	Televen	9.29	5.95	16.08	11.72	11.52	7.62	13.02	3.59	3.90	7.49	9.45
6	6° Chepe Fortuna	Televen	8.89	6.70	10.83	6.45	13.97	7.54	19.51	4.95	4.65	7.54	8.76%
7	7° Doña Bárbara	Televen	7.95	6.23	17.86	8.99	12.67	6.66	14.41	5.88	3.98	7.25	9.07
8	8° El Capo	Televen	7.90	4.98	13.89	8.87	11.43	6.59	12.02	3.70	3.90	6.80	7.64
9	9° A corazón abierto (<i>With open heart</i>)	Venevisión	6.84	4.78	9.35	5.44	9.73	5.87	14.43	3.45	3.87	5.43	7.84
10	10° Rosario Tijeras	Venevisión	5.87	4.35	8.99	5.35	9.8	4.92	10.75	2.94	3.10	4.65	6.94

Source: OBITEL – data obtained from research on different sources.

3. The transmedia reception

We have decided to work not with the production that leads the Top 10 of 2010, but with one that is included in this group in eighth place, *El Capo*. The reasons for this choice go in two directions. First, the cancellation of its broadcast by Televen, and second, the quantity of responses generated in the audience, as many in favor as against this cancellation, which places it between the group of productions that had high impact on the Internet, after being on the air for little over a month. We decided to divide the week that is going to be analyzed in two parts. The first half corresponds to the period before the cancellation and the second half to the period after. The tools and zones of interaction chosen are four: Twitter, YouTube, Noticiero Digital (Digital News) and Total TV. These allowed the audience to grab the subject and articulate arguments in favor or against the decision, as about the contents of the telenovela. Passionate comments, like the ones observed in the forum of the informative portal Noticiero Digital, which had fourteen comments the same day of its opening, showed that the plot transcended the screens and impacted the Venezuelan audience. It was hard to identify the gender of the members because

238 “The *drug culture* [...] has a particular symbolic universe, a values system based on *honor*, like the Mediterranean cultures and mafias: bravery, family and group loyalty, protection, revenge, generosity, hospitality, nobility and prestige, and internal regulation methods – the use of physical violence to whomever betrays the boss or wants out of the business; a specific acquisition – use of cocaine or acquisition of gold jewelry; a particular dialect – the handling of key words as an strategy to remain surreptitious (Héau y Giménez, 2004; Valenzuela, 2002); behavioral models characterized by an exaggerated “covet of power”, in a search for hedonism and social prestige; a fatalist and nihilist vision of the world and different ways to objectify their social imaginary” (Sánchez, 2009:80).

most of them used *nicknames* that did not allow their identification. Moreover, the discussion went farther and incorporated people that did not follow the telenovela, but that considered that the Internet discussion sites were propitious to make a stand regarding freedom of speech in the country. An example is *Simoran*, who pointed out:

That is called self-censorship (...) I am not, nor will I ever be a telenovela watcher... but it is good for those kinds of plots, although fictional, to be seen by adults so that they can see how the damn Drug cartels work and then explain to their kids, so they won't ever fall into them... the truth is that I do not see any justification for that action and even less if only four idiots ask for it instead of the majority of the telenovela watchers (...) (Noticiero Digital, 2010).

While others, like one identified as *Andrés García791*, seized the juncture opportunity to request the cancellation of other shows:

Televen should take off the air a show that encourages debauchery, instead it simulates a sale to the highest bidder; the show is called Doce Corazones (Twelve hearts) I think or something like that, besides it is on during the all audiences slot, afterwards they ask why there is so much promiscuity (Noticiero Digital, 2010).

In the meanwhile the blog *Total TV* registered thirty six comments in less than four days, where the controversy, the diversity of points of view and even the political comments were recorded:

"The telenovelas were taken off the air because of a popular demand that solicited determination and decision from CONATEL to take those two pieces of trash off the air (...)"; *"these stories (...) are written by awesome authors, and they do not escape our countries' reality"*; *"(...) in regards to the telenovelas, they do not teach anything productive and the Colombian ones are mostly about drugs and prostitution (...) as if that country only had that kind of people (...)"*; *"(...) the drugs and low passions subjects are not far from our life style"*; *"(...) the fanaticism towards a wrong politic prohibition and the censorship don't not lead us anywhere, those series were broadcast after 11 p.m. They should let people decide what kind of shows they want to see (...)"*; *"those telenovelas portray day to day realities in our country"*; *"Well, what's left now??? But watch El Chavo and El Zorro on prime time"* (Total T.V., 2010).

Another site checked to confirm other versions in regards to the cancellation of the telenovela was the Twitter account of the public relations unit of Televen, identified as @RRPPTTELEVEN, which places us in the institutional dimension, having a record of 44 *following* and 9,580 *followers*. We confirmed that, in the weeks prior and post-cancellation of the telenovela, there was no mention of the case. The only tweets about the telenovela correspond to September or to the beginning of October, where they invite the audience to see it and claim to have surpassed the audience of *Rosario Tijeras* broadcast by the competition, Venevisión.

In a review done through the social network Facebook, we found that there several groups were created to promote the return of the telenovela. One of these is *El Capo (Club de fans Venezuela) (El Capo – Fan club Venezuela)*, created on September 28, 2010, and which has 802 members. The group offers its followers a link where they can download all the episodes of the telenovela: <http://www.tvytelenovelas.com/2010/03/todos-los-capitulos-de-el-capo-no.html>. Although it has several members, on the group's wall there is no comment about the cancellation of the telenovela. Another group of interest is "Venezuela wants back *Rosario Tijeras* and *El Capo*", with 1,886 fans, created on October 31, 2010. The creators of this group continuously post questions to motivate participation, related to the possibility of the telenovelas getting back on the air. An interesting element is that this group gathers followers of both telenovelas and promotes their return without discrimination. The fans also share links where people can download the episodes or information about stations that broadcast any of the telenovelas through paid TV systems.

Smaller groups like 100.000 Me gusta Para que El Capo Buelva (sic) a Televen (100,000 Like for *El Capo* to come back to Televen), created on October 31, 2010, did not have the same impact as the others, since it only got to 18 members.

What is important in all of these experiences is that the imposed limitation for the audience to access these telenovelas through free over-the-air TV became an opportunity to design information exchange spaces with the support of new technologies and for the viewers to look for alternatives to continue enjoying these telenovelas and even comment on the episodes, share ideas and thoughts about what they believed should happen on the plot or simply exchange emotions and feelings generated by the plot.

As Leonardo Padrón, creator of the telenovela *La Mujer Perfecta (The perfect woman)*, points out: "Now there

is a brutal interaction with the viewer. People chat and share opinions while watching the telenovela, through Twitter, through Facebook, through Blackberry. Now, we are a collective discussion, and everybody participates” (*El Nacional*, August 6, 2010).

Regarding what was said before, it is important to point out that, in the case of *La Mujer Perfecta* (*The perfect woman*), the interaction happened through their Facebook account, which has 243,957 members (<http://www.facebook.com/lamujerperfecta>). Twitter generated an interaction between scriptwriters, audiences and actors, simultaneously to the on-the-air episodes. Through the account @lamujerperfecta, which has 62,250 followers, the producers’ team comments on what occurs on the telenovela, posts summaries of the episodes and announces where the plot is going, while audiences send their comments, questions, congratulations to the author, the scriptwriter and the actors. Even some actors have created accounts with their characters’ names, through which they share with the tweet community the worries and joys of the character, consulting the audience in regards to what it thinks they should do to face the plot’s situations.

4. Highlights of the year

We think there are four relevant aspects that affected negatively the TV ratings: 1) The broadcasting of the FIFA World Cup games, South-Africa 2010; 2) The interruption of the programming schedule to broadcast the so-called “Cadenas Presidenciales” (“Presidential allocutions”) or “Official speeches”; 3) The changes in the programming schedule done by the networks without notice, as the “cutback” in broadcastings; and 4) The interruptions and suspensions of the electricity service in different parts of the country, especially during the first, second and third trimester of the year, situation which was detected thanks to some forums and audience debate sites; all of these among other aspects influenced the TV productions and reception. An element that we wish to emphasize is related to the episode embodied by Lieutenant Colonel Hugo Rafael Chávez Frías, on the first years’ show of his Sunday series *Aló Presidente* (*Hello President* – N° 374) aired on January 10, 2010, from the town El Tinaco, in Cojedes, where the President confessed his fondness of telenovelas, practice he took on while his imprisonment after the failed coup d’état that he led against Carlos Andrés Pérez in 1992. After confessing that in jail “no me pelaba la telenovela” (“I did not miss the telenovela”), he stated – talking to Roman Chalbaud, movie maker and dramaturge, and to Luis Brito García, writer – “I want to ask for us to do socialist telenovela, different from the capitalist [...] as the ones broadcast in Cuba, with social content”. Likewise, he guaranteed that in the country “we can also make good movies [...] not capitalist films that are poison and that encourage drug use in our kids and even lead them to crime”. But, even though the President drew this line of work with “social and revolutionary values”, we can see that the reality of the production of national fictional TV series was different, and it manifested itself in the almost vanishing of national fiction premieres from our screens. Of a total of 92 seen titles, only five (equal to a 5.43%), were produced in our country. Of those five titles (that represent 161 hours and 2 minutes of finished product), 155 hours and 42 minutes correspond to the production generated from the private sphere, specifically Venevisión (*Corazones Extremos* – *Extreme Hearts* – 42 minutes; *Harina de otro costal* – *Flour from another sac* – 60 hours; and *La mujer perfecta* – *The perfect woman* – 95 hours); and five hours and a half correspond to fiction production generated in the public sphere (five hours for *Miranda regresa, la serie* – *Miranda comes back, the series* –, produced by La Villa del Cine; and 20 minutes for *Leyendas de nuestro pueblo*–*La comparsa de las animas* – *Legends of our people*–*The anima’s parade* – produced by Vive TV)²³⁹. Faced with the lack of national fiction production, the offer from other countries and sceneries excels, between which the production from Mexico, USA and Colombia stand out. In regard to this last country, it is important to mention the telenovelas and series that included in their plot the topic of violence, specifically the violence generated by drug trafficking and *drug culture*, which includes a quantity of habits, institutions and symbolic elements, reason why they are called *narconovelas* (*drug novels*).

As to the last fiction production with national signature and the success of the Colombian production, we think it is important to highlight the work of Carolina Acosta-Alzuru *¿Ha muerto la telenovela venezolana? (Has the Venezuelan telenovela died?)* (July 5, 2010)²⁴⁰, where she expresses that, at that moment, there was no Venezuelan

239 When we reviewed the national movie production of 2010, we found that there were premiered five fiction feature films, these being *Cheila, una casa pa’ maíta* (*Cheila, a house for ma*), directed by Eduardo Barbarena; *Muerte en alto contraste* (*Death in high contrast*), directed by César Bolívar; *Taita Boves* by Luis Alberto Lamata; *Havana Era* by Fina Torres; *Hermano* (*Brother*) directed by Marcel Rasquin.

240 About the impact that the Colombian telenovela has in our context, she says: “There are many reasons: 1. The association between Colombian producers and Telemundo (whose owner is the American network NBC) has accomplished a powerful mixture of creativity with high budgets. 2. The Colombian telenovela is not produced under the restrictions of a Contents Law. 3. The Colombian telenovela is not produced in the environment that was left in Venezuelan TV by the denial to

telenovela on the air after decades of continuous activity. From the point of view of the contents, it is inevitable to mention the body as a subject, which is featured as much in *El Clon (The Clone)* and *A corazón abierto (With open heart)* as in *La mujer perfecta*, through diverse processes that go from exercising to dieting, even to surgical interventions and body transformations. This has served to understand that, in western contemporary societies and, especially, in the Venezuelan context, femininity is linked not only to behavior, but also to the design of specific images, between which we find those associated with body building. As an example, we have multiple surgical interventions, dieting regimes and exercises, medicines and infinite additions that are used to reach what is conceived as the body's "beauty ideal". Likewise, we can see that the social construction of the "body" works also as an "expression" of segregation, especially in those who do not reproduce specific conceptions of the "physical ideal". Maybe this is the smartest move of *La mujer perfecta (The perfect woman)*, putting in evidence one of the biggest sociocultural issues of the current context.

5. Subject of the Year: Quality in TV Fiction

In Venezuela's case, we will take as a reference to establish the quality parameters, on one hand those established by Viñes y González (2008) and on the other those established by Mulgan (1990), pertinent in the national fictional production premieres. Regarding the first aspect, we can assert that from the narrative's point of view there is an attempt to work based on well known plots, like the notorious *Romeo and Juliet* case by William Shakespeare, where the confrontation between two families is the obstacle for love's triumph. Even though the argument has worked throughout history, in the case of the two productions that took it as base: *Corazones Extremos (Extreme hearts)* and *Harina de otro costal (Flour from another sac)*, it was not a hit. The first one only broadcast the premiere episode, and the second did not reach the expected ratings. Nonetheless, that did not happen with *La mujer Perfecta (The perfect woman)*, where the main plot – with the building of the characters and of the arguments, added to the unique way in which Leonardo Padrón uses the dialogues –, the insertion of humor, the metaphoric language and the urban Venezuelan dialect guaranteed the audience's acceptance.

As for the second aspect, meaning technical quality, from our point of view it is relevant to mention the fact that *Miranda regresa, la serie (Miranda comes back, the series)* was made from an already finished product, the feature film. This, from the technical point of view, allowed them to work under a cinematographic method (influencing the production's rhythm), and to have special care with the art direction, the massive scenes and the photography direction; all of this added to the fact that it was a period production. In the case of *La mujer perfecta (The perfect woman)*, we can see that since this one is led by the renowned filmmaker César Bolívar, who has also been producer and director of photography, there exists a special conscience in the audiovisual language (types of takes, camera movements, soundtrack and edition), which gives the production a cinematographic quality, in actors' direction as in the scenes, integrating for few periods of time the characters with the process of TV reception, like situations in a TV station. To that we add the fact that, because it is about the subject of beauty, there is a special concern regarding art direction, including wardrobe, make up, scenography and props. Likewise, it is worth emphasizing the great effort made by Venevisión, not only in reference to the production investment, but also in the advertising and following of the broadcasts. This probably had two sources: motivating the Venezuelan audience's attention, that had not had the possibility to watch any national production premiere in four months; and encouraging the involvement and interaction with the audiences through diverse mechanisms, in order to accomplish a larger interpenetration of the viewers and create a sense of belonging that could be visible in favorable rating results. On the other hand, Venevisión was the only network to generate direct employment from the production of the two premiere fictions of long running time. Likewise, since it belongs to the Cisneros Organization, there is a guarantee that its distribution is going to be international. From the receptiveness' point of view, the quality can be esteemed from diverse signs: ratings, social network interaction, sharing through comments in many sites (YouTube, forums, etc.), and, the most important, the presence of the subject within the public opinion. Finally, the inclusion of many topics that address social problems: the need to promote positive conducts towards diversity, for example, Asperger syndrome and the treatment of the body through transversal argumentative lines; add up to all the other facts and, they place this telenovela in the head of the Top Ten count of 2010.

renew RCTV's license and the later cancelation of RCTV International. These actions have brought as a consequence the apprehension of another TV network that produces telenovelas in Venezuela. The result of reason 2 and 3 is a less attractive telenovela, less risky and less contemporary because it is extremely scrupulous. 4. The Colombian telenovelas are not produced under the currency exchange control scheme and the devaluations that exist in Venezuela, which influence the update of our equipment and the training of our staff. 5. The Colombian telenovelas have been better advertised and marketed in the international scene than the Venezuelan ones" (Acosta-Alzuru, 2010:5). On: Blog "Telenovela", by Carolina Acosta-Alzuru, located in: <http://telenovelas-carolina-esp.blogspot.com/>.

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APPENDIX

Top Ten fiction programs in OBITEL countries

• Argentina

1. *Valientes*

Director: Martín Saban; Sebastián Pivotto

Screenwriter: Marcos Carnevale; Lily Ann Martin

Cast: Luciano Castro; Julieta Díaz; Mariano Martínez; Eleonora Wexler; Marcela Kloosterboer; Gonzalo Heredia; Betiana Blum; Arnaldo André

2. *Malparida*

Director: Jorge Nisco, Jorge Bechara

Screenwriter: Lily Ann Martin, Pablo Junovich, Cecilia Guerty

Cast: Juana Viale, Raúl Taibo, Gonzalo Heredia; Carina Zampini, ..

3. *Botineras*

Director: Creación de Sebastián Ortega. **Directed by:** Carlos Luna, Pablo Vázquez, Diego Sánchez

Screenwriter: Esther Feldman, Alejandro Maci, Nuri Abramowicz, Alejandro Quesada, Martín Méndez

Cast: Florencia Peña, Nicolás Cabré, Romina Gaetani, Isabel Macedo.

4. *Para Vestir Santos*

Director: Daniel Barone

Screenwriter: Javier Daulte

Format: Comedia dramática

Cast: Gabriela Toscano, Celeste Cid, Griselda Siciliani, Betiana Blum, Hugo Arana, Fernán Mirás

5. *Casi Ángeles*

Director: Mariano Demaría, Mauro Scandolari y Flavio Rondelli

Screenwriter: Leandro Calderone

Cast: Juan Pedro Lanzani, Mariana Espósito, María Eugenia Suárez, Nicolás Riera, Gastón Dalmau. Apariciones de Emilia Attías, Julia Calvo

6. *Cain & Abel*

Director: Pablo Vázquez, Diego Sánchez, Andrés Palacios

Screenwriter: Guillermo Salmerón

Cast: Joaquín Furriel, Fabián Vena, Julieta Cardinali, Vanesa González, Federico D'Elía, Luis Machín, Virginia Lago, Luis Brandoni y Mercedes Oviedo

7. *Nini*

Director: Jesús Braseras y Deniel Defelippo

Screenwriter: Jorge Chernov y Gabriela Fiore

Cast: Florencia Bertotti, Federico Amador, Paula Morales, Juan Manuel Guilera, Melanie Chong, Sheyner Cristian Díaz Gómez, Paula Moarales, Esteban Meloni y Héctor Días

8. *Alguien que me quiera*

Director: Martín Saban y Sebastián Pivotto

Screenwriter: Alejandro Ocón, Solange Keolegian, Sebastián Parrotta

Cast: Osvaldo Laport, Andrea Del Boca, Miguel Ángel Rodríguez, Susú Pecoraro.

9. *Todos contra Juan 2*

Director: Gastón Pauls y Gabriel Nesci

Screenwriter: Gabriel Nesci

Cast: Gastón Pauls, Sebastián de Caro, Mercedes Oviedo, Henny Trayles

10. *Sueña Conmigo*

Channel: Telefé

Director: Roberto Gómez Fernández

Screenwriter: Claudio Lacelli

Cast: Eiza Gonzalez, Santiago Ramundo, Vanesa Gabriela Leiro, Valentin Villafañe y Brenda Asnicar

• **Brazil**

<p>1. <i>Viver a vida</i></p> <p>Director: Jayme Monjardim , Fabrício Mamberti</p> <p>Screenwriter: Manoel Carlos</p> <p>Cast: Taís Araújo (Helena), Alinne Moraes (Luciana), Lília Cabral (Tereza), José Mayer (Marcos) e outros</p>	<p>6. <i>Papai Noel existe</i></p> <p>Director: Estevão Ciavatta</p> <p>Screenwriter: Guel Arraes</p> <p>Cast: Regina Casé (Francis), Rodrigo Santoro (Robson Luiz), Isaac Bardavid (Seu Habib), Douglas Silva (Jalmir).</p>
<p>2. <i>Caras e bocas</i></p> <p>Director: Jorge Fernando</p> <p>Screenwriter: Walcyr Carrasco</p> <p>Cast: Flávia Alessandra (Dafne), Malvino Salvador (Gabriel), Deborah Evelyn (Judith), Isabelle Drumond (Bianca), Henri Castelli (Vicente) e outros</p>	<p>7. <i>Escrito nas estrelas</i></p> <p>Director: Rogério Gomes , André Binder, Fabio Strazzer , Pedro Vasconcelos, Roberta Richard</p> <p>Screenwriter: Elizabeth Jhin</p> <p>Cast: Nathalia Dill (Viviane), Jaime Matarazzo (Daniel), Humberto Martins (Ricardo) e outros.</p>
<p>3. <i>Passione</i></p> <p>Director: Denise Saraceni, Carlos Araújo, Luiz Henrique Rios, Natalia Grimberg, Allan Fiterman, André Câmara</p> <p>Screenwriter: Silvio de Abreu</p> <p>Cast: Fernanda Montenegro (Bete Gouvea), Tony Ramos (Totó), Mariana Ximenes (Clara) e outros</p>	<p>8. <i>Cama de gato</i></p> <p>Director: Amora Mautner</p> <p>Screenwriter: Duca Rachid, Thelma Guedes</p> <p>Cast: Marcos Palmeira (Gustavo Brandão), Camila Pitanga (Rose), Paola Oliveira (Verônica), Carmo Dalla Vecchia (Alcino) e outros</p>
<p>4. <i>Ti-ti-ti</i></p> <p>Director: Jorge Fernando</p> <p>Screenwriter: Maria Adelaide Amaral</p> <p>Cast: Murilo Benício (Ariclens), Alexandre Borges (Jaques Leclair), Cláudia Raia (Jaqueline), Cristiane Torloni (Rebeca) e outros</p>	<p>9. <i>A grande família</i></p> <p>Director: Maurício Farias</p> <p>Screenwriter: Claudia Jouvin, Mauricio Rizzo e Bernardo Guilherme</p> <p>Cast: Marco Nanini (Lineu), Marieta Severo (Dona Nenê), Pedro Cardoso (Agostinho), Guta Stresser (Bebel), Lucio Mauro Filho (Tuco) e outros</p>
<p>5. <i>Dalva e Herivelto Uma canção de amor</i></p> <p>Director: Dennis Carvalho, Cristiano Marques</p> <p>Screenwriter: Maria Adelaide Amaral</p> <p>Cast: Adriana Esteves (Dalva de Oliveira), Fábio Assunção (Herivelto Martins) e outros.</p>	<p>10. <i>Batendo o ponto</i></p> <p>Director: José Lavigne</p> <p>Screenwriter: Paulo Cursino</p> <p>Cast: Ingrid Guimarães (Val), Felipe Abib (Paiva), Pedro Paulo Rangel (o chefe), Eduardo Landim (Kleitton), Alexandre Nero (Caíque) e outros</p>

• **Colombia**

1. *A corazón abierto*

Director: Sergio Osorio

Screenwriter: Fernando Gaitán y Mauricio Miranda

Cast: Verónica Orozco, Rafael Novoa Carolina Gómez, Jorge Enrique Abello, Juan Pablo Espinoza y Juan Manuel Mendoza

2. La Pola

Director: Sergio Cabrera

Screenwriter: Juan Carlos Pérez Flórez

Cast: Carlos Hurtado, Carlos Camacho, Susana Torres, Ana Fernández, Ana María Estupiñan y Carolina Ramírez

3. Amor sincero

Director: Rodrigo Triana

Screenwriter: Fabiola Carrillo y Rodrigo Holguín

Cast: Marbelle, Rodolfo Silva, Marcela Benjumea, Carlos Vega e Inhira Serrano.

4. Chepe Fortuna

Director: Mario Rivero

Screenwriter: Miguel Ángel Baquero y Eloísa Infante

Cast: Taliana Vargas, Javier Jattin, Kristina Lilley, Margalida Castro, Judy Henríquez, Carlos Muñoz y Consuelo Luzardo.

5. Rosario Tijeras

Director n: Rodrigo Lalinde y Carlos Gaviria

Screenwriter: Carlos Duplat, Luz Mariela Santofimio

Cast: María Fernanda Yépez, Sebastián Martínez, Andrés Sandoval, Liliana Vanegas y Adriana Arango.

6. Oye bonito

Director: William González

Screenwriter: Arlet Castillo

Cast: Karoll Márquez, Diana Hoyos, Patricia Hercole, Nicolás Noccti y Alejandro Palacio.

7. Las detectivas y el Víctor

Director: Pepe Sánchez

Screenwriter: Juan Manuel Cáceres

Cast: Gregorio Pernía, Paola Rey, Nataly Umaña, Juan Pablo Gamboa y Joemy Blanco.

8. Amor en custodia

Director: Juan Carlos Vásquez y Olga Lucía Rodríguez

Screenwriter Juliana Lema y Julio Castañeda

Cast: Alejandra Borrero, Ernesto Calzadilla, Ana Wills, Iván López, Ana María Estupiñán, Estefanía Godoy y Marcelo Dos Santos.

9. El Capo

Director: Ricardo Gabrielli y Lilo Vilaplana

Screenwriter: Gustavo Bolívar

Cast: Marlon Moreno, Marcela del Mar, Katherine Vélez, María Adelaida y Diego Trujillo

10. A mano limpia

Director: Luis Orjuela, Rocío Cruz y Mónica Cifuentes

Screenwriter: Diego Vivanco y Julio Contreras

Cast: Valentina Acosta, Claudio Castaño, Elkin Díaz, Manuel Sarmiento y Amuschástegui Kepa.

• Chile

1. Los 80 más que una moda

Director: Boris Quercia

Screenwriter: Rodrigo Cuevas

Cast: Daniel Muñoz, Tamara Acosta, Loreto Aravena, Tomás Verdejo, Daniel Alcaíno y Lucas Escobar

2. 40 y Tantos

Director: María Eugenia Rencoret, Ítalo Galleani

Screenwriter: Marcelo Leonart, Ximena Carrera, Andrea Franco, Carla Stagno, José Fonseca

Cast: Francisco Melo, Paola Volpato, Francisco Pérez-Bannen, Francisca Imboden, Matías Oviedo.

3. Conde Vrolock

Director: María Eugenia Rencoret, Víctor Huerta, Claudio López de Lérída

Screenwriter Pablo Illanes, Nona Fernández, Francisca Bernardi y Juan Pablo Olave

Cast: Álvaro Rudolphy, Luz Valdivieso, Claudia Di Girolamo, Francisca Lewin, Francisco Reyes, Bastián Bodenhöfer.

4. *Mujeres de Lujo*

Director: Patricio González

Screenwriter: Coca Gómez, Josefina Fernández, Malú Urriola y Pablo Riquelme

Cast: Fernanda Urrejola, Álvaro Morales, Pablo Macaya, Ignacia Allamand y Héctor Noguera.

5. *Martín Rivas, Aventuras de un Soñador*

Director: María Eugenia Rencoret, Germán Barriga

Screenwriter: Víctor Carrasco, David Bustos, Fernando Delgado, Jaime Morales, Carlos Oporto.

Cast: Diego Muñoz, María Gracia Omegna, Pablo Cerda, Ignacia Baeza, Álvaro Gómez, Mauricio Pesutic, Amparo Noguera.

6. *Infieles*

Director: Rodrigo Díaz

Screenwriter: Rodrigo Gijón

Cast: Varies according to the episodes.

7. *La Familia de al Lado*

Director: María Eugenia Rencoret, Víctor Huerta

Screenwriter: José Ignacio Valenzuela

Cast: María Elena Swett, Jorge Zabaleta, Álvaro Rudolphy, Luz Valdivieso, Cristián Arriagada, Francisca Lewin.

8. *El Día Menos Pensado*

Director: Carlos Pinto

Screenwriter: Carlos Pinto

Cast: Varies according to the episodes.

9. *Los ángeles de Estela*

Director: María Eugenia Rencoret, Rodrigo Velásquez, Nicolás Alemparte

Screenwriter: Hugo Morales, Andrés Telias, Carlos Galofré, Diego Muñoz y Carla Stagno.

Cast: Coca Guazzini, María Elena Swett, Jorge Zabaleta, Cristián Arriagada, Francisco Pérez Bannen.

10. *Volver a Mí*

Director: Matías Stagnaro

Screenwriter: María Izquierdo, Omar Saavedra, Enrique Videla y Vladimir Rivera

Cast: María Izquierdo, Esperanza Silva, Catalina Saavedra, Alejandro Trejo, Alejandro Goic y Macarena Teke.

• Ecuador

1. *El Capo*

Director: Riccardo Gabrielli y Lilo Vilaplana

Screenwriter: Gustavo Bolívar

Cast: Marlon Moreno, Marcel Mar, Katherine Vélez, Elkin Díaz, Diego Trujillo, Manuel Sarmiento, Oscar Borda.

2. *El Primer Golpe*

Director: Danny Gavidia

Screenwriter: Roberto Stopello director dpt. Escritores

Cast: Jeancarlos Canela, Miguel Varoni, Angélica Celaya

3. *Rosario Tijeras*

Director: Luis Solano, Carlos Gaviria, Israel Sánchez, Rodrigo Lalinde

Screenwriter: Carlos Duplat y Luz Marina Santofimio.

Cast: María Fernanda Yépez, Sebastián Martínez, Andres Sandoval

4. *Amor Sincero*

Director: Rodrigo Triana

Screenwriter: Original de María Inés Sánchez, Escrita por Fabiola Carrillo

Cast: Marbelle, Marcela Benjumea, Carlos Manuel Vesga, Indhira Serrano, Javier Botero

5. *¿Dónde está Elisa?*

Director: Leonardo Galavís, Nicolas Diblasi

Screenwriter: Original de Pablo Illanes. Roberto Stopello director dpt. escritores

Cast: Vanessa Pose, Gabriel Porras, Sonya Smith, Catherine Siachoque, Roberto Mateos, Jorge Luis Pila.

6. *Más Sabe el Diablo*

Director: David Posada, Danny Gavidia

Screenwriter: Jimena Romero y Lina Uribe.

Cast: Gaby Espino, Jeancarlos Canela, Miguel Varoni, Jorge Luis Pila Patricia Pillar, Deborah Secco, Carmo Dalala Vecchia

7.- *Mi Recinto*

Director: Fernando Villarroel

Screenwriter: Gino Freire

Elenco: Fernando Villarroel, Paola Olaya y diez actores adicionales.

8. *Doña Bella*

Director: Toni Navia

Screenwriter: Daniella Castagno

Cast: Zharick León, Fabián Ríos, Marcelo Buquet, Luis Fernando Múnera, Stephanie Cayo, Denise Garay, Luis Fernando Salas, Stephanie Cayo, Jorge López, Pedro Rendón, Xilena Aycardi, Armando Gutiérrez, Gloria Zapata, Gloria Montoya, Alfonso Ortiz .

9. *Rosita, la taxista*

Director: Nitsy Grau, Lucho Aguirre y Guadalupe Llor

Screenwriter: Cristián Cortéz , Hugo Calera

Cast: Claudia Camposano, Diego Spotorno, Sonia Cubides , Santiago Carpio, Tania Salas, Marcela Ruete, Pablo Mario Ansaldo y Raymundo Zambrano.

10. *Chepe Fortuna*

Director: Mario Ribero

Screenwriter: Miguel Ángel Baquero, Eloísa Infante

Cast: Tatiana Vargas, Javier Jattin, Carlos Muñoz, Judy Henríquez, Margalida Castro, Consuelo Luzardo, Pedro Palacio, Lorna Cepeda y Adriana Ricardo.

• Spain

1. *Águila roja.*

Director: Daniel Écija, Juan Carlos Cueto, Ernesto Pozuelo.

Screenwriter: Daniel Écija, Juan Carlos Cueto, Ernesto Pozuelo, Pilar Nadal, Carmen O. Carbonero.

Cast: David Janer, Javier Gutiérrez, Francis Lorenzo, Miryam Gallego, Inma Cuesta, Pepa Aniorte y Roberto Álamo.

2. La señora.

Director: Lluís Maria Güell

Screenwriter: Virginia Yagüe

Cast: Adriana Ugarte, Rodolfo Sancho, Roberto Enríquez, Anna Turpín, Laura Domínguez, Alberto Ferreiro y Lucía Jiménez.

3. Cuéntame cómo pasó.

Director: Tito Fernández, Agustín Crespi, Antonio Cano y Sergio Cabrera.

Screenwriter: Eduardo Ladrón de Guevara, Patrick Buckley, Alberto Macías, Jacobo Delgado y M^a Sol Farré.

Cast: Imanol Arias, Ana Duato, Ricardo Gómez, María Galiana, Pablo Rivero, José Sancho y Roberto Cairo.

4. Felipe y Letizia.

Director: Joaquín Oristrell.

Screenwriter: Joaquín Oristrell.

Cast: Amaia Salamanca, Fernando Gil, Juanjo Puigcorbé, Marisa Paredes, Alicia Pérez, Àgata Roca, Quim Vila, Elena Irureta y Ferrán Rañé.

5. Hispania, la leyenda.

Director: Carlos Sedes y Alberto Rodríguez.

Screenwriter: Ramón Campos, Ana Domínguez, Gema R. Neira, Natxo López y María José Rustarazo .

Cast: Roberto Enríquez, Juan José Ballesta, Nathalie Poza, Jesús Olmedo, Manuela Vellés y Ana de Armas.

6. La Duquesa.

Director: Salvador Calvo.

Screenwriter: Antonio Hernández Centeno y Carmen Pombero.

Cast: Irene Vicedo, Roberto Enríquez, Manuel de Blas, Carmen Sánchez y Karmele Aranburu.

7. Gran reserva.

Director: Carlos Sedes, Salvador García, Eduardo Armiñán.

Screenwriter: Ramón Campos, Gema R. Neira, Moisés Gómez Ramos, Laura León, Déborah Rope, Eligio R. Montero, Natxo López.

Cast: Emilio Gutiérrez Caba, Tristán Ulloa, Armando del Río, Ana Risueño, Paula Echevarría y Francesc Garrido.

8. *El pacto.*

Director: Fernando Colomo.

Screenwriter: Santos Mercero.

Cast: Marina Salas, Macarena García, Diana Gómez, Vicky Luengo, Denise Maestre, Georgina Latre, Natalia Rodríguez y Gara Muñoz.

9. *El secuestro de Anabel.*

Director: Pedro Costa y Luis Oliveros.

Screenwriter: Pedro Costa y Antonio Ojeda.

Cast: Enrique Villén, Luisa Martín, Juan Antonio Codina, Amparo Climent, Roberto Quintana y Polina Kiryanova.

10. *Los protegidos.*

Director: Ignacio Mercero, Alfonso Arandía, José Ramos Paíno y Álvaro Ron.

Screenwriter: Ruth García, Darío Madrona, David Lorenzo, David Oliva y Luis Gamboa.

Cast: Antonio Garrido, Angie Cepeda, Ana Fernández, Luis Fernández, Mario Marzo y Priscilla Delgado.

• México

1. *Soy tu dueña*

Director: Nicandro Díaz

Screenwriter: Inés Rodena (Co-adaptación: Alejandro Orive y Gerardo Luna)

Cast: Lucero, Fernando Colunga, Sergio Goyri, Silvia Pinal, David Zepeda, Gaby Spanic.

2. *Triunfo del amor*

Director: Alberto Díaz

Screenwriter Delia Fiallo

Cast: Victoria Ruffo, Maite Perroni, William Levy, Osvaldo Rios, Daniela Romo y Diego Olivera,

3. Llena de amor

Director: Angelli Nesma

Screenwriter: Carolina Espada/Rossana Negrín

Cast: Ariadne Díaz, Valentino Lanús, César Evora y Altair Jarabo.

4. Cuando me enamoro

Director: Carlos Moreno Laguillo

Screenwriter: Caridad Bravo Adams

Cast: Silvia Navarro, Juan Soler, Jessica Coch y Lisardo.

5. Teresa

Director: Mónica Miguel

Screenwriter: Mimí Bechelani

Cast: Angélique Boyer, Aarón Díaz, Sebastián Rulli, Ana Brenda, Cynthia Klitbo y Margarita Magaña.

6. Zacatillo

Director: Lucero Suárez

Screenwriter: Pedro Pablo Quintanilla

Elenco: Ingrid Martz, Jorge Aravena, Laura Zapata, Patricia Navidad, Arath de la Torre y Arleth Terán.

7. Para volver a amar

Director: Eric Morales/ Francisco Franco

Screenwriter: Adriana Suárez/Pedro Miguel Rozo

Cast: Rebecca Jones, René Strickler, Alejandro Camacho, Nailea Norvid, Alejandra Barros y Jesús Ochoa.

8. Locas de amor

Director: Francisco Franco-Alba

Screenwriter: Pablo Lago/Susana Cardozo

Cast: Daniel Giménez Cacho, Cecilia Suárez, Ilse Salas y Ximena Ayal.

9. El Clon

Director: Mauricio Cruz y Agustín Restrepo

Screenwriter: Gloria Pérez

Cast:: Sandra Echeverría, Mauricio Ochmann, Juan Pablo Raba, Andrea Montenegro, Saúl Lisazo, Roberto Moll, Daniel Lugo y Andrea López.

10. Gritos de muerte y libertad

Director: Mafer Suárez y Gerardo Tort

Screenwriter: Caitlin María Irwin/Carlos Pascual/Luis Mario Moncada/Catalina Aguilar

Cast:: Daniel Jiménez Cacho, Cecilia Suárez, Diego Luna, José María Yaspik, Alberto Estrella, Julio Bracho, Odiseo Bichir y Alejandro Tommasi.

• Portugal

1. Deixa que te leve

Director: Gonçalo Mourão, António Borges Correia, Jorge Humberto, José Afonso Pimentel, Luís Justo

Screenwriter: Patrícia Müller

Cast: Mariana Monteiro, João Catarré, Vera Kolodzig, Maya Booth

2. Espírito Indomável

Director: Carlos Dante, António Martinho, José Manuel Fernandes

Screenwriter: Sandra Santos

Cast: Diogo Amaral, Vera Kolodzig, António Capelo, Luís Esparteiro

3. Meu Amor

Director: António Moura Mattos, Nuno Franco, Paulo Brito

Screenwriter: António Barreira

Cast: Nicolau Breyner, Margarida Marinho, Alexandra Lencastre, Rita Pereira, Paulo Pires, Rodrigo Menezes, Marco D'Almeida

4. Destino Imortal

Director: Artur Ribeiro, António Borges Correia, José Manuel Fernandes

Screenwriter a: Artur Ribeiro e Cristina Silva

Cast: Pedro Barroso, Catarina Wallenstein, Rogério Samora, Maria João Luís, Evelina Pereira, Jorge Corrula

5. Sedução

Director: António Borges Correia, Luís Justo, Gonçalo Mourão, Carlos Salgueiro

Screenwriter: Patrícia Müller

Cast: Paula Lobo Antunes, José Carlos Pereira, Rogério Samora, Pedro Teixeira, Pedro Carvalho

6. Mar de Paixão

Director: António Borges

Screenwriter: Patricia Muller

Cast: Paula Lobo Antunes, Sara Salgado, Rogeiro Zamora y José Carlos Pereira.

7. Perfeito Coração

Director: Duarte Teixeira, José Macedo, Miguel Guerreiro

Screenwriter: Pedro Lopes

Cast: Sandra Barata Belo, Ricardo Pereira, Alexandre de Sousa, Jorge Henriques

8. Dias Felizes

Director: Manuel Rebelo

Screenwriter: Maria João Mira

Cast: Dalila Carmo, Marco Delgado, Helena Isabel, Júlio César, Lídia Franco, Helena Laureano, Lílíana Santos, Carlos Vieira, João Pedro Silva, Joana Barradas, Ruth Teixeira e Sara Butler

9. Laços de Sangue

Director: Guilherme Bokel

Screenwriter: Pedro Lopes e Aginaldo Silva

Cast: Diana Chaves, Diogo Morgado, Joana Santos, Carlos Vieira, Lia Gama, Margarida Carpinteiro, Pompeu José, Teresa Tavares, Rui Santos

10. República

Director: Pandora da Cunha Telles, Pablo Iraola

Screenwriter: Jorge Paixão da Costa

Cast: Helena Costa, Pedro Lames, Joaquim de Almeida, Filipe Vargas, Ian Velloza, Fernando Luíz, Claudia Jardim, Inês Nogueira, Ana Nave, Cassiano Carneiro, António Melo, Sisley Dias

• Uruguay

1. *Donde está Elisa*

Director: María Eugenia Rencoret

Screenwriter: Pablo Llanes, Nora Fernández, Hugo Morales y Josefina Fernández

Cast: Francisco Melo, Sigrid Alegría, Aro Rudolph, Montserrat Prats, Paola Volpato, Francisco Reyes, Francisca Imboden, Alejandra Fosalba.

2. *Porque te quiero así*

Director: Eduardo Rípari

Screenwriter: Adriana Lorenzón

Cast: Florencia Peña, Jorge "Coco" Echagüe y Jorge Esmoris. Ruben Rada, Gustaf, Noelia Campo, Humberto de Vargas, Cristina Morán, Ademar Rubbo, Virginia Ramos, Martín Cardozo, Florencia Zabaleta y Mauricio Jortack.

3. *Malparida*

Director: Jorge Nisco, Jorge Bechara

Screenwriter: Lily Ann Martin, Pablo Junovich, Cecilia Guerty

Cast: Juana Viale, Raúl Taibo, Gonzalo Heredia; Carina Zampini, Selva Alemán.

4. *Acuarela de amor*

Director: Jorge Fernando

Screenwriter: Walcyr Carrasco

Elenco: Flávia Alexandra, Malvino Salvador, Ingrid Guimarães, Deborah Evelyn, Isabelle Drummond.

5. *La niñera*

Director: Claudio Ferrari

Screenwriter: Fran Drescher, Peter Marc Jacobson

Cast: Florencia Peña, Boy Olmi, Roberto Carnaghi, Carola Reyna, Agustina Córdova, Malena Luchetti, Mariano Colombo, Mirta Busnelli, Carmen Vallejo, Jorgelina Auzzi.

6. *Ciudad paraiso*

Director: Rogério Gomes

Guionista: Edmara Barbosa

Cast: Eriberto Leão, Nathália Dill, Vanessa Giácomo, Cássia Kiss Magro, Reginaldo Faria.

7. *Águila roja*

Director: Daniel Écija, Juan Carlos Cueto, Ernesto Pozuelo.

Screenwriter: Daniel Écija, Juan Carlos Cueto, Ernesto Pozuelo, Pilar Nadal, Carmen O. Carbonero.

Cast: David Janer, Javier Gutiérrez, Francis Lorenzo, Míryam Gallego, Inma Cuesta, Pepa Aniorte, Roberto Álamo, Santiago Molero, Erika Sanz, Marta Aledo, Guillermo Campa, Patrick Criado, Oscar Casas, Borja Sicilia.

8. *Alguien que me quiera*

Director: Martín Saban y Sebastián Pivotto

Screenwriter: Alejandro Ocón, Solange Keolegian, Sebastián Parrotta

Cast: Osvaldo Laport, Andrea Del Boca, Miguel Ángel Rodríguez, Susú Pecoraro, Viviana Saccone, Luisana Lopilato, Nacho Gadano, María Leal.

9. *Mujeres de Lujo*

Director: Patricio González

Screenwriter: Coca Gómez, Josefina Fernández, Malú Urriola, Pablo Riquelme

Cast: Fernanda Urrejola, Álvaro Morales, Pablo Macaya, Ignacia Allamand, Héctor Noguera.

10. *Mas sabe el diablo*

Director: David Posada, Danny Gavidia

Screenwriter: Ximena Romero y Lina Uribe

Cast: Gaby Espino, Jencarlos Canela, Miguel Varoni.

• United States

1. *Soy tu dueña*

Director: Nicandro Díaz

Screenwriter: Inés Rodena (Co-adaptación: Alejandro Orive y Gerardo Luna)

Cast: Lucero, Fernando Colunga, Sergio Goyri, Silvia Pinal, David Zepeda, Gaby Spanic.

2. *Sortilegio*

Director: Karina Duprez y Mónica Miguel

Screenwriter: Caridad Bravo Adams

Cast: Jacqueline Bracamontes, William Levy, Daniela Romo, David Zepeda y Chantal Andere.

3. Hasta que el dinero nos separe

Director: Armando Uñónez y Víctor Manuel Fouilloux

Screenwriter: Fernando Gaitán.

Cast: Itatí Cantoral, Pedro Fernández, Luz Elena González y Víctor Noriega.

4. En el nombre del amor

Director: Fernando Nesme

Screenwriter: Maricarmen Peña y Cuauhtémoc Blanco

Cast: Victoria Ruffo, Leticia Calderón, Sebastián Zurita y Altair Jarabo.

5. Eva Luna

Director: Leandro Padrón.

Screenwriter: Alex Hadad y Nora Castillo, original de Isabel Allende.

Cast: Blanca Soto, Guy Ecker, Susana Dosamantes y Jorge Lavat.

6. Mi Pecado

Director: Gilberto Macín Arenas y Aurelio Ávila Arriaga

Screenwriter: Cuauhtémoc Blanco, Maricarmen Peña y Víctor Medina.

Cast: Maite Perroni, Eugenio Siller, Daniela Castro, Armando Araiza y Sergio Goyri.

7°. Mujeres Asesinas 2

Director: Mafer Suárez y Carlos García Agraz.

Screenwriter: Damián Szfron

Cast: Varies according to the episodes.

8. Llena de amor

Director: Angelli Nesma

Screenwriter: Carolina Espada/Rossana Negrín

Cast: Ariadne Díaz, Valentino Lanús, César Evora y Altair Jarabo.

9. La Rosa de Guadalupe

Director: Miguel Ángel Herros

Screenwriter: Carlos Mercado y Julian Aguilar.

Cast: Varies according to the episodes.

10. Un gancho al corazón

Director: Alejandro Gamboa

Screenwriter: Juan Carlos Alcalá y Fermín Zúñiga

Cast: Danna García, Sebastián Rulli, Ana Martín, Otto Sirgo, Armando Araiza y Laisha Wilkins.

• Venezuela

1. La mujer perfecta

Director: César Bolívar

Screenwriter: Leonardo Padrón

Cast: Mónica Spear, Ricardo Álamo, Ana Karina Manco, Marlene De Andrade, Manuel Sosa, Marisa Román, Flavia Gleske

2. Soy tu dueña

Director: Salvador Garcini

Screenwriter: Inés Rodena

Cast: Lucero, Fernando Colunga, Gabriela Spanic, Sergio Goyri, Jacqueline Andere, David Zepeda, Silvia Pinal, Ana Martín, Jose Carlos Ruiz.

3. El Clon

Director: Hugo León Ferrer

Screenwriter: Gloria Pérez (idea original)

Cast: Mauricio Ochmann, Sandra Echeverría, Saúl Lisazo, Roberto Moll, Géraldine Zivic, Andrea López, Juan Pablo Raba, Tiberio Cruz

4. ¿Dónde está Elisa?

Director: Aurelio Valcárcel

Guionista: Pablo Illanes

Cast: Catherine Siachoque, Sonya Smith, Gabriel Porras, Jorge Luis Pila, Vanessa Pose, Roberto Mateos, Ivelín Giro

5. Más sabe el diablo

Director: David Posada y Danny Gavidia

Screenwriter: Jimena Romero y Lina Uribe

Cast: Gaby Espino, Jencarlos Canela, Miguel Varoni, Karla Monroig, Jorge Luis Pila, Carlos Camacho

6. Chepe Fortuna

Director: Mario Ribero

Screenwriter: Miguel Ángel Baquero y Eloisa Infante

Cast: Taliana Vargas, Javier Jattin, Kristina Lilley, Margalida Castro, Judy Henríquez, Carlos Muñoz, Consuelo Luzardo

7. Doña Bárbara

Director: Arturo Valcárcel Carrol

Screenwriter: Valentina Párraga –Adaptación

Cast: Edith González, Christian Meier, Génesis Rodríguez, Paulo Quevedo, Roberto Mateos, Katie Barberi, Arap Bethke.

8. El Capo

Director: Riccardo Gabrielli y Lilo Vilaplana

Screenwriter: Gustavo Bolívar

Cast: Marlon Moreno, Marcela Mar, Katherine Vélez, Elkin Díaz, Manuel Sarmiento, Oscar Borda, María Adelaida Puerta, Manuel José Chávez, Natalia Jerez

9. A Corazón Abierto

Director: Sergio Osorio

Screenwriter: Shonda Rhimes (original), Fernando Gaitán (adaptador), Mauricio Miranda, Mauricio Guerra, Cecilia Percy, Elkin Ospina, Fernan Rivera.

Cast: Verónica Orozco, Rafael Novoa, Carolina Gómez, Jorge Enrique Abello, Juan Pablo Espinoza

10. Rosario Tijeras

Director: Luis Solano, Carlos Gaviria, Israel Sánchez, Rodrigo Lalinde

Screenwriter a: Carlos Duplat y Luz Marina Santofimio

Cast: María Fernanda Yépez, Sebastián Martínez, Andres Sandoval, Liliana Vanegas, Adriana Arango, Héctor García

